JANUARY/FEBRUARY 1990

FILM & VIDEO MONTHLY $3.00

THE INDEPENDENT



CHINA WATCH

TAIWAN'S NEW CINEMA

BEIJING'S AFTERMATH

A PUBLICATION OF THE ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS

INDEPENDENT VISION



FILM LAB

More and more independent filmmakers think of TVC as a key part of their motion picture making team. Because our 16mm and 35mm film laboratory is the standard of movie industry professionalism and has been for over 20 years.

TVC. We're focused on every facet of the independent filmmakers needs. Pre-planning. Budgeting. Shooting. Post-production. On time — on budget. We get the picture.

Call today for a better view of what we can do for you.

tvc

LABORATORIES, INC.
311 West 43rd Street
New York, NY 10036

(212) 397-8640 • 1-800-225-6566 (Outside New York)

CONTENTS

FEATURES

24 **Taiwan's Social Realism: New Cinema Weathers Commercial Pressures and Fickle Audiences**
by Vivian Huang

28 **China's Day of Shame: How Independents Responded to the Beijing Massacre**
by Patricia Thomson

5 MEDIA CLIPS

Overstepping the Bounds of Propriety: Film Offends Langston Hughes Estate
by Catherine Saalfield

NEA Balks at the P-Word
by Patricia Thomson

Discovery Program Inititiates Outreach
by Barbara Osborn

Sequels

12 FIELD REPORT

Amateur Auteurs on the International Circuit
by Toni Treadway

18 IN FOCUS

What the Manual Didn't Tell You: Off-Line Editing and Constructing an Edit List
by Rick Feist

22 BOOK REVIEW

The Colonized Eye: Rethinking the Grierson Legend
reviewed by Ray Navarro

35 FESTIVALS

Kiwiland Kino: The Auckland and Wellington Film Festivals
by Rob Edelman

In Brief

42 IN AND OUT OF PRODUCTION

by Renee Tajima

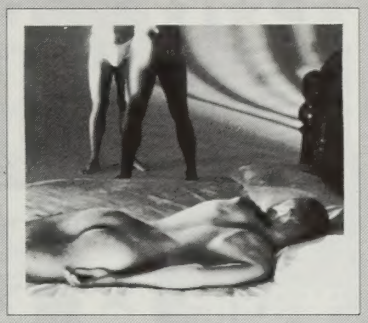
46 CLASSIFIEDS

48 NOTICES

51 PROGRAM NOTES

by Katherine Bowser

52 MEMORANDA



5



28



35

COVER: A couple of corporate workers size up their company's new owners in Edward Yang's feature film *Taipei Story*. Yang's films, like those of Hou Hsiou-hsien and other younger Taiwanese directors, have brought contemporary social issues to Taiwan's screens for the first time. In "Taiwan's Social Realism" Vivian Huang discusses what conditions allowed the New Cinema movement to emerge in the early 1980s and examines how it has been affected by commercial and political forces. In "China's Day of Shame" Patricia Thomson reports on how independent producers have responded to the June 4 massacre in Beijing and the Chinese overseas democracy movement. Photo courtesy Museum of Modern Art.

A Call for Videos and Films

PLAYED IN THE USA

The Learning Channel is looking for the best work about the best music for its new anthology "Played in the USA" (working title). An anthology, "Played in the USA" will feature between 20 and 35 individual productions about American music. We are interested in a variety of interpretations of everything from the classics to new age, Native American to rock and roll, jazz to country, portrait documentaries to new forms. The series will be curated by Blaine Dunlap and Stevenson Palfi.

If you would like to submit a work for consideration, please contact TLC at the following number for additional information and entry form.

1-800-346-0032

(AIVF Members: TLC automatically mails entry forms to all AIVF members. If you are a member and haven't received your form by February 1, call the above number.)

"Played in the USA" is part of The Independents, TLC's ongoing project to bring the visions of independent film and video artists to national TV.

The project is funded through the generous support of

The John D. and Catherine T. MacArthur Foundation

and the National Endowment for the Arts

The Learning Channel

The smart choice on cable.

FILM & VIDEO MONTHLY

THE INDEPENDENT

JANUARY/FEBRUARY 1990
VOLUME 13, NUMBER 1

Publisher: Lawrence Sapadin
Editor: Martha Gever
Managing Editor: Patricia Thomson
Associate Editor: Renee Tajima
Contributing Editors: Kathryn Bowser, Bob Brodsky, Karen Rosenberg, Quynh Thai, Toni Treadway
Editorial Staff: Ray Navarro
Production Staff: Jeanne Brei
Art Director: Christopher Holme
Advertising: Laura D. Davis, (212) 473-3400
National Distributor: Bernhard DeBoer, 113 E. Center St., Nutley, NJ 07110
Printer: PetCap Press

The Independent is published ten times yearly by the Foundation for Independent Video and Film, Inc. (FIVF), 625 Broadway, 9th Floor, New York, NY 10012, (212) 473-3400, a not-for-profit, tax-exempt educational foundation dedicated to the promotion of video and film, and by the Association of Independent Video and Filmmakers, Inc. (AIVF), the national trade association of independent producers and individuals involved in independent video and film. Subscription is included with membership in AIVF. Together FIVF and AIVF provide a broad range of educational and professional services for independents and the general public. Publication of **The Independent** is made possible in part with public funds from the New York State Council on the Arts and the National Endowment for the Arts, a federal agency.

The Independent welcomes unsolicited manuscripts. Manuscripts cannot be returned unless a stamped, self-addressed envelope is included. No responsibility is assumed for loss or damage.

Letters to **The Independent** should be addressed to the editor. Letters may be edited for length.

All contents are copyright of the Foundation for Independent Video and Film, Inc., except where otherwise noted. Reprints require written permission and acknowledgement of the article's previous appearance in **The Independent.**

ISSN 0731-5198. **The Independent** is indexed in the Alternative Press Index.

© Foundation for Independent Video and Film, Inc. 1990

AIVF/FIVF STAFF MEMBERS: Lawrence Sapadin, executive director; Ethan Young, membership/programming director; Kathryn Bowser, festival bureau director; Morton Marks, audio/business manager; Mary Jane Skalski, administrative assistant.

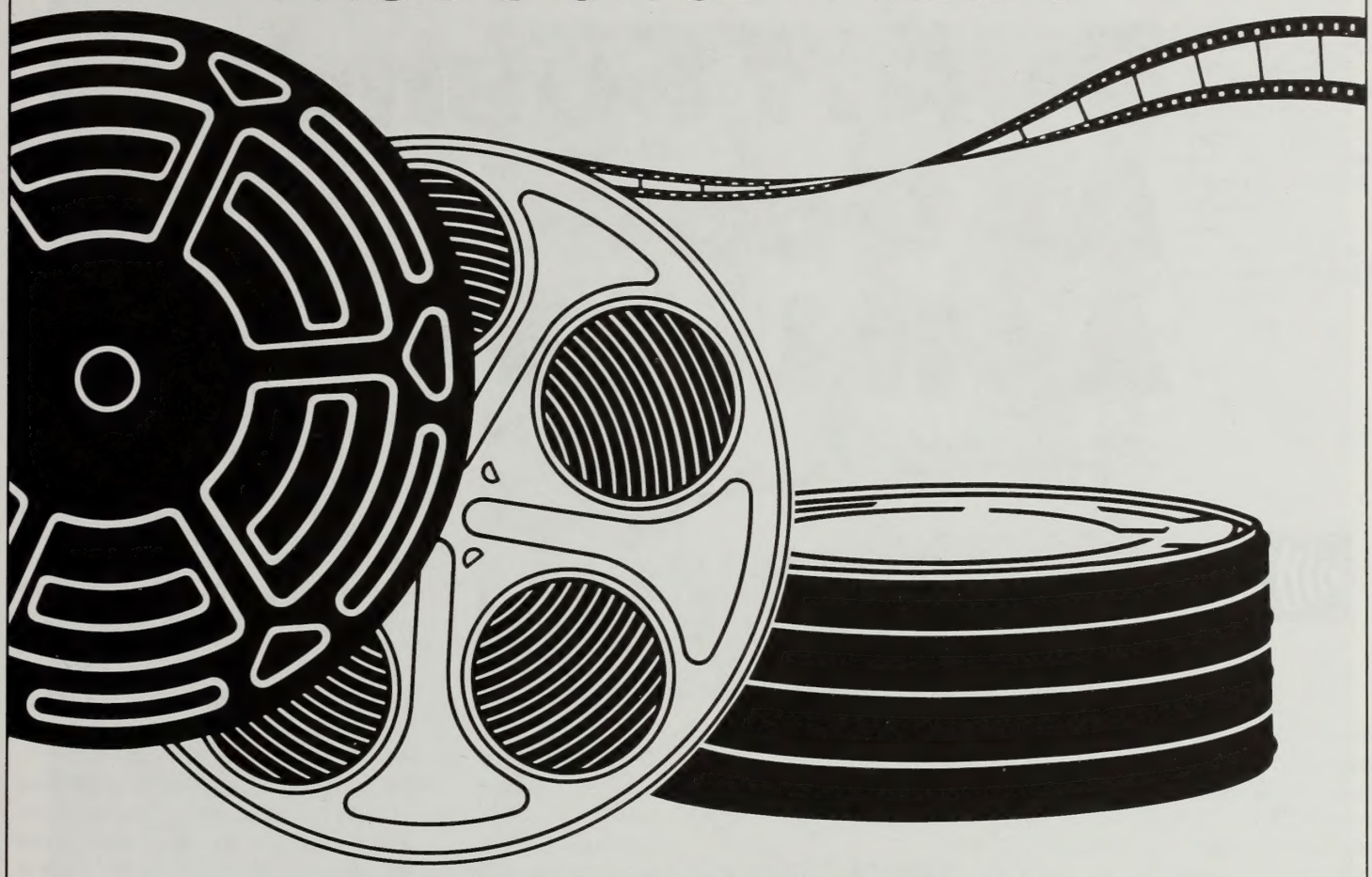
THE INDEPENDENT
FILM & VIDEO MONTHLY

AIVF

Books and Tapes

AIVF
Books and Tapes

FOR ALL YOUR FILM PRODUCTION NEEDS



Eastman
Motion Picture Films

Kodak

© Eastman Kodak Company, 1990

EASTMAN KODAK COMPANY
Motion Picture and Audiovisual Products Division

Atlanta: 404/668-0500 • Chicago: 312/218-5174
Dallas: 214/506-9700 • Hollywood: 213/464-6131
Honolulu: 808/833-1661 • New York: 212/930-8000
Montreal: 514/761-3481 • Rochester: 716/254-1300
Toronto: 416/766-8233 • Washington, D.C.: 703/558-9220
Vancouver: 604/684-8535

DuArt

DuArt Sounds As Good As It Looks

The Abyss
Clara's Heart
Field of Dreams
In Country
Lock Up
Mystic Pizza
Things Change
Weekend at Bernie's

Sound Transfers and Dailies by Duart

DuArt Film and Video Laboratories 245 West 55 Street New York, NY 10019 Telephone 212 757 4580 Telefax 212 333 7647 Telex 640 253

OVERSTEPPING THE BOUNDS OF PROPRIETY: FILM OFFENDS LANGSTON HUGHES ESTATE

British filmmaker Isaac Julien's film *Looking for Langston* opens with several lines by James Baldwin: "A person does not lightly elect to oppose his society. One would much rather be at home among one's compatriots than be mocked and detested by them.... People cling to their captivity and insist on their own destruction." This quote can be read as an introduction to Julien's cinematic "meditation" on Langston Hughes, his work and reputation in the context of the Harlem Renaissance, and Black gay male sexuality. But Baldwin's words also serve as commentary for the controversy that has surrounded the U.S. release of the film.

The public U.S. premiere of *Looking for Langston*, produced by the London-based independent Black workshop Sankofa, occurred at the New York Film Festival (NYFF) in early October. Those who attended witnessed a curious and disruptive event when, at two points during the 40-minute screening, the soundtrack became inaudible. The second instance—affecting the film's final sequence—proved particularly ironic, since the Hughes poem read on the soundtrack at that point accompanies a scene of skinheads and police raiding the twenties speakeasy/eighties gay disco that serves as the main set in the film.

In Julien's film, this scene is followed by archival footage of Hughes reading his own work, with a jazz band playing in the background. Both scenes, where comprehension depends on sound as well as image, played silently at Lincoln Center. As NYFF director Richard Peña explained to the audience prior to the screening, this and the earlier silent section were not intended by the filmmaker but instead were imposed by the festival in order to avoid legal actions threatened by the Langston Hughes estate.

In marked contrast, the film's exhibition in London had proceeded without a hitch, and the film was well-received. It was first shown last March as part of the new Channel Four gay and lesbian series *Out on Tuesday*. It then opened at a theater in central London, subsequently touring major international film festivals, like Berlin and Toronto. *Looking for Langston* won the Golden Teddy Bear Award in Berlin and was nominated for a British Film Institute award. Following the London release, British bookstores reported an increase in sales of Hughes' poetry as well as that of Essex Hemphill, whose work is heard throughout *Looking for Langston*. The film has been praised by numerous film scholars as well as prominent academic cultural critics like Gayatri Spivak and Cornel West.



British filmmaker Isaac Julien's *Looking for Langston*, a cinematic meditation on Langston Hughes' poetry, his role in the Harlem Renaissance, and Black gay sexuality, faced opposition from the poet's estate during its U.S. premiere.

Courtesy filmmaker

The film's distribution in the U.S., however, has been embattled, bogged down in a series of legal disputes. Shortly before this sequence of events, the Public Broadcasting Service was considering acquisition of *Out on Tuesday* for broadcast in the U.S. and inquired about copyright clearances for the poems by Hughes and the archival footage which appears in *Looking for Langston*. Julien, in turn, applied to the Hughes estate in New York for the U.S. rights to the poems. He had already obtained assurances that the archival footage was in the public domain from jazz archivist Michael Chertok, who sold Sankofa the footage for $4,000. Before the film aired in Britain, Sankofa also obtained a copyright waiver for the Hughes poems from the British publisher Serpent's Tail Press, whose contract with the U.S.-based Hughes estate allows them to license the work for use in Great Britain

On this side of the Atlantic, however, the Hughes estate refused to grant permission. Harold Ober Associates, the legal firm representing the Hughes estate, contested the use of the five Hughes poems, as well as the use of Hughes' name in the title. Refusing to sell the rights at any cost, Ober Associates demanded that Julien remove the poems and change the title.

After receiving this notice of the estate's position, Julien says that he considered his obligations under U.S. copyright law as well as his aesthetic options. Around the same time, *Looking for Langston* was due to be screened at the 1989 Washington, D.C. Filmfest, held last April and May. Deciding to avoid a confrontation, Julien withdrew his film from the festival and set out to make a second version for distribution in the U.S. He and Ada Griffin at Third World Newsreel, the U.S. distributor of *Looking for Langston* and other Sankofa films, then enlisted attorney Joan Gibbs at the Center for Constitutional Rights (CCR) and CCR cofounder Peter Weiss to represent them in what they correctly believed might become a sticky fight.

Since any attempt to censor is a constitutional issue, Gibbs and Weiss cited the First Amendment and fair use provisions of the copyright law, maintaining that "using portions of Hughes' poems is essential to the point being made in the film." Griffin echoes this, "You can't have a film called *Looking for Langston*, referencing the Harlem Renaissance, without a prominent representation of Langston Hughes."

According to attorney Robert Harris, the copyright statute contains "no absolute rule for fair use," and he points out that there are several standards used to determine fair use in copyright disputes: the nature of the use, whether or not the

TABOO OR NOT TABOO

In researching this article, I interviewed the executor of the Langston Hughes Estate, George Bass, and *Looking for Langston* director Isaac Julien (as well as others involved in the dispute). Although these conversations took place on separate occasions, the remarks of both men function as a dialogue on the issues raised by *Looking for Langston* and the disagreement between Julien and Bass over Hughes' life and his representation:

Bass: "Given the choices of Hughes' life, [the film] is a sensationalist misuse of Hughes as metaphor. Hughes was extremely discreet with his personal and private self. It seems to me to be inappropriate to single him out as a metaphor for the question of a Black homosexual artist being constrained by social taboo. That wasn't a problem for him, not in public or private spaces, only in rumors."

Julien: "A main problem for Mr. Bass is that he decodes the film as a documentary, which it's not. It's a play on fantasy and memory, and those things are far more important than any kind of fixed historical notion of what a Black artist did or didn't do. The film is not entirely about Hughes, but rather a subjugated identity."



Hughes' estate calls *Looking for Langston* "a sensationalist misuse of Hughes as metaphor." The filmmaker considers it "a play on fantasy and memory....The film is not entirely about Hughes, but rather a subjugated identity."

Courtesy filmmaker

Bass: "Hughes achieved a wholeness which made his sexuality irrelevant. His enjoyment of his sexual/sensual self wasn't a factor in the shaping and development of his poetic voice, vision, or personality. Julien's meditation is consumed with anxieties about his own sexual self and the search for a sense of wholeness within those anxieties."

Julien: "Why is it that the question around sexuality is such a controversial one? I think it's precisely because Hughes had to live a life which was, in a way, suppressed."

Bass: "Do artists have the right to deliberately misrepresent the life meaning of a person recently dead [1967], that clearly would offend family and those who still cherish his memory?"

Julien: "The question more generally concerns the impossibility of having a Black gay identity within the Black literary arts movement or indeed in any Black cultural movement. On the one hand, James Baldwin is exiled from within the community, chastised by a number of people including Imiri Baraka and Eldridge Cleaver. On the other hand, sexuality is perceived as a non-issue. Hughes is symbolic, and far more representative of the situation and attitude that exists today towards Black artists who could be gay or bisexual."

In his attempts to consign the film to the shelf forever, Bass claims that he is not involved in censorship. He emphasizes, "These are my rights. It's not about censorship. I'm giving Julien limits that are about discipline and choices. If the film had been made without Hughes materials, I would have no voice whatsoever, but I am entitled now because [Julien] misrepresented and violated me as a person and my role as executor of the estate."

CS

reproduction of the work creates a competitive situation, how much of the copyrighted work is used, how much of the new work is devoted to quotations from the copyrighted source, and the precedents established in legal judgements issued in similar cases.

With the limits imposed by U.S. copyright law in mind, Julien reedited portions of *Looking for Langston*'s soundtrack, removing three poems and substituting work by Hemphill. He combined the remaining Hughes material into a medley. However, the U.S. version of *Looking for Langston* retains the same title (an individual's name cannot be copyrighted), the same image track, and three of eight stanzas from the poem "Ballad of the Fortune Teller" as well as the complete "Night and Morn" (part appearing in the beginning of the film, part at the end). Julien removed the words "Thank you to the Langston Hughes Estate"—which appeared in the original credits—before he shipped this version to New York.

Two days before the film's New York City premiere, representatives of the estate saw an advertisement for the festival in the *New York Times*. They immediately contacted Peña and threatened to serve the NYFF with an injunction. Peña agreed to turn the volume off during the disputed sections. Nevertheless, Julien reiterated his belief that he had not violated the copyright law and introduced his work at Lincoln Center by saying, "I cannot bring myself to apologize for this situation, because I do not believe it is my fault. It is always the role of the younger generation to rewrite the history of our cultural icons."

George Bass, the executive trustee of the estate, takes full credit for attempting to suppress the film. "Copyright is not the real issue, but I'm using legal technicalities to be noncooperative," says Bass, who is a professor in the Afro-American Studies department at Brown University, adding, "It is my only recourse to stopping the distribution of a film I do not approve of." Bass gives three reasons for opposing the film.

The first has to do with legal matters and copyright licensing. Although Sankofa offered the estate payment of the copyright fee, these offers were consistently refused. Thus, holds Bass, the film violates copyright law. He cites "professional ethics of process" as his second problem. Bass believes, "We could have had a dialogue beforehand, like when a student wants to write a paper and goes about convincing the teacher that it's a worthwhile project." Because this step was postponed, he says, "There has been a loss of trust between myself and Julien. I do not believe this effort was guided by a commitment to the clarity of voice. I feel dishonesty on the part of aesthetic intention. The whole way the filmmaker conducted himself verifies that for me." Bass' third problem is what he deems an ethical one: "This is really a question of the use of a person's life in ways that are violently sensationalist and misrepresentative of that person's sense of self."

In the aftermath of the NYFF clash, Julien has not lessened his determination to show *Looking for Langston* in the States. About Bass' efforts to stop him, he comments, "At a time when Black gay men are the most threatened in society in relation to certain debates—about homosexuality, representation, AIDS, and the role of the Black bourgeoisie in all of that—you have the role of the Black cultural gatekeeper, casting out his net and allowing just a few things to be spoken about. But I think I'm adding to the debates a complexity that needs to be heard. And those debates have to take place and are going to whether Bass likes it or not."

As the *Looking for Langston* controversy continues, Griffin intends to distribute the film as thoroughly as possible. Two professors teaching film at Brown, where Bass teaches, have contacted Griffin concerning rentals of *Looking for Langston* to show in their classes. Initially Griffin said no, but after the second request, she decided to go ahead.

On the other side of the dispute, Ober Associates representative Wendy Schmalz believes, "It's a dead issue. As far as we know Julien has no plans to show this film elsewhere with Hughes material in it. If he does we will do whatever we can to suppress it. It's in violation of copyright. It's as simple as that."

At one point in *Looking for Langston* the narrator says, "Homosexuality was a sin against the race, so it had to be kept a secret, even if it was a widely shared one." Griffin observes the parallel

THE HOUSTON INTERNATIONAL FILM FESTIVAL



THE 23RD ANNUAL FESTIVAL OF THE AMERICAS

LET'S HEAR IT FOR THE SILVER SCREEN!
APRIL 20-29, 1990

America's most important competitive film festival was established on the principle of a close personal contact with the filmmaker. We pay attention to all video and filmmakers; especially small companies, individuals and independents. Awards for features, shorts, TV production, documentary, TV commercial and experimental categories.

FOR THE COMPLETE ENTRY & INFORMATION KIT, PLUS POSTER, CONTACT:
J. HUNTER TODD, CHAIRMAN & FOUNDER – THE HOUSTON INTERNATIONAL FILM FESTIVAL P.O. BOX 56566
HOUSTON, TEXAS 77256 USA TELEPHONE (713) 965-9955 FAX: (713) 965-9960 TELEX: 317-876 (TODDCORP-HOU)

3/4" VIDEO & POST PRODUCTION

Dekart VIDEO

$40. Computerized Edit System Eagle 2 w/DOS, Printer & CMX compatable disk. **w/Editor**

Address Track Timecode, TBC, Freezes, Switcher w/GPI, Hi-res. Character Gen. (70 fonts), Fairlight Dig. Effects

$60. A/B Roll w all the above

$20. Do-it-yourself with RM440 & Fade to Black (3/4 to 3/4 & VHS - 3/4)

$30. with Editor - Cuts only

Striping - Window Dubs - Copies
3/4 Location Package with Ikegami 730, S-VHS Camcorder

TEL: (212) 219-9240

FOX/LORBER

is acquiring

independent features

and

documentaries

for all markets and territories.

Contact: Liz Empleton

FOX/LORBER Associates, Inc.
432 Park Avenue South, Suite 705
New York, NY 10016
Tel: (212) 686-6777
Fax: (212) 685-2625
Tel: 425 730 FOXLOR

between this reference to Black culture in the twenties and the situation circa 1989: "Bass is trying to refuse Julien access to his cultural heritage by suggesting that he and his film go back into the closet."

CATHERINE SAALFIELD

Catherine Saalfield is a video activist and freelance journalist living in New York City.

NEA BALKS AT THE P-WORD

The new legislation that prohibits the National Endowment for the Arts from funding "obscene" art—including depictions of "sadomasochism, homoeroticism, the sexual exploitation of children or individuals engaged in sex acts" having no "serious literary, artistic, political or scientific value"— has been called a hunting license for conservatives on Capital Hill eager to inflict a mortal wound on the arts agency. But few expected the first shot to be fired by the NEA itself. The week before being sworn in as the new NEA chief, John E. Frohnmayer rescinded a $10,000 grant awarded to the nonprofit New York City gallery Artists Space for an exhibition about AIDS in an effort to honor the "spirit" of the new law, saying "political discourse ought to be in the political arena and not in a show sponsored by the Endowment." Although he reversed his decision after a stormy week of outraged reaction, the outcome represents a victory for the art world only insofar as it narrowly averted a precedent that would have imposed the broadest interpretations on this legislation.

The story broke on November 6 in the *L.A. Times*, which reported that lawyers from the NEA had contacted Artists Space's attorneys, seeking the voluntary return of $10,000 awarded to "Witnesses: Against Our Vanishing." This exhibition, curated by Nan Goldin, presented work by 23 artists focusing on the personal and social effects of AIDS. They also requested the removal of the NEA's name from all publicity and a disclaimer in the exhibition catalogue.

Their move was the result of action taken by the director of Artists Space, Susan Wyatt. Months after the "Witnesses" grant was approved and shortly after the bill was signed, Wyatt called the upcoming exhibition to the attention of the NEA's museum division and Frohnmayer himself. She also asked in a letter of October 27 that the grant be amended so that the $10,000 would apply only to the exhibition and not the catalogue, for which separate funding was secured from the Robert Mapplethorpe Foundation. Since the NEA funded "Witnesses" under its 1989 budget and the new legislation applies only to the NEA's 1990 budget, the exhibition was in no danger of running afoul of the law. Nevertheless Wyatt told reporters that she wanted to warn Frohnmayer about what might become an explosive situation and prevent him from being "blind-sided" by developments after the show opened. She also characterized this as a deliberate strategy to provoke a confrontation over the issue of federal control of content in the arts.

In response to the NEA's request, Artists Space's board of directors unanimously refused to return the grant money (which had been approved in July but not yet disbursed). The NEA in turn impounded the funds. Frohnmayer's objection, it turned out, was not to any "obscene" representations of homosexual acts, but rather to a catalogue statement by artist David Wojnarowicz. In his essay, Wojnarowicz, who has AIDS, lashes out in anger and frustration at Senator Jesse Helms, Representative William Dannemeyer, and John Cardinal O'Connor for their hostile and obstructive views on homosexuality and AIDS. Citing Congress' recent directive and the wish not to violate "the letter or the spirit of the law," Frohnmayer wrote to Wyatt, "Congress means business. I believe that the endowment's funds may not be used to exhibit or publish this material." He elaborated in an interview in the *New York Times*, "[I]t's essential that we remove politics from grants and must do so if the endowment is to remain credible to the American people and to Congress."

In basing his action on the political content of Wojnarowicz's text, Frohnmayer far exceeded the restrictions Congress adopted in its final version of the NEA bill, which only prohibited the funding of "obscene" work. A stunned art world raised a loud hue and cry, with the press giving prominent placement to the controversy. Two days later, Frohnmayer confessed he was surprised at the overwhelming reaction and said that he "regretted" his use of the "P-word." Nevertheless, he stuck to his decision to withdraw the grant, maintaining that, "In looking at the application and then in looking at what was actually happening in the show, there was a substantial shift and, in my view, an erosion of the artistic focus."

Pressure continued to mount against the decision. Livingston Biddle, head of the NEA under President Carter, called for an emergency session of the NEA's advisory board, the National Council on the Arts. Leonard Bernstein turned down a National Medal of Arts, whose awardees are recommended by the National Council, because of the NEA's retraction of sponsorship of "Witnesses." Arts administrators and artists predicted a complete destruction of the NEA's credibility among its supporters and the refusal of arts professionals to serve on peer panels.

On November 15, the day before "Witnesses" opened, Frohnmayer visited the New York gallery for a private viewing of the show and a meeting with 34 concerned artists. At the press conference that followed, he said that he would "reflect" on what he had seen and learned, and consult with the National Council. Frohnmayer also called the law restricting endowment funds "unnecessary" and said he would work for its

removal. (The NEA's legal department later clarified that federal employees are not permitted to lobby for or against any legislation affecting their agency.) The NEA chief hinted that his decision might have been different had the news of his negotiations with Artists Space not broken while they were in progress, forcing "decisions to be made on a very rapid basis."

The next day, Frohnmayer announced that he would reverse his decision. "I have agreed to approve the request of Artists Space to amend the fiscal '89 grant and will release the grant to the exhibition only." As per Wyatt's October request, none of the $10,000 will apply to the catalogue.

While members of the art world were celebrating the positive outcome of this dispute, their joyful mood was tempered by the knowledge that this resolution does not put to rest the thorny issues being debated on Capital Hill. 1990 is the year for both the NEA's reauthorization hearings, which occur every five years, and congressional elections—an especially dangerous mix. The NEA's vulnerability was underscored by Representative Pat Williams, chair of the subcommittee of the House Education and Labor Committee responsible for the NEA's reauthorization, who told the *New York Times*, "There may be two irreconcilable forces here. One is the right of taxpayers to determine how their money is spent. The other is the absolute necessity to protect freedom of expression, particularly in the arts. If those two forces *are* irreconcilable, then the future of the endowment is in doubt."

PATRICIA THOMSON

DISCOVERY PROGRAM INITIATES OUTREACH

Chanticleer Films, the nonprofit Hollywood production company that sponsors the Discovery Program for first-time directors, has announced a new initiative intended to increase the participation of people of color. Over the past three years the Discovery Program has produced 17 short films, which are meant to function as "calling cards" to the motion picture industry. The program is open to anyone who is a professional in the field—screenwriters, actors, theater directors, documentary filmmakers, even production assistants.

During its first two seasons, the program was funded by Columbia Pictures and Coca-Cola. After the departure of David Puttnam, the chair of Columbia who helped the project get off the ground, the studio kept the program going for another year, but chose not to renew the two-year contract upon its expiration. After much scrambling, Chanticleer principals Jonathan Sanger and Jana Memel managed to secure a loan, which will be repaid from revenues obtained from international broadcast. (*American Playhouse* will broadcast a series of Discovery Program films this season.)

Audio Mixing
for the
Independent Producer

Our unique System is designed to deliver the highest quality sound tracks at a fraction the cost of a conventional film or video mix. We work with you to:

~Improve existing tracks
~Add sound effects
~Music
~Voice overs
~Foleys
~Replace dialogue
~Mix with automation

Sophisticated audio Services
at
William Markle,Inc
Film center Building
630 Ninth Ave - Suite #1409
New York, NY 10036
212 246 8642

PHENOMENAL FOOTAGE.™

It's just a phone call away. Stock footage from silent films, feature films, newsreels, documentaries, industrial films and more. Fully cleared for use in your productions.

Our computerized system insures fast access. Call or write for a free brochure and sample reel.

ARCHIVE FILMS
STOCK FOOTAGE LIBRARY

800-876-5115
Archive Films, Inc., Dept. IND,
530 W. 25TH ST. NY, NY 10001
FAX 212/645-2137

1989 Bucks Independent Film Festival Tour

Available for booking: January 1, 1990-May 31, 1990

1st Half Program 65 mins.

- **Sky Heart**
  Dennis Pies (1988) (3 mins.)
  (Philadelphia, PA)
- **Brute Charm**
  Emily Breer (1989) (25 mins.)
  (New York, NY)
- **Howard Finster: Man of Visions**
  David Carr, Julie Des Roberts,
  Randy Paskal (1988) (18½ mins.)
  (Los Angeles, CA)
- **Self-Portrait Number 9**
  Eric West Mueller (1989) (11 mins.)
  (Richfield, MN)
- **She-Bop**
  Joanna Priestley (1989) (7 mins.)
  (Portland, OR)

—INTERMISSION—

2nd Half Program 63 mins.

- **Kakania**
  Karen Aqua (1989) (4 mins.)
  (Cambridge, MA)
- **Moon Blue Traces**
  Francis James (1989) (11 mins.)
  (Chester Springs, PA)
- **Suelto!**
  Chris Emmanouilides (1989) (14 mins.)
  (Philadelphia, PA)
- **Both At Once**
  Sylvie Carnot (1988) (11 mins.)
  (San Francisco, CA)
- **Play Is The Work Of Children**
  John Axelrad, Stephen B.Lewis (1989)
  (8 mins.) (Los Angeles, CA)
- **You Can Drive The Big Rigs**
  Leighton Pierce (1989) (15 mins.)
  (Iowa City, IA)

Total running time—128 mins.

For information about bookings contact:
John Toner (215) 348-3566, (215) 345-5663 (evenings)

NEW ATLANTIC
productions

AFFORDABLE EDITING
IN MIDTOWN

EDIT YOURSELF
$20 an hour
$100 a day
$400 a week

EDITOR AVAILABLE

TOP OF THE LINE VHS SYSTEM.
PANASONIC AG6500 WITH HI-FI
STEREO AND MIXING BOARD.
PERFECT FOR BETA AND 3/4"
ROUGH CUTS AND INDUSTRIAL
FINE CUTS.

330 West 42nd St. NY, NY 10036
Tel: 967-1690

Ikegami 79 E
Betacam Sp
1" Portable
Any package w/Tech
$250/Day
Camera, Lights, Van
Crews Available.

Editing
$12/hr.
Sony 3/4" Off-line
(Training Available)
IBM PC w/ printer

14th Street Video
212-627-5324



Actress Nancy Cooperstein got to direct her first film, the short Private Debts, through the Discovery Program.

Courtesy filmmaker

According to Sanger, the program is "open to all kinds of material, as long as it is in the form of a fiction film. The commerciality of the film is not a condition for us." Applicants to the program submit a treatment or a script, in addition to a resumé and a short application form. Those who are accepted then direct their films, with Chanticleer's full support.

Sanger comments that the Discovery films that might be regarded as less commercial have generated as much work for their directors as the more mainstream productions. Although the shorts made thus far suggest that the program is not fostering experimental filmmaking, the producers are clearly interested in a broad spectrum of work.

This year the spectrum will include at least two productions directed by people of color. Sanger says that Chanticleer has received very few applications from people of color, who, he notes, experience disproportionate difficulties finding work as directors in the film industry. Emma Jackson, one of two new staff members hired by Chanticleer to supervise the initiative, points out that in the last three years, "No minority member has been chosen as a director." Sanger adds, "We know people are out there who are qualified, who, because of industry practices and discrimination, have not been able to get in." Chanticleer's efforts to recruit such talent includes outreach to production companies like Arsenio Hall and Spike Lee's 40 Acres and a Mule, as well as organizations like the Black Women in Film, National Black Talent Directory, Nosotros, Plaza de la Raza, the American Indian Registry, and the Association of Asian Pacific Americans.

If applicants to the Discovery Program identifying themselves as people of color do not pass the first qualifying round, their applications will nevertheless be reconsidered. "Criteria for judging submissions will be the same as in previous years," says Jackson. "We just think that the more submissions we see, the more quality applications we'll have."

The deadline for applications for the Discovery Program is February 1, 1989. More information and application forms can be obtained from Chanticleer Films, 6525 Sunset Boulevard, Hollywood, CA 90028; (213) 462-4705.

BARBARA OSBORN

Barbara Osborn is a writer currently teaching communications skills and media criticism at New York University and the Door, a community center for kids at risk.

SEQUELS

In compliance with a congressional mandate, **public broadcasting** officials released a new **three-year plan** in November for streamlining operations, centralizing programming, and redistributing federal funds, which will take effect in 1991 ["Media Clips," July 1989]. The plan puts CPB in charge of new program development—including the Independent Television Service and Minority Consortia productions. PBS will take responsibility for established series, such as *The McNeil/Lehrer Newshour* and *Great Performances*. CPB and PBS settled their dispute over who should receive federal programming dollars—about $200-million, previously handled by CPB—by splitting the sum. In addition, a new 17-member National Program Policy Committee will be formed at PBS to oversee programming activities.

□ □ □

Micki McGee, a producer and video critic, has been appointed film/video curator at Artists Space in New York City. She replaces **Dan Walworth**, who is leaving to complete production of *The System*, a film on money, power, and dreams. Upstate in Buffalo, New York, Squeaky Wheel's director, video producer **Julie Zando**, is leaving after three years to spend more time on her media work. The center has a new director, **Cheryl Jackson**, a media artist, photographer, and previously video editing and artist-in-education coordinator at Hallwalls Contemporary Arts Center.



IF YOUR NE**XT** BRIGHT IDEA FOR A PICTURE DEMANDS
INTERIOR AND E**XT**ERIOR CINEMATOGRAPHY
WITH E**XT**RAORDINARY COLOR RENDITION IN
AN E**XT**REME RANGE OF LIGHTING CONDITIONS, PLUS
THE UNSURPASSED MI**XT**URE OF HIGHSPEED AND FINE GRAIN, ALL ON
THIRTYFIVE MM OR SI**XT**EEN MM PROFESSIONAL FORMAT, THEN
YOUR NE**XT** BRIGHT IDEA SHOULD BE SHOT ON
AGFA **XT** 125® OR
AGFA **XT** 320® COLOR NEGATIVE FILMS

Agfa Photo Division
Agfa Corporation
NJ — (201) 440-2500
NY — (212) 563-5500
Los Angeles, CA — (213) 552-9622
S. San Francisco, CA — (415) 589-0700

AGFA and XT are registered trademarks of AGFA GEVAERT Antwerp Leverkusen

AGFA Agfa

AMATEUR AUTEURS ON THE INTERNATIONAL CIRCUIT

Toni Treadway

When overseas super 8 or nonprofessional film festivals decide to showcase work from the United States or highlight an artist's work, various opportunities for crosscultural exchange present themselves. Amateur filmmakers and cinephiles in other countries can share information with independent producers in the U.S. about more than diverse filmmaking experiences. When U.S. filmmakers meet a new audience, the audience sees a broader view of the U.S.—and, perhaps, of filmmaking. The filmmaker may also find that the event stimulates a broader perspective on international issues.

However, a programmer who wants to facilitate a crosscultural dialogue by bringing works made in the U.S.A. to amateur festivals abroad is faced with a daunting problem. The nonprofessional festivals abroad want work that doesn't depend on an understanding of English or rely on cultural experiences or cues which are unrecognizable to their audiences. Perhaps super 8 or nonprofessional filmmakers in the U.S. should consider these criteria when they are planning a film. Or, to put it in other terms, perhaps the ideal viewer in a U.S. filmmaker's head need not be a North American.

Imagine this futurist scenario: what if a well-crafted short narrative made by an U.S. woman won a top prize at the biannual Tunisian festival of nonprofessional cinema? Some Tunisian women attend the huge outdoor cinefest screenings, but they are outnumbered by men at least a hundred to one. The winning films from this festival tour the country to cine clubs in many cities and towns and thus are seen by a wide range of citizens. Such a winning film would first need to be accepted by the festival's prescreening committee, probably attracting their attention on the basis of its strong story line and production values. The international jury would consider those, as well as the social impact of choosing a film made by a woman with three-dimensional women characters.

The potential effects of this success story could be interesting indeed. Who could determine if such a film had a long range impact on the integration of women in the amateur film movement? Wouldn't broadening the cine-experience of just one viewer be worth our hypothetical filmmaker's efforts? These questions have no definitive answers; they are not quantifiable, career-enhancing rewards of filmmaking like cassette sales, PBS air dates, or the next grant, but rather focus on contact, diversity, cultural sharing, dialogue.



A grandfather discusses the concept of Hell with his grandchilden in the opening scene of Assad Fouladkar's *Kyrie Eleison* before the family is trapped in a living hell in the cellar of their bombed house in Beirut. The film, included in the International Festival of Amateur Film in Kelibia, Tunisia, is in Arabic—one of the festival's official languages—with English subtitles.

Courtesy filmmaker

This dream scenario could possibly provoke the angry response, "Cultural imperialism!" But Tunisians, like viewers everywhere, are both flooded with and resistant to the information they receive via the media. People overseas (both cinephiles and not) are very sophisticated at gleaning information which can help them apply that information to their own lives, urban or rural, traditional or avant-garde. On top of that, amateur festivals are very careful, looking at submitted work and making selections with the local culture in mind, even when dealing with films chosen by known and trusted guest programmers. Several times, a 60- to 90-minute sampling of U.S. works was carried to a festival and only one or two of the works were shown. Despite such cuts, which are surely the festival organizers' prerogative, the U.S. programmers have benefitted from the discussions about the selection process.

For many years, super 8/video festivals in Montreal, Brussels, Sydney, and Caracas and the nonprofessional film festivals in Tunisia and at UNICA have called me for special programs from the U.S. They usually want a retrospective of one or two artists' work as well as a program of recent films/tapes from across the United States. They frequently request works that can be projected as film rather than as video with good production values, not sponsored, and ones that are cinematically challenging. These criteria limit the pool of talent on which to draw, since super 8 filmmakers often cannot afford prints and much new work I am familiar with comes in the form of super 8-to-video transfer.

Additionally, the nonprofessional festivals want films and videos that are not made by professionals, and, in the U.S., these definitions blur. The appellation amateur is used overseas without pejorative connotations by those independent-minded and self-funded filmmakers who work at home outside professional hours or rely on technical access at local cine clubs. They are personally dedicated to film and filmmaking, often

Here's what his critics and our critic have to say...

NATIONAL REVIEWS

Arab and Jew: Wounded Spirits in a Promised Land
PBS, May 1989

"...profound..."
"...The most important television journalism on the mideast since ABC's 'Nightline' paid its weeklong visit there last year...in a moving and challenging way, it clears away the smoke and looks deeply into the flame..."
-TOM SHALES, *The Washington Post*

"...chilling..."
"...'Arab and Jew' is a hauntingly beautiful film about ugliness...producer/director Robert Gardner has translated the book to film with sensitivity, insight and meticulous balance..."
-HOWARD ROSENBERG, *Los Angeles Times*

"...resonant...thoughtful..."
"...the faces and words in 'Arab and Jew' express love and hope, fear and threat, love of land and hatred of neighbor..."
-WALTER GOODMAN, *The New York Times*

"...admirable..."
"...conveys powerful empathy for all the people involved in the problem..."
-*The Wall Street Journal*

"...involving..."
"...the film holds together with a 'Rashomon'-like irony, where both sides are talking about the same thing - land, peace, freedom - even though they're bitterly at odds..."
-*The Boston Globe*

"...needed..."
"...we see, and we weep..."
-ANTHONY LEWIS, Syndicated Columnist

GARDNER FILMS INC.

2005 BELMONT ROAD, N.W.
WASHINGTON, D.C. 20009
202-265-4182



To my friends at Colorlab,

This is just a letter to let all of you know how much I appreciate the job you did for us on our two-hour PBS special ***Arab and Jew; Wounded Spirits in a Promised Land***, and to share some of the reviews we received.

Shooting in a foreign country is always difficult. Shooting in one with dangerous civil disorder and a very sensitive government is even more difficult. When your American cameraman gets sick and has to be shipped home, when the crew gets stoned (with stones), when the camera truck is stopped by a roadblock of burning tires, when the budget is sliding into the red -- time and care hangs heavy on a producer's heart. You don't need any extra worries.

I can't tell you what a comfort it was, what a blessing in the desert, to know that through all of this, the negative was going to Colorlab and handled by Colorlab all the way through security, customs, international air shipment, local messenger service and into Jake's hands. For all of those shipments, for over two-hundred rolls, there was never a single problem. When there was a camera scratch or the smallest question, you let us know quickly. The service and the communication was superb.

Even at this level of service, even with the shipping, the price was better than I would have had with an Israeli lab (of which there is only one and a bad one at that) or processing and shipping from London or Paris. This job showed me clearly that the same meticulous quality consciousness that defines your home-town work, extends to all points of the globe.

I'd like to thank everyone there for all the care and hard work you put into this show, from the first roll of negative to the excellent final print and one-inch film to videotape transfer for broadcast. I know that all 4,250,000 U.S. households that saw the show feel the same way. (Many of them called me personally).

Fond regards,

Rob Gardner

colorlab

Video cassette duplication from Video Transfer, Inc.

Colorlab's motion picture and video services include: • 16 & 35 mm color negative processing • 16mm reduction workprints • Fully timed 16 mm and 35 mm color positive workprints • Liquid gate answer prints and intermediates • Low-constrast prints for TV • Liquid gate optical printing• New dry-transfer edge numbering for estar fullcoat • Film to tape transfers • Peterson Wet Gate transfers • Video tape to film transfers • Volume release printing • Raw stock sales

For More Information, Call Us!

301•770•2128

FAX
301•816•0798

5708 ARUNDEL AVENUE
ROCKVILLE, MD 20852





In the political music video *Gender Rolls*, shown at UNICA this year, Connie Coleman and Alan Powell use repetition and vertical rolls to emphasize gender roles in mass media. The work travels well, not being language-dependent.

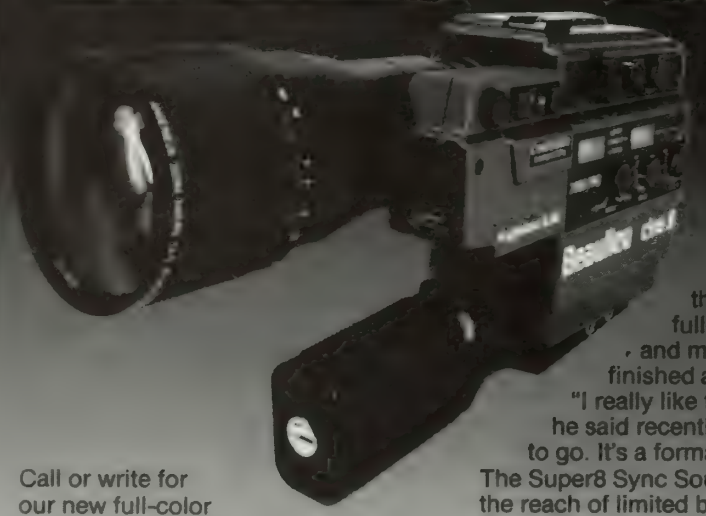
Courtesy videomakers

devoting a lot of time and energy to their local festivals and club activity. A U.S. independent with a grant for production, some personal means of support, media center or distribution access, working mostly full-time on a film would probably be considered a professional, whose work falls outside of the guidelines for an amateur festival overseas.

This hurdle in particular stymies efforts to collaborate with foreign amateur festivals. Karen Rosenberg found this out last summer when she programmed super 8 and 16mm films and video works from the U.S. for the 1989 festival of the International Union of Non-Professional Cinema (UNICA), held this year in Baden-Baden, West Germany. Rosenberg called a number of U.S. curators and media arts administrators—including Linda Blackaby of Neighborhood Film/Video Project in Philadelphia, Patricia Bruck of the Rocky Mountain Film Center in Colorado, John Columbus of the Black Maria Film Festival in New Jersey, Michelle Fleming of Image Film/Video Center in Atlanta, Cathey Edwards of Magic Empire Media in Tulsa, and Richard Peterson of the USA Film Festival in Dallas—to compile a list of short works by nonprofessionals that were not heavily dependent on language comprehension.

Rosenberg told me that many of those she consulted seemed genuinely surprised by these criteria. After some contemplation, however, most were able to produce a number of names. Yet some works had to be eliminated even before Rosenberg had a chance to screen them when the filmmakers indicated that their work had been funded by organizations like the United Nations or television stations like WGBH. Rosenberg eventually requested preview tapes from 11 artists, and works by eight were sent as a package to Baden-Baden. The selection included animated and experimental films and a politically-informed music video. Post-festival communication from UNICA indicates that this U.S. program was well

How Serious Can You Get In Super 8?



Ask Mark Pirro!

"Very serious, believe me!" he says. "My first feature was shot and edited in Super 8. It has been very successful in the video market and it really started me on my filmmaking career."

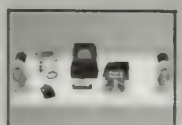
According to Mark the training he got using his Super8 equipment prepared him for the opportunity to advance rapidly in a business that only talks to experienced professionals. He had the right stuff when the time came. He's now a working writer/director with a full-length feature in 35mm, (DEATHROW GAMESHOW) , and more on the way. But . . . you guessed it . . . he's just finished another Super 8 feature, CURSE OF THE QUEERWOLF. "I really like the flexibility, economy and convenience of Super 8," he said recently. "On a limited budget, to get a film gloss, it's the way to go. It's a format that makes a lot of sense."

The Super8 Sync Sound System is a complete production facility well within the reach of limited budgets. It includes the Beaulieu 7008 Pro with the famous Angenieux lens; Mag IV Fullcoat recorder; Tascam Porta One Ministudio for sound mixing and voice-overs; Super8 Sync Sound 2 Gang Editing bench specially designed for Super8; plus a full selection of essential equipment and valuable accessories.

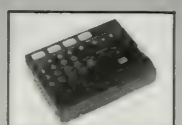
Call or write for our new full-color brochure and discover for yourself the excitement of Super 8 filmmaking.



Mag IV Fullcoat Recorder



Super8 2 Gang Editing Bench



Porta One Ministudio



Additional Production Equipment

Super8™ SYNC SOUND SYSTEM

Super8 Sound:
95 Harvey Street,
Cambridge, MA 02140
(617) 876-5876
2805 W. Magnolia,
Burbank, CA 91505
(818) 848-5522

received and a leader in the cine club movement in Austria and a festival programmer in Italy have expressed interest in bringing some of the works to their countries.

The criteria UNICA works within might have been more familiar to film/video curators or media arts administrators if more nonprofessionals were aware of the interests of foreign amateur audiences. One group that might take advantage of the international circuit of amateur events is the vast number of film students in the U.S., who easily qualify as nonprofessional but often set their sights on success measured along the L.A./New York axis. Encouragement to reconsider this emphasis is provided by CINE (the Council on International Non-Theatrical Events) in Washington, D.C., which sends films overseas to more than 140 festivals a year, one fifth of which are amateur. The 32-year-old nonprofit organization, best known for its CINE Gold Eagle awards, has its own jury and a sworn statement on entry forms to clarify professional or nonprofessional status. CINE executive director Richard Calkins reports that U.S. films do "quite well in competition and are much loved by amateurs overseas."*

But, like the films made by more experienced filmmakers, too many student films are dependent on English. An exception is *Kyrie Eleison*, a 25-minute 16mm fiction film in Arabic and English, with subtitles in both. Boston University film student Assad Fouladkar's film travelled to the Kelibia festival in Tunisia this year. Language, more than any other film element, brings out chauvinism in U.S. colleagues whose attitude is, "Send work in English, and they'll understand it anyway." While this may be true of audiences at professional film festivals in Berlin or Montreal, the audiences for amateur work, who are often multicultural and multilingual, do not always "get" works in English, or, worse, they consider these films an aspect of U.S. cultural imperialism. Many of us in the U.S. are monolingual sloths. (I find it curious that so many film/videomakers embrace the "Stop English Only" politics of supporting bilingual education, but use only English voice-overs in their film work.) Filmmakers who work in super 8 can easily dub a second language on the balance track and send the original film, thus avoiding heavy costs of new sound mixes or subtitled prints. Foreign filmmakers seeking access to U.S. markets, on the other hand, are obliged to conform to demands for translation into English before they can begin to consider exhibition in this country.

English-dependent and culturally-bound media may develop in a hot house, suffering from the lack of exposure to alternative audiences overseas. Surely, it also suffers from career focus on "the industry" and related "isms": racism, colonialism, lack of cultural sensitivity, as well as uncritical nationalism, individualism, and xenopho-

* CINE can be contacted at: 1001 Connecticut Ave., N.W., Suite 1016,Washington, D.C. 20036; (202) 785-1136, 785-1137; fax: (202) 785-4114.

SVHS & SVHS Interformat Production

(SVHS to ¾ SP, Betacam & VHS)

Editing: *A/B Roll • Cuts • Digital Effects • Chyron CG • Dub TBC w/Color Correction • Time Code • Quality Audio Mixing • Computer Graphics*

Production Packages: *Panasonic 200CLE Cameras • AG 7400 Decks • SVHS Camcorders • Lights, Mics & Crew*

Walking Wolf Productions, Inc.
212-431-8748

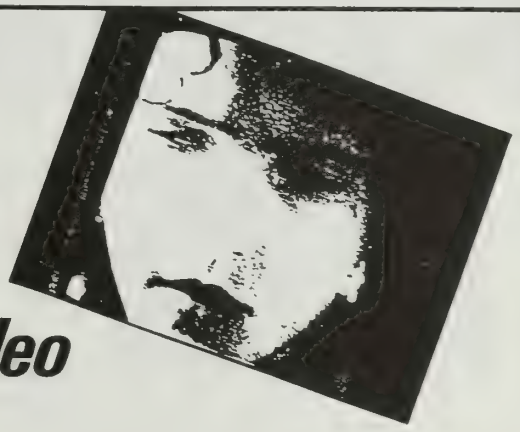
BETACAM-SP & 3/4" SP

Packages at Great Prices

Starfish PRODUCTIONS

(212) 463 7881

The 1990 Charlotte Film and Video Festival



The 2nd annual Charlotte Film & Video Festival announces
1990 Call for Entries

Entry Deadline : *March 16, 1990*
Festival : *May 18-20, 1990 in uptown Charlotte*
Awards : *Cash awards totaling $3,000 for accepted works, Media Grants from the South Carolina Media Arts Center, Awards of Merit.*
Entry Forms : *Mint Museum of Art*
c/o Robert West
2730 Randolph Road
Charlotte, North Carolina 28207.
For more information, contact Robert West, (704) 337-2000

FILM/VIDEO ARTS

PRODUCTION & POSTPRODUCTION SERVICES

INDUSTRY SERVICES PROGRAM

MEDIA TRAINING

A Nonprofit Media Arts Center Serving The Arts And Industry Since 1968

817 Broadway at 12th Street New York 212/673-9361

fva



NewView

The Most Important Day in your Media Previewing Year...
Free Satellite Showcase of Independent Film & Video
Wednesday, February 28th, 1PM to 6PM EST

Sample works by over 60 artists, representing the catalogs of 11 independent distributors: First Run/Icarus, NAATA/Crosscurrent, Video Data Bank, Women Make Movies, Appalshop, Picture Start, Electronic Arts Intermix, Black Filmmakers' Foundation, New Day Films, Filmmakers Cooperative, and California Newsreel.

To locate your nearest downlink site, or establish one of your own, call (803) 734-8696.

NewView will be uplinked through Westar 4, Channel 19, Transponder 10-D.

NewView is a program of the South Carolina Arts Commission Media Arts Center, with funding from the John D. and Catherine T. MacArthur Foundation. Additional support is provided by the National Endowment for the Arts, the South Carolina Educational Television Network, and the American Film and Video Association.

bia. Although many independent film- and videomakers in the U.S. might well be characterized as liberal-to-left by the conservatives in their own country, their choice of narration tracks, type of narrator voice, editing or shooting style, subject posture or gesture, and other cultural cues often reveal the maker to be quite myopic. For instance, we must question the cultural sensitivity of sending a film with nudity (or even much kissing) to Muslim friends in Tunisia, much less a film using regional accents or dress to serve as socio-economic indicators.

Unfortunately, these limitations are especially pronounced when looking for documentaries to send overseas to amateur festivals. Films exploring social issues are frequently imbued with the filmmaker's assumptions, obliging his or her viewer to be already familiar with the social landscape depicted and able to understand the film's cultural context. In 1987 I served on a jury in Brussels where some of my colleagues expressed curiosity about a well-made documentary on homelessness in Chicago. The European jurors appreciated it much more after questioning me about city politics, the choice of interview subjects, and their status in society. All were questions better answered by the filmmaker, who was not present and had not included any clues to these queries in her film. The film was not chosen for a prize, while ones "readable" by foreign audiences were.

Changing styles or making choices with an overseas audience in mind need not compromise work, as some film/videomakers claim. Assumptions that everyone (even in the U.S.) comprehends English or understands visual references are patently inaccurate; the "melting pot" theory is a fiction. Often audiences abroad know more than we think and less than they think they do. Rosenberg recalls a conversation with a German film student at a UNICA festival, who was absolutely certain that it takes only a few seconds to hail a cab in New York City. This, he said, he learned from TV and the movies. Similarly, Algerian filmmaker Ahmed Zir was truly amazed on his first trip to Boston at seeing "everyone reading and riding bicycles." He filmed readers in subways and buses and bike commuters to share these rare images of the United States with his compatriots.

Another constraint placed on work sent overseas to amateur festivals is screening time. Many such events impose strict limits, which leads to programming short films and that frequently means experimental work. But popular audiences everywhere often find self-referential experimental films not to their liking. This is not always the case abroad. There are pockets of young filmmakers, particularly in Germany, France, and Eastern European nations, who are ardent fans of experimental filmmaking.

Missed or bungled connections are not solely products of U.S. myopia. While festival viewers, particularly in Venezuela, have told me they want to see works made outside the Hollywood system,

amateur and super 8 festivals continue to award prizes to dramatic narrative films that look a lot like Hollywood productions. Film-goers at these venues say they'd like to learn something more of U.S. cultural diversity and independent media movement, not to mention our lifestyles, issues, and stories, but they may still remain rigid about what constitutes good filmmaking. This contradiction between intentions and actions may result from the limited distribution of a range of films, although this may change with the greater availability of films on home video formats.

Amateur filmmakers in other countries certainly desire dialogue with American independent film- and videomakers; we are perceived by them as prolific, talented, with vast resources, and inheriting a rich cinematic tradition. Amateur cine club members make films and organize festivals out of interest and passion, for cinema, for cultural exchange, for diversity. These are prime and eager audiences for U.S. independent work. The international independent media community stands to gain from cross-pollenization. When was the last time you had a great passionate discussion (not in English) about your film with a Arab chemist, a Finnish doctor, a Soviet film student, a Senegalese schoolteacher?

Toni Treadway lives in Somerville, Massachusetts, and writes about super 8 filmmaking.

FIVF THANKS

The Foundation for Independent Video and Film (FIVF), the foundation affiliate of the Association of Independent Video and Filmmakers (AIVF), supports a variety of programs and services for the independent producer community, including publication of *The Independent*, maintenance of the Festival Bureau, seminars and workshops, an information clearinghouse, and a grant making program. None of this work would be possible without the generous support of the following agencies, foundations and organizations: The New York State Council on the Arts, the National Endowment for the Arts, a federal agency, the New York City Department of Cultural Affairs, the John D. and Catherine T. MacArthur Fund, the Beldon Fund, the Rockefeller Foundation, the Consolidated Edison Company of New York, the Benton Foundation, and the Funding Exchange.

WHATEVER YOU'RE LOOKING FOR,
I CAN FIND,

BE IT OBJECTS, PEOPLE, INFORMATION,
OR RESOURCES; PUBLIC, PRIVATE,
GOVERNMENTAL, SCIENTIFIC,
HISTORIC, ARTISTIC, COMMON,
RARE, ESOTERIC, MUNDANE,
SUBDUED, WILD, CHIC,
OR TACKY

DESIGN RESEARCH
PO BOX 1503 BANGOR, ME 04401
PHONE: 207-941-0838
HELPING CREATIVE PEOPLE CREATE
CALL/WRITE FOR BROCHURE

COULTER & SANDS INC

Debra Kozee- Sands Julie Coulter

Independent Insurance Brokers
for the Independent Producer

3 Hanover Square-Suite 13C
New York N.Y. 10004
tel: 212-742-9850 fax: 212-742-9852

Call us first for the best rates!

Members: AICP/AIVF/FIVF & IFP

BETACAM

A-B Roll editing

WINDOW DUBS
DUPLICATIONS

Starfish
PRODUCTIONS

(212) 463 7881



WHAT THE MANUAL DIDN'T TELL YOU: OFF-LINE EDITING AND CONSTRUCTING AN EDIT LIST

Rick Feist

This article is third in a series, written by staff members of the Standby Program, a nonprofit video access and education program dedicated to providing artists and independent producers with sophisticated video services they can afford. Standby's technicians are artists themselves and therefore offer vital understanding and sympathetic collaboration. Since 1983, works made possible by Standby have been broadcast on the Public Broadcasting Service, as well as European and Japanese television, and have been exhibited in museums and galleries worldwide. The information presented here and in future articles should help you make appropriate technical decisions to suit your aesthetic and budgetary needs.

The first two chapters of this editing guide reviewed video recording formats and time code. This article examines a variety of questions that face producers embarking on an off-line edit. An understanding of time code is crucial to the discussion that follows, and readers may want to refer to the article on that topic, published in the October 1989 issue of *The Independent*.*

* Copies of this issue are available by mail for $5 from AIVF, 625 Broadway, 9th floor, New York, N.Y. 10012.

OFF-LINE BASICS

Much of the work entailed in off-line editing can be considered a rehearsal for the on-line edit. Off-line systems consist of 3/4" or VHS formats, which are less expensive to rent or even purchase than broadcast quality equipment. Editing of the videotape occurs off-line. The tape is then conformed on the higher quality machinery at the on-line facility. First timers usually book less than half of the time they actually use on-line. Feeling pressured by the ticking clock, the wish list is then abandoned, color corrections are fudged to save time, and audio remains in the mix that nobody understands except you and the editor. You pay

HOW TO READ AN EDIT LIST

Each time an edit is made on-line it is stored in the edit list. The edit list can be printed out and looks like this:

TITLE: YOUR EDIT LIST
FCM*: NON-DROP FRAME

1	2	3	4		5	6	7	8
001	AUX	AA/V	C		00:00:00:00	00:01:30:00	01:37:00:00	01:38:30:00
002	BLK	B	C		00:00:00:00	00:00:00:00	01:39:00:00	01:39:00:00
002	001	B	D	020	01:07:43:16	01:08:04:08	01:39:00:00	01:39:20:22
003	011	A2	C		03:21:11:20	03:21:49:26	01:39:00:00	01:39:38:06
004	004	A	C		02:22:18:16	02:22:21:10	01:39:00:10	01:39:03:04
005	002	A	C		00:03:01:04	00:03:04:04	01:39:13:28	01:39:16:28
006	001	B	C		01:14:31:08	01:14:44:12	01:39:20:22	01:39:33:26
007	002	V	C		00:03:06:02	00:03:10:04	01:39:23:08	01:39:27:10
008	001	B	C		01:25:17:20	01:25:23:20	01:39:33:26	01:39:39:26
009	001	V	C		01:25:23:20	01:25:23:20	01:39:39:26	01:39:39:26
009	001B	V	D	010	02:04:07:16	02:04:09:00	01:39:39:26	01:39:41:10
010	001	V	C		02:21:24:08	02:21:26:14	01:39:41:10	01:39:43:16

* FCM = frame code mode.

Column 1 is the **event number**. This is the number of the edit.

Column 2 is the **reel number** of the source tape. **BLK** means black, and **AUX** designates an auxilliary source, such as color bars or title camera.

Column 3 is the kind of edit, video, audio, or both. Some edit systems designate the audio tracks separately, such as A1 or A2. **A** alone means audio track 1, while **AA** stands for both audio tracks. **B** stands for both, meaning video and audio track 1. **AA/V** is video and both audio tracks.

Column 4 indicates whether the edit is a **cut** (**C**), a **dissolve** (**D**), or a **wipe** (**W**). Wipes and dissolves always take two lines because they involve two reels, known as the **from** (first line) and the **to** (second line) **sources**. Such a transition always begins with a cut to the **from** source (often a match edit) which then dissolves or wipes to the **to** source. The **D** or **W** on the lower line indicates a dissolve or wipe, and the number after it is the rate of the transition in frames.

Column 5 is the **in-point** of the source reel listed in the second column.

Column 6 is the **out-point**.

Columns 7 and 8 are the in-points and out-points of the **record master**. The master starts as a basic with its own time code. The duration can be figured by subtracting the in-point from the out-point. It should match the duration of similiar subtraction of the source points *if* the time code is **non-drop frame**.

for this misery by the hour. To alleviate such woes, it may be useful to regard off-line and on-line editing as a continual process, with care taken throughout to maximize one's resources.

The rule of thumb is to make an off-line edit using **window dubs.** These are work copies of the original production tapes with a visual burn-in of the time code numbers superimposed over the picture. Window dubs are generally done on 3/4" or VHS tapes, depending on the off-line editing system.

An additional reason to make these working dubs is that it's important to play your original source tapes as rarely as possible, since each time you do **drop-outs** occur. Drop-outs are places on the tape where the magnetic coating has worn off; they appear as slight white lines on the screen. Drop-outs on VHS, 8mm, and other small format tapes usually cannot be removed. Drop-outs on 3/4" tapes can be corrected only on the original. Once a drop-out is recorded onto another tape, it becomes part of the video image.

Before making window dubs, number all source tapes. Numbering each reel sequentially, starting at one, ensures compatibility with just about any computer system. Request that your reel numbers be reflected in the hour number of the time code. Have reel one start at 01:00:00:00, reel two at 02:00:00:00, and so on. This helps in identifying the tapes later.

Make a log of the source material reel by reel, shot by shot. Then make a paper edit—a list of "selects" that reflects the sequence of the shots you are considering using. Always reference material by reel number and time code numbers.

BUILDING AN EDIT LIST

The edit made off-line is called a rough cut. An edit list is made from the rough cut by noting the time code numbers of the **in-point** and **out-point** of each edited segment. The in-point is where a shot begins; the out-point indicates where it will end. You need a VCR with a good jog controller to find the exact frames.

The edit list constitutes a mathematical map of the edited videotape. A computer uses time code numbers to construct the tape, edit by edit. An edit list also includes the reel number for each shot, as well as the kind of edit—video, audio, or both.

Plan your list to do video inserts on-line the way you did them off-line. Record a shot for its entire length, then go back and do the inserts. You can always set up two edits, one for picture and one for sound. Time code guarantees that they will remain synchronous.

At the on-line session, the record master begins as a basic—a tape recorded with video black, control track, and time code. Each playback reel is set up and the time code numbers for the shot desired are typed into the edit computer. When an edit is performed, the computer will store the time code in-point and out-point of both the source tape and the record master. The list of edits is known as

FOR
INDEPENDENT PRODUCERS
ONLY

Low Cost Off-Line Editing Suite

You'll love our great Union Square location, 24–hour building, and spacious room which is fully furnished for your comfort.

- Equipped with Sony 5850s.
- Convergence Super 90 plus edit controller (reads audio time code, auto search function, fade to black).
- Turntable, cassette and Teac 4-track audio.
- Rent with or without an editor.
- Economical long-term rates available.
- Key Accessories: Coffee maker & well stocked refrigerator.

Give us a call and we'll fill you in on all the specifics—*and special prices for first-time users*—ask for Linda.

SUITE16
(212)727-0050 Fax: (212)727-7577
18 East 16th Street at Union Square,
New York, New York 10003

INSURANCE BROKERS
SINCE 1899
DEWITT STERN,
GUTMANN & CO. INC.
Specialists in Entertainment Insurance

New York:
Jolyon F. Stern, President
Carol A. Bressi, Manager
420 Lexington Avenue
New York, NY 10170-0199
212-867-3550 Telex: 886142

Los Angeles:
Jerry VandeSande
Bill Hudson
11365 Ventura Blvd.
Studio City, CA 91604
818-763-9365

AFFILIATES
LONDON • PARIS • MUNICH

BETACAM
PACKAGE
Great Rate!

Incl. Cameraman, Lights
Tripod, Mics, Monitor

Transport. & Crew Avail.

Also
SONY 3/4" OFF-LINE
EDITING

SOLAR productions
(212) 925-1110

the EDL, or **edit decision list.** The list resides in the computer's memory and any edit may be performed again by selecting it from the list. Redoing an edit from the list is to **assemble** the edit.

The edit list may be stored on floppy disk or printed on paper. Although many producers imagine bringing their edit lists to the on-line editor on a floppy disk and assembling their entire show automatically, this approach is rarely successful. The list must be in the proper format for the editing computer; on-line edit computers are minicomputer systems with a special eight-inch floppy disk format (RT-11). Usually edits are performed one at a time to catch any mistakes or omissions in the list. Bring your rough cut to the on-line sessions. You can even record it on the master at the beginning of the session and fill it in shot by shot. Any errors in transcription will be immediately apparent.

Editing computers are increasingly available for off-line work, as features once reserved for professional production are incorporated into consumer video equipment and PCs. Frame accurate editing with time code will soon be an off-line capability. These computerized systems will also produce an edit list for direct use on-line. To work properly, the edit list must be clean—free of duplicate edits and over-records (recording an image past its out-point). When a rough cut must be copied to shorten or lengthen the middle of the tape, a computerized system can employ a **trace program** to retrieve the time code numbers from the first master and place them in the correct place in the new edit list.

CAVEAT VIDEOGRAPHER

The fiction that on-line editing is a fully automated process has been circulating for years. But when you work in a broadcast studio, you will be faced with constant decisions for determining the final form of the work. Some of the the choices can only be approximated off-line and will require time at the on-line session.

For instance, even the best camera work requires some adjustment in levels. Bad camera work may require hours of adjustment and correction. Some material cannot be saved. Time base correctors permit only corrections in the basic image. What can be adjusted are image brightness and darkness levels (luminance and set-up, respectively), which set the contrast; the chroma, which affects color saturation; and the hue, which determines the overall tint. Color bars are used to standardize these set-ups for each tape. If you fail to record them (home format cameras, unfortunately, are not even capable of generating them), judgement about color can become a time-consuming nightmare.

In addition, the audio levels must be set for each edit that entails sound. Sound accompanying a succession of shots is often faded and crossfaded to cover changes in ambience. Perhaps the director's voice can be heard in the background, instructing the actors—a piece of ambient sound from the same location must be slugged in to cover it. Because too often a producer first hears such problems on the higher quality monitoring system at the on-line studio, these kinds of delays should be taken into account when budgetting for on-line editing.

Although everyone agrees that audio is as important as video, it is usually done last and less carefully. Edit points for audio should be decided as thoughtfully and the edits made as exactly as those for video. But the audio edit often begins or ends in a different place than the video that runs with it. Use the corresponding time code number from the video image as a reference for where the audio starts. You can give the on-line editor this number directly or calculate the duration from the nearest video in-point and out-point.

All type you want to appear on the screen should be dealt with in advance of the on-line edit. Type out your titles and check the spelling. You don't want to call people you hardly know in the middle of the night to ask them how they spell their names. While preparing titles, remember that character generators can accommodate only 20 to 30 characters per line with their smallest fonts. An interviewee's elaborate job title may not

AUDIO
POSTPRODUCTION
FOR FILM AND VIDEO

MIX IN SYNC TO FILM OR ANY FORMAT VIDEO

AUDIO/VIDEO INTERLOCK • COMPUTER SEQUENCING
SOUNDTRACK PLANNING • ANALOG/DIGITAL SYNTHESIS
AUTOMATED MIXING • SCORING • SOUND EFFECTS • WINDOW
DUBS • CUE SHEETS • AUDIOTAPE EDITING

Call or write for our free brochure.

Soundesign NY

220 East 24th Street, Suite 8E
NY NY 10010
Phone 212.684.5336

LEARN
VIDEO
EDITING

¾" Editing Classes include:

VIDEO EDITING
•
AUDIO MIXING
•
TROUBLESHOOTING
•
MAX 4 TO A CLASS
•
16HR SINGLE WEEKEND
•
FREE REFRESHER CLASS
•
DYNAMITE TEACHERS

For more info call Debbie or David

29th STREET
VIDEO, Inc.
(212) 594-7530

squeeze into one line. Subtitle plates are subject to the same restriction. Type them with line breaks, and make sure that someone who knows the language on the tape's soundtrack can call out title changes during the session.

Dissolves and superimpositions are created by playing back the two (or more) shots involved at the same time and mixing them in a switcher. To do this, the shots must be on different tapes. If the shots are on the same tape, one of them must be copied onto what is called a lay-off reel.

Complex effects can also be constructed on a separate reel and played back for inclusion in the edit master. These are variously know as pre-build or element reels. It is difficult to recreate effects (there are certain things a computer cannot store). Such pre-recorded effects can be used like any playback reel, allowing for some revision with a match edit.

If you fail to design your visual effects beforehand, don't expect instant video poetry when improvising by the pick-and-choose method. If you can't describe the effect you want verbally, make a storyboard. You may have to restrict your imagination by the relative timings and durations of each of the shots involved.

The video image is a rectangular, two-dimensional compostion. Two images will not fit next to each other full screen without cropping (or grossly distorting) them. If you failed to plan for this alteration in framing during production, it might not work. When an image is reduced in size, black borders appear—unless you plan to put something behind the rectangle of the frame. As of this writing, there is no machine that can interpolate what was outside the original framing. And imagery deteriorates rapidly when enlarged. Don't expect to make that close-up you missed in production with an enlargement of a long-shot. Effects should not be used to cover problems. If you think you want an effect because you are having trouble with a transition between shots, think again. An egregious effect is far worse than an abrupt cut.

If an audio mix is necessary, the two audio tracks of the edit master are used separately to allow sound overlaps and balancing levels. These two tracks become source tracks for the mix, to which music and effects will be added. Don't expect to squeeze all the sound into these two tracks. If you do, there will be no time for transitions and changes in the audio will seem uneven.

Video is synchronized by means of the control track, which consists of a series of pulses marking each frame. When a videotape is copied or dubbed, the control track ensures that the copy will be frame-for-frame synchronous with the original tape. Material copied onto videotape from an audiocassette or 1/4" audiotape or phonograph, however, has no comparable control and will not run two times at exactly the same speed. When you want to edit video in relation to music, requiring frame accurate alignment, the picture and sound correspondence will not be maintained from the rough cut to the on-line if you transfer the sound from the orginal record or audiotape. To avoid this problem, transfer the music to a time-coded format before beginning the off-line edit. Request a window dub of the transfer to use for off-line work. Then the rough cut music will be frame accurate with the music on the edit master. This method should save you a great deal of on-line time, since you won't have to refigure your edit points.

How long will the on-line edit take? Your postproduction budget varies in accordance with how decisive you are during the off-line edit and how well you can translate these decisions into an edit list. If you postpone decisions until you're in the midst of the on-line session, you may not have the time to fully consider your options. Although sophisticated editing computers are capable of remarkably rapid manipulation, on-line video editing still requires human intervention—even skill—and what you achieve with these tools depends on how you do your homework.

Rick Feist is an on-line editor and a member of the Standby Program.

© 1990 The Standby Program

• WANTED •

BOOKSTORE OUTLETS FOR

THE INDEPENDENT

Although *The Independent* is distributed to bookstores and newsstands across the country, there are still many places where the magazine is hard to find. We would like to remedy this situation—but we need your help. If you are aware of a bookstore in your area that carries film, video, or television magazines, but doesn't stock *The Independent*, please let us know. Send the bookstore name, address, phone, and if possible, the manager's name to:

The Independent
625 Broadway, 9th fl.
New York, NY 10012
attn: Pat Thomson

or call 212/473-3400

CODE 16

16 MM EDGE NUMBERING

★ Codes Every 16 Frames

★ Prints on ***All*** 16 MM Stock Including ***Polyester***

★ ***Clearest,*** Easiest to Read Numerals Anywhere

Lowest Prices Anywhere

1,000 ft $10.00
Polyester Track
1,000 ft $12.00

Let CODE 16 Sync up your dailies — low rates call for information

496-1118

Same day service—
Weekends & rush hours possible

21 W. 86th St.
Monday - Friday 10 - 5

16 m/m B&W REVERSAL
processing & workprints

16 m/m B&W NEGATIVE
processing & workprints

16 m/m VNF
processing & workprints

S/8 E160, 7244 & B&W
processing & workprints

State of the Art Film to Video Transfers

YALE LABORATORY, INC.
1509 N. Gordon Street
Hollywood, CA 90028
(213) 464-6181

"We take S/8 and 16 m/m Reversal Film Processing Very, Very Seriously"

A TOTALITARIAN FOR GOOD

The Colonized Eye: Rethinking the Grierson Legend
by Joyce Nelson. Toronto, Ontario: Between the Lines, 1988; 197 pp.; $31.95 Canadian (cloth), $12.95 Canadian (paper)

Ray Navarro

Why do men make mistakes? Because an important part of human behaviour is reaction to the pictures in their heads

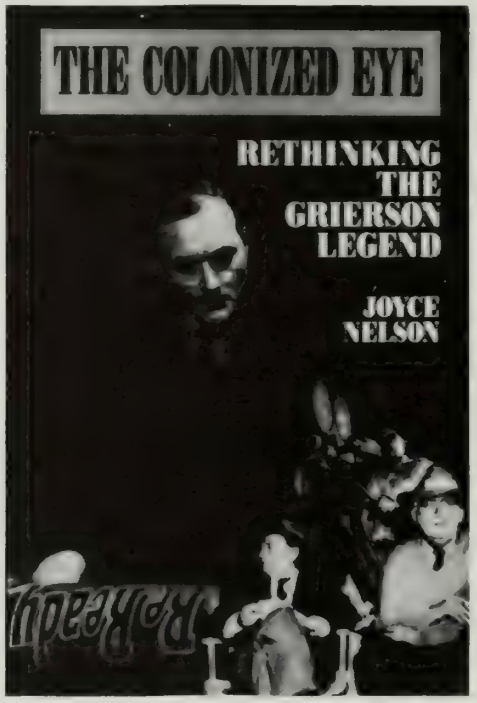
—Walter Lippmann (*The Public Philosophy*)

In her important contribution to the history of documentary film, Joyce Nelson attempts to decode almost every extant myth about the legendary John Grierson, founder of the National Film Board of Canada (NFB). From Grierson's "progressive" implementation of rural and union film circuits in the early 1940s to his near-blacklisting during the spy scandal that erupted in 1945 when a Soviet cipher clerk named Igor Gouzenko defected, the ghost of Grierson is found to haunt the entire edifice of twentieth-century Canadian history. Nelson manages to exorcise this ghost as she traces its effects, but something remains: the drive and spirit of an inspired and crafty organizer, a man who, in Nelson's words, did for multinational capitalism "what Eisenstein, Pudovkin and others did for the Bolshevik revolution, what Goebbels would attempt to do for Hitler's National Socialism...."

Grierson is usually presented by film historians as an exemplary figure, as well as the standard bearer of the NFB's reformist orientation. But in Nelson's account he emerges as a key figure in perpetuating a colonial mentality among Canadians. Through detailed research and tightly woven argument, Nelson not only takes to task Grierson's image as a social crusader—a self-proclaimed "totalitarian for the good"—but implicitly, challenges the NFB's purpose, its "role in interpreting Canada to Canadians and to the rest of the world."

Presented as a sequence of nine chapters, which read more like nine interrelated essays, Nelson unfolds a complex story of backroom bargains, friends in high places, and moral crusades. Grierson first appears on the Canadian scene during World War I, visiting the British dominion as a Rockefeller Fellow. At the time, he was an ambitious young Scot with a keen interest in studying the new methods of mass communication and control of public opinion, epitomized by the "yellow press" of tycoon William Randolph Hearst. Importantly, Nelson begins with this encounter, but not without a full account of Canada as a nation fraught with labor unrest, subject to the influence of an early form of multinational capitalism bent on controlling the national economy by fabricating a partnership between capital and labor.

While visiting the U.S. in the mid-twenties, Grierson met Walter Lippmann, the liberal journalist-philosopher, who convinced him that motion pictures contained the greatest potential for persuading the masses to accept the divine logic of progressive capitalism. Convinced of film's preeminent role, Grierson headed for Hollywood, where he studied the box office records of Famous Players and the policies of the Motion Picture



Association of America, before heading back to his native Great Britain. His mind was set on convincing his new employer, the Empire Marketing Board (EMB), to accept his proposal to use film as a means to "change the meaning of the word Empire."

The early chapters of *The Colonized Eye* establish this crucial historical precedent for Grierson's later activities as founding director of the NFB. For example, in the second chapter, entitled "The Age of Consent," the author stresses Grierson's familiarity with Hollywood's "vertical integration" system, wherein all aspects of film production, distribution, and exhibition were controlled by a small group of U.S. companies with a global reach. This familiarity later had far-reaching effects on the Canadian film scene, as guided by Grierson's recommendations for the mission and structure of the nascent NFB. While other nations enacted laws that set stringent controls on the importation of U.S. films in order to encourage domestic productions, Grierson advocated the development of "supplementary venues" for Canadian nonfiction films. With 95 percent of the Canadian box office receipts of the time going to U.S. companies, Grierson reasoned that since Canadian films couldn't compete financially with Hollywood features, they should concentrate instead on developing the documentary.

That, however, is getting ahead of the story. Upon his return to Britain, Grierson became head of public relations for the EMB, a position that he parlayed into the role of film producer. In that capacity, he earned the reputation of "going Bolshevik," based on his sponsorship of films that dared to show workers working. A lateral move to the office of director of the Film Unit of the General Post Office allowed him to produce *Night Mail*, the famous piece about the behind-the-scenes operation of the postal night shift directed by Harry Watt and Basil Wright, with a text by W.H. Auden. Meanwhile, the EMB found itself in direct competition with other newsreel services such as Movietone News. To stay afloat, they were obliged to accept sponsorship from Shell-Mex BP, a British/U.S. petroleum conglomerate operating in Mexico. One of the first corporate sponsored information ventures, the EMB was soon able to outpace its competition as a result of its access to superior production resources. Nelson concludes that the EMB film *Housing Problems*, often heralded as a predecessor of direct cinema, ushered in the new concept of the socially conscious corporate sponsor, since it was funded by a gas company concern.

The Colonized Eye goes on to present a detailed analysis of corporate sponsorship of documentaries that Grierson pioneered—who, with his characteristic ambiguity, called this "co-operative" production. Nelson outlines the political climate of Canada between the wars by analysing various public spectacles it sponsored, such as the Canadian pavilion at the 1939 New York World's Fair, the Royal visit of Queen Elizabeth and George VI, and the opening of Canada's new superhighway, the Queen Elizabeth Way, the same year. These events reveal much about the colonial mentality evident during the reign of the Mackenzie King government in this period. This is fascinating material, though not the usual stuff of film history. Still, Nelson's iconoclasm serves a purpose. To achieve a full understanding of the history of wartime film production in Canada, she contends, we must understand the conflicts between "force and consent, nationalism and internationalism,

emotion and reason." Similarly, we can learn a great deal about this historical era and its present day consequences by reflecting upon the directions in media policy and documentary styles developed under Grierson's tutelage.

To this end, Nelson explores the celebrated "editorial internationalism" of the wartime NFB films. She quotes observers who note that although NFB employees were all passionately involved in making films, they had no idea which part of the camera took the picture. This can be attributed to Grierson's advocacy of the "compilation" technique. First, massive research on a chosen topic was conducted; then NFB "pirates" would go on an exhaustive image hunt, taking footage from such diverse sources as the British Ministry of Information archives or Leni Reifenstahl's Nazi-sponsored films. Now, this technique may have guaranteed nearly total control over the information conveyed in the films, but it also denied Canadian filmmakers the experience of self-representation. Had filmmakers been encouraged to shoot footage of the Canada they knew, an important bank of images of how World War II was viewed in the various provinces would have been accumulated. Instead, wartime Canadian documentary cinema became dominated by a style dependent upon images from other cultures.

Along similar lines the NFB films' silence about the extermination of the Jews in Germany and the wartime internment of Japanese-Canadians was right in line with Grierson and the film board's efforts to "manufacture consent" among Canadians to support their country's involvement in World War II. Another of Grierson's assignments at the time was with the Imperial Relations Trust (IRT), a British agency concerned entirely with maintaining the colonial status quo in the Commonwealth. While on the IRT payroll Grierson was surely expected to promote sympathy for Britain's struggle against Germany, and his role as the director of an important wartime Canadian information service made him perfect for the task.

But outlining the differences between the regimented efficiency of National Socialism and the planned efficiency of multi-national capitalism often meant splitting hairs. In her chapter "The Pursuit of Sacrifice" Nelson carefully investigates Grierson's writings in order to examine his philosophy of technological development in the service of international economic integration—the philosophy that informs the propagandistic-*Canada Carries On* film series in which the NFB proselytized against fascism. What Nelson demonstrates is that Grierson's internationalist fervor has nothing to do with workers' self-management but is more in line with multinational capitalism. As the analysis unfolds, Grierson, for so long the left film historians' "good civil servant," becomes more and more an agent ushering in the next phase of progressive, modern capitalism, in which every phase of daily life is administered and every aspect of productive work is regulated. As Nelson points out, the merits of productive work are easily exploited by almost any ideology, even fascism.

It may be in the area of labor relations that *The Colonized Eye* most powerfully demystifies Grierson's "innovations" at the NFB. In her examination of the rural, industrial, and union film circuits he organized during World War II, Nelson undoes the final proof in the documentary film historians, such as Eric Barnouw or Gary Evans' assertion of Grierson's radicalism. Her research casts considerable doubt on the successful nurturing of Canadian filmmaking in these "supplementary venues," instead revealing them to be "almost completely an artificial concept," in the words of Vaughn Deacon, the NFB wartime representative in Ontario. For many years, Grierson pushed for an alternative distribution network bypassing the Hollywood industry's vertical integration which allowed the U.S. to dominate Canadian screens. However, Nelson proves that the goal of these venues, conducted in church basements, union halls, and even outdoors in farmers' fields had nothing to do with "democratizing" access to information, but was instead to "diminish [ethnic and regional] sectionalism" within the various Canadian provinces. Even more suspiciously, the NFB's establishment of union circuits roughly coincided with the NFB's advocacy of company unions, established to absorb worker's hostility.

Programs presented at these screenings usually included both Canadian and U.S. films, however the NFB fare tended to be documentary, while the "entertainment" on the bill generally came in the form of Hollywood movies or Disney cartoons. Via these circuits, then, a taste for non-Canadian entertainment became deeply embedded in Canadian culture, while Canadian productions were associated with NFB propaganda. The effect of this on future public demand for domestic films, Nelson warns, should not be underrated.

During the past year, the fiftieth anniversary of the NFB's inauguration, Grierson's reputation has been constantly dusted off for the celebration. The appearance of *The Colonized Eye* in that environment provides an intelligent and welcome antidote to the hooplah. Further, in the literature of Canadian film history, Joyce Nelson's analysis sets her apart from the Grierson biographers—e.g., Gary Evans, author of *John Grierson and the National Film Board: The Politics of Wartime Propaganda, 1939-1945*, whose book offers a much more apologetic account of many of the events Nelson cites. And as a contribution to the continuing debates about government-financed film production, *The Colonized Eye* presents a serious challenge to the NFB's status as an ideal model for national cinema production and distribution. Nelson's research confirms that in reviewing the history of anti-facist filmmaking, film historians will often encounter the ambiguous shadow of the enemy, cast by none other than our own heroes.

Ray Navarro is a writer and video activist living in New York City.

LIGHTHEARTED NATION

JIM McKAY



DOCUMENTARY

FIVE NURSING HOME RESIDENTS SING, DRAW, TALK ABOUT THE MOON WALK, THE LOTTERY, RUNNING FOR PRESIDENT, THE LAST THING THAT MADE THEM CRY AND MORE

"All living things that are out there in the world are created equal and each person is on the same footing with the next person whether they like it or not, so long as they're not too dishonest and they behave themselves."

—Jack Mudurian

JUST HOLD STILL

JEM COHEN



SHORT WORKS AND COLLABORATIONS

4:44 (FROM HER HOUSE HOME)
WITH GABRIEL COHEN

NEVER CHANGE
WITH BLAKE NELSON

LOVE TELLER
WITH BEN KATCHOR

GLUE MAN
WITH FUGAZI

TALK ABOUT THE PASSION
WITH R.E.M.

LIGHT YEARS

CITY FILMS

WHERE DOCUMENTARY COLLIDES
MUSIC VIDEO AS INDEPENDENT FILM
BIRDS AS PUNCTUATION

LIGHTHEARTED NATION $30.00*
JUST HOLD STILL $25.00**

VHS. OVERSEAS, ADD $3.00
*3/4" CONTACT C-00 FILM CORP
**3/4" CONTACT VIDEO DATA BANK

WATCH QUIETLY IN A DARK ROOM

C-HUNDRED FILM CORP
P.O. BOX 1108
WASHINGTON, DC 20013-1108 USA

TAIWAN'S SOCIAL REALISM

NEW CINEMA WEATHERS COMMERCIAL PRESSURES AND FICKLE SUPPORT



A young socialist and his sister endure hard times during Taiwan's turbulent transition from Japanese to Nationalist rule in the 1940s. Hou Hsiao-hsien's *A City of Sadness* is the first film to deal with this politically charged period and the Nationalists' anticommunist crackdown, a taboo subject until martial law was lifted two years ago.

Courtesy Film Society of Lincoln Center

Vivian Huang

WHEN HOU HSIAO-HSIEN'S *A CITY OF SADNESS* WON THE Golden Lion Award at the Venice Film Festival last September, it was more than a personal victory. It was a triumph and vindication of Taiwan's New Cinema movement. Since it first brought a more realistic and intimate portrayal of life in modern-day Taiwan to the screen almost a decade ago, the New Cinema movement has been hailed elsewhere on the international film festival circuit. It has received wavering support, however, from Taiwan's government and movie-goers, and has provoked controversial debates within the local press about what Taiwan's cinema should aim to be—a commercial product or high art. While Hou is considered by Western film critics to be the leader of Taiwan cinema, it remains to be seen whether he and his peers actually signal the future direction of Taiwan film or whether New Cinema turns out to be an aberrant phenomenon within the country's unabashedly commercial film culture.

Before New Cinema emerged in the early 1980s, film audiences were accustomed to choosing between Hollywood imports and cheap, formulaic imitations made at home and in Hong Kong. Light, romantic comedies, kung fu pictures, and escapist romances were the dominant genres. New Cinema took off when a group of directors and scriptwriters in their thirties—including Hou Hsiao-hsien, Edward Yang, Shao Yeh, Wu Nien-jen, and Chu Tien-wen—broke the mold and attracted substantial audiences. At the time, Shao Yeh worked as deputy manager in the production planning department and Wu Nien-jen was script supervisor at Taiwan's main film studio, the Central Motion Picture Company. They persuaded this conservative, government-owned studio to produce some projects by younger directors and scriptwriters, who then turned their backs on the prevailing escapist melodrama and eschewed luxurious and unrealistic costumes and sets and emotionally manipulative close-ups. Instead, they opted for a film form rooted in Taiwan society which portrays mundane lives and concerns, favoring long takes and long shots. The group frequently worked on each others projects. Wu, for instance, wrote scripts for both Hou (*Sandwich Man*, *Dust in the Wind*, and *A City of Sadness*) and Yang (*That Day on the Beach*). Hou, in turn, cowrote and played the male lead in Yang's *Taipei Story*, and Yang was an unofficial advisor for the scores in Hou's early films.

The movement's starting point was the omnibus film *In Our Times* (1982). Made by Edward Yang, Tao Tei-cheng, Ko Yih-cheng, and Chang Yih, the film is a review of 35 years of social change in Taiwan reflected through four stories—about childhood in the 1950s, adolescence in the sixties, college life in the seventies, and marriage in the eighties—each directed by a different filmmaker. Unlike standard Taiwan fare, this film boasted no big-name directors nor famous stars. It did not use a traditional story-telling approach, and it didn't fit into any existing genres. Technologically, the film made its mark by rejecting the extravagance of Cinemascope. Ignoring the producers' objections, the four directors insisted on shooting in standard format—a bold departure for a market totally dominated by wide screen films.

In fact, *In Our Times* was not the first film to challenge mainstream cinema. In the mid-1970s a series of films about life in high school, directed by Lin Ching-chieh, employed many of the same innovations, as did Wang Chu-chin's filmic folk tales—using more carefully researched settings and costumes, as well as other realistic touches. These films, however, made more of a splash than a new wave. The New Cinema movement as such did not materialize until the next decade, when a confluence of factors created the right conditions. "To be accurate," said Chiao Hsiung-ping, one of Taiwan's leading film critics and a supporter of New Cinema with whom I



In Edward Yang's *Taipei Story*, an ambitious corporate yuppie in the midst of a career crisis dreams of a better life in the United States, while her boyfriend (played by Hou Hsiao-hsien), a small-time shop owner, escapes the hardships of modern day Taipei by daydreaming of his glory-days as a child baseball star.

Courtesy Museum of Modern Art

spoke during the New York Film Festival last October, "*In Our Times* was the first film advocated both by film critics and the media in general. It seems to have engendered a movement because of more control from the filmmakers, as well as its box-office success." Chiao cites a number of factors as responsible for the development of New Cinema.

First he identifies the influence of Hong Kong's New Wave directors, who came to prominence in the late 1970s—young filmmakers like Tsui Hark, Ann Hui, and Allen Fong, who learned their craft in film schools in the West, then worked in Hong Kong television before stepping into the role of film director. The early Hong Kong New Wave offered a complex and unromanticized social portrait of the colony, moving the cameras out of the studios and into the streets and making use of unknown and nonprofessional actors. These works were box office hits in Taiwan, strengthening the position of those who advocated a similar kind of filmmaking at home. They also created an opening for young filmmakers returning from the U.S. and elsewhere in the West with filmmaking degrees.

Second, Taiwan's younger directors were making their presence felt at a time when the country's film industry was stagnant. It had reached a dead end with its kung fu and romance films—movies that primarily attracted high school students and workers and were not taken seriously by college students and intellectuals. Eventually, even these audiences grew tired of the formulas, which gave way to a wave of violent and semi-pornographic films. The studios attempted to justify this effort to recoup the market by labeling these movies portrayals of real society. The resulting scandal, which was prominently played out in the newspapers and popular press, helped set the stage for a new genre with more socially responsible—and publicly embraceable—themes.

A third element contributing to New Cinema's development was the vocal support of a group of younger film critics. Unlike the older generation, critics like Chiao, Huang Chien-yeh, and Chan Hung-chih had studied film theory and criticism and were replacing the prevalent consumer-report style of writing—a synopsis and a plug—with a more analytic approach. Writing regularly in the major daily newspapers and reaching upwards of a million readers, they praised and encouraged the New Cinema directors and introduced elements of film appreciation and theory into mainstream film reviews.

The heightened expectations of audiences with increased exposure to foreign films was another important factor in creating a receptive climate. The late seventies saw Taiwan's first film library open in Taipei. It not only provided printed materials, like film magazines and books from the West as well as its own bimonthly publication *Film Appreciation*, but also programmed daily screenings and annual showcases of art films from around the world, exposing audiences to the likes of Sergei Eisenstein, the French New Wave, the Italian Neorealists, and New German Cinema. In addition, Taiwan's flourishing home video market, which distributes a wide range of imported films—both bootleg and with copyright—helped whet cineastes' appetites for serious films from and about their own country.

Yet another factor was Taiwan's shifting social structure. Burgeoning small and medium-sized businesses changed Taiwanese society rapidly in the 1980s, widening the gap between city and country and bringing about the development of an urban, intellectual, and cultural elite. With new disposable income, this emerging middle-class turned to film for entertainment—and expected something other, and better, than martial arts films and romantic comedies. While the previous generation of filmmakers continued to indulge in escapist filmmaking, the New Cinema directors sought to examine the social and personal problems they and their audiences had to cope with in an increasingly industrialized and Westernized society.

Edward Yang's films, for example, consistently address these issues when portraying modern Taiwan, especially Taipei, the biggest city. His first feature, *That Day on the Beach* (1983), tells of a young woman who marries her boyfriend against the will of her parents, who have arranged for a different husband. As her chosen spouse grows into a successful and distracted businessman, she becomes a bored, lonely housewife. Her personal problems are those of the modern, alienated, middle-class family, with growing material enjoyment but emotional emptiness.

Taipei Story (1985), Yang's second feature, illustrates the ruptures in Taiwan society through the story of a young couple's growing estrangement. Chin and Lon have been lovers since childhood. Chin works as a managerial assistant in a modern corporation, does aerobics in the morning, hangs out in coffee shops, and yearns to immigrate to the U.S. when things do not go smoothly. In contrast to Chin's yuppie urban lifestyle, Lon is more traditional and nostalgic. He runs a small fabric shop, cares about his old friends, and ignores Chin's advice not to lend money to her father. Instead of dreaming about going to the U.S. to establish a new life, Lon escapes by watching baseball games on video cassette. The growing tension in their relationship finally reaches a tragic ending when Lon is stabbed by a young gangster acquaintance of Chin's. Lying alone on the street beside an abandoned TV, Lon watches his baseball-playing childhood in a dream-like sequence. Along with this fading image, the TV seems to emit the sound of an ambulance siren. It is the alarm of the fading of Lon's traditional society and the confusion of modern times.

This alarm sounds louder in Yang's next film, *The Terrorizers* (1986). A Eurasian gang-moll finds shelter with an obsessive photographer while her boyfriend is in jail. Bored, she makes anonymous phone calls, thus entering and complicating the life of a novelist, who now imagines her unimaginative physician husband to be having an affair. Suffering from writer's block, she leaves him for her ex-boyfriend. Meanwhile her husband tries to

blackmail a colleague in order to obtain a promotion. The title of *The Terrorizers* refers to most of the characters, who hurt others with their own obsessions—the husband who picks up a gun at the film's conclusion, the novelist who locks herself inside her writing world and commits adultery, the Eurasian woman who disrupts others' lives with anonymous calls, and the photographer who takes possession of others through his pictures. As critic Huang Chien-yeh wrote, "The worst terrorizer actually is the metropolis—Taipei (or other materialized cities in the world)."

A final factor helping the early growth of New Cinema was the encouragement from the government. The Nationalist Government played an ironic role in this movement, being better known for its conservatism and ideological censorship (government film guidelines are filled with rules like "wives of policemen have to be portrayed as 'good people'"). It was the government-owned Central Picture Motion Productions that produced the breakthrough *In Our Times*. After witnessing the film's commercial success, the government instructed the studio to make more use of these new young filmmakers. Also, when government research showed that New Cinema was favored by college students, Taiwan's Government Information Office began to put on an annual Campus Film Festival, with screenings, panel discussions, and lectures. Sung Chu-yu, then head of the GIO, used the government-sponsored Golden Horse Awards, the most prestigious film award in Taiwan, to indicate official support for New Cinema and promote his three principles of "Internationalization, Professionalization, and Artisticization." For example, the awards in 1983 for Best Film, Best Director, and Best Adapted Screenplay went to *Growing Up*, a New Cinema film directed by Chen Kun-hou and written and produced by Hou, who mortgaged his house to finance it.

However, this sudden outpouring of government support for innovative film may have been more an indication of the power of the marketplace than a sign of fundamental change in the Nationalist regime's approach to culture. Nationalist China is a society devoted to capitalism; success in the film world is measured solely by commercial standards. There are no art cinemas, and no different approach to marketing "speciality" films. The films of Hou, Yang, et al. are released simultaneously in hundreds of theaters around the country for a short stretch of time and compete head-to-head with the most brazen commercial fare. If it were not for the box office success of *In Our Times*, in essence a low-budget trial balloon for Central Motion Picture Productions, it is doubtful that New Cinema would have engendered the government support it did.

Producing New Cinema filmmaking without renovating the entire film industry puts a considerable handicap on these films, especially when continued government support depends, as it does, on continued audience enthusiasm. Although *In Our Times* was a box office draw, many New Cinema works have fared less well. In 1985 Yang's *Taipei Story* lasted only four days in the commercial chain theaters; Hou's *A Time to Live and a Time to Die* played for just nine days. In contrast, Chang Yih's *Kuei Mei, The Woman* was one of the top 10 box office films in Taipei. But it utilizes a popular movie star and sex symbol in Taiwan, Yang Hui-shan, in the part of Kuei Mei, a strong woman who bears all the traditional virtues of Chinese women. She endures numerous hardships, rears five children (three from her husband's previous marriage), and helps him kick his gambling habit. No doubt the film drew in a good many fans who were curious to see how the star looked after gaining 40 pounds for the part.

The Golden Horse Awards that year indicate just how closely these prizes—and the government's imprimature—are tied to box office receipts. *Kuei Mei, The Woman* netted three major awards—Best Film, Best Actress, and Best Adapted Screenplay. Hou's *A Time to Live and a Time to Die* only won Best Original Screenplay and Best Supporting Actress, while *Taipei Story* didn't win a single award. As the public's curiosity about New Cinema wears thin, the form suffers a two-fold blow—declining audiences and cooling government enthusiasm and support.

Another element that explains the government's apparent ambivalence is that New Cinema's social criticisms were not evident at first. *In Our Times* and *Growing Up*, the two films that kicked off the movement, were coming-of-age films and did not address sensitive political issues, such as Taiwanese identity. However, it wasn't long before socially critical films began to alarm government censors. The first was *The Sandwich Man* (1983). This omnibus film consists of three shorts set in the 1950s. The title piece, directed by Hou, is about a poor peasant living through Taiwan's painful period of economic transition, who has to support his family by working as a walking advertisement for a local movie theater. *Shao Chyi's Hat*, directed by Tseng Chuang-hsiang, criticizes the residue of Japan's economic exploitation of Taiwan through the symbol of a little girl, Shao Chyi, who always wears a hat to hide a wound on top of her head. *The Taste of Apples*, directed



A poor country man tries to make a living as a walking billboard for a local movie theater in *The Sandwich Man*, the first New Cinema work to introduce elements of social criticism and alarm government censors.

Courtesy Asia Society



Four brothers watch their grandmother on her deathbed in Hou's *A Time to Live and a Time to Die*, a film that exposes the different generations' changing attitudes towards Taiwan's relationship to mainland China.

Courtesy International Film Circuit

by Wan Jen, presents a cynical story about a poor laborer and his family who finally improve their lot, not through any help from the Nationalist government but through a freak accident in which the laborer is hit by a U.S. military officer's car.

Unused to seeing society's ills aired so openly and equally disturbed by the use of Taiwanese dialect, conservatives in the government and within the press campaigned hard against the film. They unsuccessfully tried to prohibit its screening outside Taiwan, arguing that a film with so much Taiwanese speech could not represent the Republic of China (where the official language is Mandarin). The debate surrounding *The Sandwich Man* betrayed the Nationalists' increasingly dubious "One China" policy, which holds that Taiwan is the temporary seat of the true government for all of China.

Because the New Cinema directors were either born or grew up in Taiwan, the question of a separate Taiwanese identity emerges as a dominant theme in many of their films. Hou's semi-autobiographical film *A Time to Live and a Time to Die*, for instance, clearly shows the conflicting attitudes toward the "homeland" among three generations: a grandmother's unending nostalgia for the mainland, illustrated in her senile odyssey through adjacent neighborhoods in search of the path back to her ancestral village; the desperation of the parents, who planned to come to Taiwan for a short period of time during China's civil war, but stay to endure permanent separation and death in a foreign land; and the growing Taiwanese identity of the young protagonist Ah-ha, who learns to speak Taiwanese, shouting "Counterattack mainland" as he plays with the other Taiwanese children.

Hou further delves into the Taiwanese crisis of identity in his latest work, *A City of Sadness* (1989). The film portrays Taiwan during its most chaotic years, the period of transition that began in 1945 when Japan abruptly ended its 50-year occupation after the country's unconditional surrender in World War II, and concludes in 1949 with the Nationalists assuming control and purging the island of "political subversives." It shows how one family was torn apart by these turbulent times. The oldest brother, who tries to maintain tradition in the new era, is killed in a gang fight. Another brother disappears in the Philippines while fighting as a Japanese military draftee. The third son, accused of being a Japanese spy by the Nationalists, is tortured and returns home mentally disturbed. The youngest son, a deaf mute who sympathizes with the socialist intellectuals, is arrested by the Nationalists and "disappears" at the end of the film. Hou shows his strong sympathy for the plight of the Taiwanese when the oldest brother describes their helpless situation, saying they are a people "being assaulted by everyone, being ridden by everyone, but being cared about by no one."

Taiwan's intellectuals are shown as being caught in the middle—longing to reunite with the "motherland" but ambivalent about the ruling Nationalists. The confused times are illustrated by a humorous scene where a district leader doesn't know which side of their new flag is top or bottom. He longs for the bygone era of the Japanese empire, with its foolproof flag—a circle resting squarely in the center. Encountering corruption and poverty under the new government, some of the intellectuals look to socialist ideals to solve the island's problems. The ambiguity is brutally clarified by the film's end, when nascent political discussions are crushed in a vicious "anticriminal" and "anticommunist" crackdown by Koumintang forces. This crackdown, known as the February 28 Incident, remains a taboo subject in Taiwan.

Five years ago, a film like *A City of Sadness* would never have been produced. Its existence can be credited to the chaotic political state of the island today. The death in 1988 of former president Chiang Ching-kuo, son of Chiang Kai-shek, ended the age of the strongman dictatorship which has endured since 1949. Within the past two years, political doors have opened inside the island—martial law has been lifted, an opposition party formed, and people have gone to the streets to march for various rights. "It is a time in which nobody is afraid of anybody," said Hou. "The political situation is just like what the film portrays. After the disintegration of the old system, and before the establishment of the new one, people try to search for ways to adjust to the new society they anticipate." The political transition has also meant that there's no longer a clear line on what kinds of films the government should endorse or censor, thus allowing films like *A City of Sadness* to slip through.

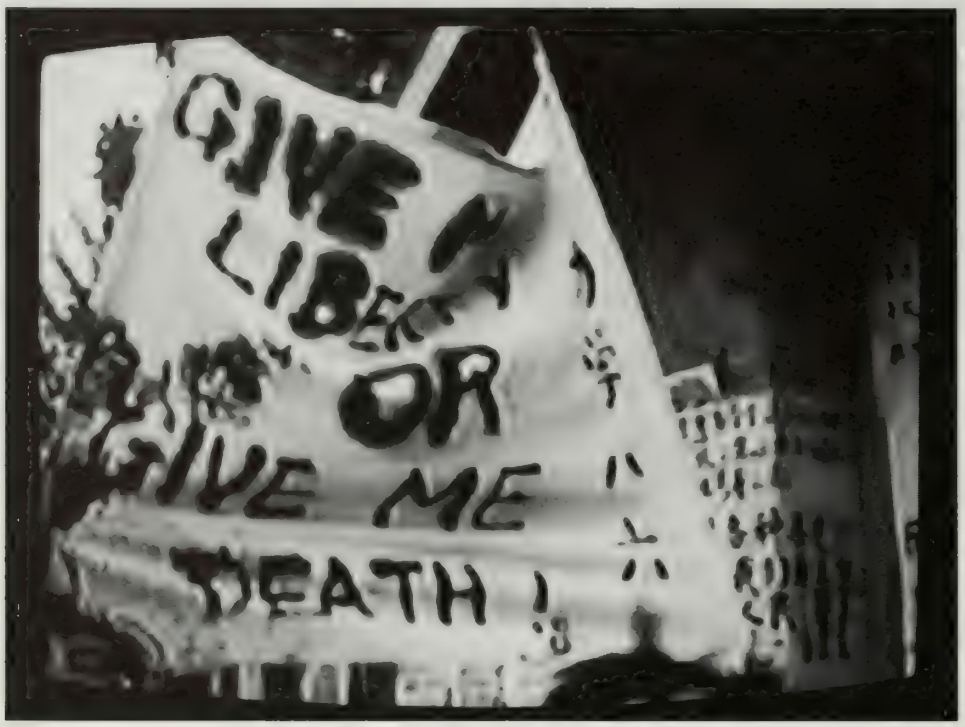
Interestingly, *A City of Sadness*, whose release was eagerly awaited in Taiwan, has been attacked by some critics as not being political enough. This is in part the younger generation's rebellion against now-established figures like Hou. But it also indicates how far expectations have come about what is permissible and desirable in Taiwan film, thanks to the ground broken by earlier New Cinema works.

In an October 23, 1988, article in the *New York Times*, titled "Why Certain Films Do Not Travel Well," Vincent Canby argued that films like Hou's *Daughter of the Nile* do not appeal to Western audiences, even though they are popular in their own countries. What he did not realize is that movements like New Cinema are not vastly popular there either. Managing to stay alive for almost a decade, Taiwan's New Cinema constantly faces the threat of decaying popular support, attracting intellectuals but not the wider public. Contrary to Canby's argument, the warm international reception of films like *A City of Sadness* helps keep the movement alive, since this prevents the government from embarassing itself by withdrawing support from a prestigious cultural export. This year *A City of Sadness* was nominated for seven Golden Horse Awards. But despite New Cinema's accolades, its future remains precarious.

Vivian Huang is a freelance film writer living in New York City.

CHINA'S DAY OF SHAME

HOW INDEPENDENTS HAVE RESPONDED TO THE BEIJING MASSACRE



China's prodemocracy movement and the bloody repression unleashed by the government last June 4 are the focus of a variety of media projects. One producer who captured the euphoria of the demonstrations and shock of the massacre is Pat Keeton, who will incorporate this footage into curriculum tapes on China for high school students.

Patricia Thomson

WHEN I HAD LUNCH IN NEW YORK'S CHINATOWN WITH WAI Luk Lo, codirector of the June 4th Project, for an hour the dim sum carts wheeled by us ignored. On our table instead lay some photographs Lo had spread out showing the hunger strikers encamped on Tiananmen Square and lying dehydrated in a Beijing hospital. There were also snapshots of the wounded and the dead, documenting the violent repression of last summer's prodemocracy demonstrations. I could sense a waiter behind us pausing to look, while Lo intently continued talking about the June 4th Project's documentation efforts. Pointing to a picture of a man lying face down on the street, shot through the head, Lo said, "We will send a letter to news organizations around the world to collect materials. In exchange, we will send them information, like these photographs from private sources."

Lo, a graduate of Hong Kong's film school and, more recently, the New School for Social Research's Media Studies program, was one of the hunger strikers who gathered in the plaza across from the United Nations for nine days after the massacre. The June 4 Project grew out of this group. As Lo explained, "The situation was deteriorating in China, so we decided to do something more meaningful, instead of just sitting there." They began to collect documentation of the massacre: photographs, print coverage, television news segments, film and video footage, audio recordings of eyewitness accounts, diaries. "Our ultimate goal is to form a museum on Tiananmen Square," said Lo. "We want to use this kind of material to organize exhibitions and maybe to prosecute the murderers through legal means sometime in the future."

I had to admire their energy and determination. Keeping the China isssue alive is a daunting task, now that China has receded from the news and public outrage has subsided. But Lo and his cohorts are not alone. In the wake of the Beijing massacre, literally thousands of support groups like the June 4 Project have sprung up. Working alongside them are a small number of independent producers—Chinese Americans, Chinese exiles, and Anglos. They too have to contend with cooling public interest and various other obstacles. The Chinese government, for instance, isn't exactly welcoming foreign journalists with open arms. Sources in China are reluctant to speak on the record, while potential sources in the States are either receiving threats or fear the repercussions their words and actions might have on family members back in mainland China, with good reason. And funding sources are questioning the viability of projects that might entail travel to the Peoples' Republic of China (PRC). Even so, during the emotional aftermath of the June 4 massacre, there were countless rumors circulating of intended film and video projects on the democracy movement and repression.

In general, the center of action has shifted from the news media to book publishing. At a panel in October on Literature and Human Rights in China sponsored by the international writers organization PEN, I talked to a publisher who had come to hear Wuer Kaixi, the student leader and vice president of the Paris-based Federation for Democracy in China, the political heart of the overseas democracy movement. "All the publishing houses are lining up to talk to him," he said, adding wryly that he "got his half-hour" with Wuer that morning. Indeed, 20 other books are due to be released by spring, including eagerly awaited volumes by dissident writer Liu Binyan and Federation president Yan Jiaqi.

In film and video, the numbers are less—and obstacles greater. I wondered what tactics producers were taking, given the distance, the danger to sources, the apparent disorganization of Chinese students abroad, and the inconsistencies of reports coming out of China. And what did these



As in Tiananmen Square, government propaganda and the students' handmade media vie for attention in Shu Lea Cheang's five-channel video installation, *Making News, Making History: Live from Tiananmen Square.*

Courtesy videomaker

producers intend to do with their projects? Who is their target audience—the general public? Congress? Chinese Americans? Chinese on the mainland? Are they making work to educate a public largely ignorant of Chinese politics, history, and culture; to influence public policy regarding sanctions, visas, and immigration; to raise money for the prodemocracy movement; to create a historical record? This article presents a sampling of projects that are either completed or well underway, which show that the answer is all of the above.

A FEW INDEPENDENT PRODUCERS MANAGED TO GET INTO China while the demonstrations were still underway. Shu Lea Cheang, a New York producer born in Taiwan, made her decision to go when martial law was declared on May 20. Cheang had hoped to travel in the company of two Chinese film directors who were then in the States and had even received the promise of funding from a public television station. At the last minute, however, the plan collapsed when it became evident that it posed too great a risk for the directors. On May 25 Cheang arrived in Beijing alone. For the next two-and-a-half weeks she spent most of her time in Tiananmen Square circulating among the students. Asked if she ran into any problems getting access to the student leaders or appearing on the square with a camcorder, Cheang replied, "Students welcomed the Western press. But yes, towards the end, I had a problem. People thought you were with national security. This was the danger, not that you're press. When I showed them my U.S. driver's license, it was fine." Cheang said she had no difficulty reaching the student leaders and visited their "offices" on the square. "They had a finance department. He showed me their check book," said Cheang with a laugh. "There was also a press department, with 10 people helping out. They set up like a small government, right at the foot of the People's Hero Monument." Cheang came away particularly impressed with how the students spread their message so effectively through alternative channels, despite official censorship. "Xerox is very expensive, so the students bought a hand-cranked mimeograph machine with donations," she explained. The students would print 10 to 15 copies of a leaflet, then post them at gathering spots around the city. Walls, poles, bus stops, and even police kiosks were turned into billboards plastered with continually updated news, photographs, history, poetry, political cartoons, statements, and commentary on government propaganda. "The student's print media was quite together," Cheang recalled. "Everywhere you would see these pamphlets and 10 people gathered around trying to copy down the news by handwriting or reading it into a tape recorder." Equally ubiquitous were the low power megaphones with which the students broadcast their ideas about reform.

Cheang's five-channel video installation *Making News, Making History: Live from Tiananmen Square* at the 1989 American Film Institute Video Festival and scheduled to travel to Boston, New York City, and Honolulu presents Beijing's conflicting sources of news. The government version, as broadcast on Central China Television, runs on one monitor, with an English translation on a second. Countering this is the student media: footage on the printing and dissemination of pamphlets shot by Cheang, Pat Keeton, and Lee Montgomery appears on the third monitor, and a translation of texts on the fourth. Another monitor with U.S. television coverage sits outside the room, while a surveillance camera surveys the whole installation, its signal sent down to the museum's guard station. As on the square, the voices of the students and the government blast simultaneously over a megaphone and loudspeaker in competition, and big character posters with the demonstrators' slogans and poems tower above it all. Said Cheang, "I was trying to recreate my experience in China"—both the feeling of being a foreigner barraged by Chinese-language signs and sounds, and the chasm between the opposing sources of information.

Another producer who returned with footage was Pat Keeton, who was teaching English at the Beijing Institute of Tourism as part of an exchange program with Ramapo College in New Jersey, where she is an assistant professor of communications. Keeton started chronicling events soon after the death on April 15 of Hu Yaobang, the reform-minded former Communist Party secretary, and continued up through the massacre. Upon her return, she put together a two-hour sample reel to pursue funds and feedback for several prospective projects. In the tape Keeton and her husband and law professor Peter Scheckner watch the marches, mill about on the square, find people to translate the big character posters, pamphlets, and radio newscasts, and occasionally get approached by earnest English-speaking students who want to make an impromptu speech "to the world." The footage is from the vantage point of a foreign bystander with no inside sources, who is struggling, like everyone else, to find out what's going on. The tone resembles a letter home, Scheckner informally describing the scenes, shifting moods, and word on the street of what remains unseen—rumors of an imminent military take-over, and later of the slaughter of 2,600 and wounding of 6,000.

Keeton hopes to incorporate this footage into curriculum tapes on China for high school and college students. This would be supplemented by stills, archival footage, and interviews with a Sinologist on previous student movements in China, concepts of democracy, and other contextualizing materials. The tapes—probably three 20-minute programs—will be accompanied by a resource guide for teachers. Keeton approached the China Institute in New York City, which was interested and is trying to draw the New York Board of Education into the project. Keeton is also thinking of a more ambitious version that might extend into other aspects of Chinese culture, such as the role of women and the educational system. For the moment, however, Keeton is producing a short version of the student



A Taiwanese media critic pounces on the double-standard adopted by Taiwan's TV journalists when covering the Beijing demonstrations, in Cheang and Jun Jieh Wang's *Paper Tiger* production, *How Was History Wounded.*

Courtesy videomakers

movement tape for Ramapo College's international affairs series, which is shown on the New Jersey's state-wide cable network.

Like many universities in the U.S. and other western nations, Ramapo College suspended their exchange program in protest of the repression. But, Keeton notes, "I know people who have gone back. China seems eager to have foreign experts." The Chinese government is sending out mixed messages, to be sure, about the degree of retrenchment underway. On the one hand, it makes a public display of bulldozing and burning videotapes of the popular television series written by scriptwriter and Beijing Broadcasting Institute lecturer Su Xiaokang, *River Elegy*, which implied that China's stagnant culture would profit from Western influence. On the other hand, Deng Xiaoping has taken pains to let foreign investors know the Open Door has not slammed shut (not withstanding the continuing and now obvious error in thinking that China can let in Western science, technology, and capital without also taking in its cultural and political ideas).

So, while Su Xiaokang was the object of an intensive manhunt, finally fleeing to Hong Kong, China was schizophrenically opening its arms to Westerners like Chicago writer and producer Ted Shen. The script for Shen's first feature includes scenes with politically-minded students pushing for reform. Granted, the setting is Shanghai in the 1930s and forties, so these students are fighting political corruption and poverty under the Nationalist Government. Still, they are a reminder of the power and influence student movements have wielded in China's turbulent political history.

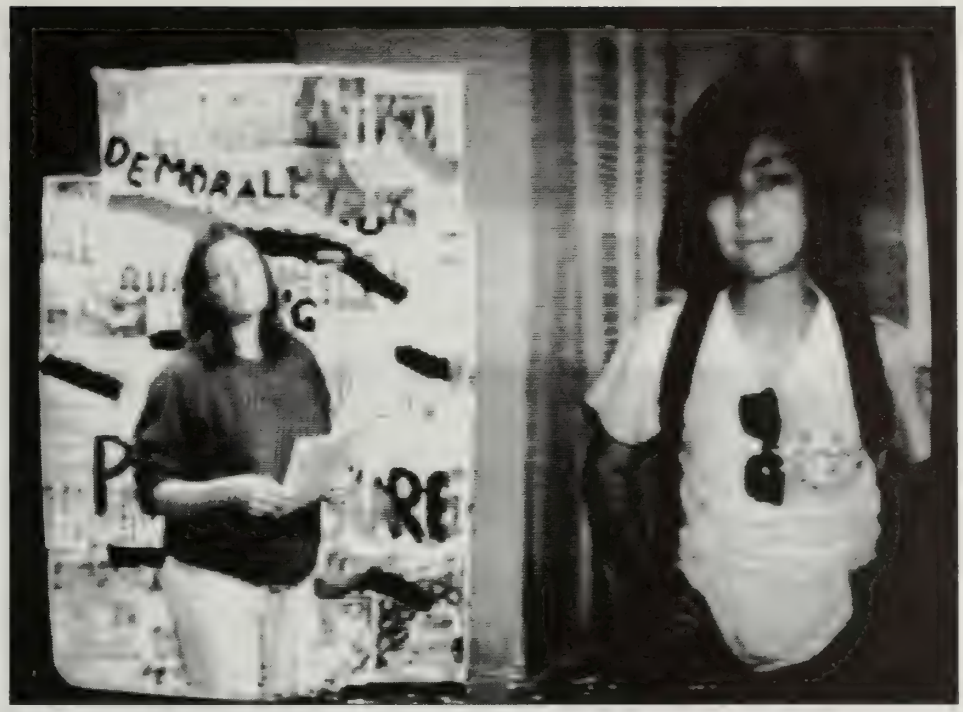
Shen has been dealing with the Shanghai Film Studio, which has some degree of autonomy in negotiating its own film projects. "They said we could shoot as long as it's not propaganda about democracy," says Shen. "Ours is neither." The film, tentatively titled *Second Daughter*, is being made under the auspices of Merchant-Ivory Productions, with Shen as producer, Ishmail Merchant executive producer, and Connie Kaiserman writer and director. It tells of a girl growing up in an upper-class, Westernized family. After moving to Shanghai from the Hunan countryside, the young woman falls in love with a U.S. officer. She also begins to absorb ideas about political change from fellow students. It is the last turbulent days of the Nationalist government and a time of many student protests. Although *Second Daughter* has been in the works for over two years, Shen says, "The second half could be construed as being close to what's been happening in China now." After reading the script, the China Coproduction Company, which is part of the Ministry of Culture, raised questions only about a brief scene with nudity and a Shanghai setting. "They said we should make the surroundings less shabby," laughs Shen. Although the final shooting script still has to be approved, Shen anticipates only minor objections. "Film people in China are fairly liberal. They love foreign productions, but they have to pay lip service to the government, so they object to certain lines. So you just put in more lines than you want to use." But, he qualifies, "People wanting to deal directly with Tiananmen Square won't get the government's support or permission."

Shooting is due to start this spring, contingent on funding. Shen obtained written assurances from China Coproduction after one potential backer questioned whether they'd be permitted to film on location. I asked Shen whether he and his peers saw any ethical dilemma in conducting business as usual with China now. In reply, Shen repeated his conversations with the film's lead, Chinese star Joan Chen. She argued that, on the contrary, this would help the film studio and its demoralized workers, who have been hurt by the cancellation of numerous Hong Kong and Taiwanese projects. "Her point was that by doing this, we'd be helping the workers there, not really the government," Shen explained. "We want to devise a payment plan to get money to the workers. We're in a good bargaining position to do this, since the country is so desperate for foreign exchange."

AFTER THE MASSACRE, THREE DEAD STUDENTS WERE LAID out on blocks of ice in the lobby of a Beijing law school building. Beside them was a sign that told the lines of sobbing and subdued onlookers, "Don't be afraid to look. There are no bodies here because there was no massacre at Tiananmen Square." The urge to collect and display evidence of the bloodletting, to bear witness and muster proof against the Chinese government's denials and falsehoods was also manifest on this side of the world. Among independent producers, activists, and academics in the U.S., the first response was to gather any and all documentary evidence about what happened, leaving explanations and analysis until later. In addition to the efforts of the June 4 Project and other ad hoc groups, numerous universities quickly formed archives for photographs, TV news, film and video footage, and print documentation [see box on page 34]. Individuals and groups also fashioned video compilations of television news coverage, which was unusually plentiful, thanks to the presence of the hundreds of journalists gathered to report on Mikhail Gorbachev's historic visit to Beijing in May for the first Sino-Soviet summit in 30 years.

Several other kinds of responses among independents followed. One was the ever popular media critique. These were often scathing analyzes of how foreign media used the massacre to propagate a doctrine of anti-Communism. (Interestingly, U.S. producers were more prone to this approach than PRC Chinese in the States, who generally considered network and other

In *From Woodstock to Tiananmen Square: Ted Koppel's Long March*, Margaret Difani reveals how Koppel's news special *Tragedy at Tiananmen: The Untold Story* presents the same old sexist story in its condescending treatment of student leader Chai Ling.



Courtesy Paper Tiger Television

mass media coverage quite good.) Other producers focused not on the massacre, but on where the action now is: the Chinese democracy movement overseas. Unlike the compilation tapes and media critiques that could be produced immediately after the massacre, the material being at hand, these projects will be months, possibly years, in the making as they follow the movement's developments, influence, and actions. They will ultimately constitute a second wave of response to China's prodemocracy demonstrations of 1989.

One compilation tape nearing completion is *Massacre in Beijing*, a one-hour program of U.S. news footage with a Chinese voiceover, aimed at Chinese audiences here and ultimately in mainland China. It is being assembled by a former newspaper journalist from China now attending a large university in the U.S., whom we'll here call Ji Jie, and a group of students and academics. Since one member of the group had connections with a local television station, they managed to get a dub of the station's live satellite feed, unedited and without reporters' voiceover. This and off-air news reports form the basis of the tape, which is currently in rough cut. The narrative in *Massacre in Beijing* is a straightforward chronicle of events, from the death of Hu Yaobang, through the hunger strikes, demonstrations, and massacre, concluding with the exiled student leaders marching in Paris at the head of the French Revolution bicentennial parade. Unlike the news footage on which it's based, this video lays out what the students' specific demands were. These included a public reevaluation of Hu Yaobang's reputation; publication of the personal property records of the state's leaders and their children; independent, privately-owned newspapers and no press censorship; an increase in the education budget; improved treatment of intellectuals; and a lifting of government bans on public demonstrations.

Ji Jie assumes that Chinese living in the States will be the main audience for *Massacre in Beijing*. (At this time the producers haven't the funds for an English version.) The original idea, says Ji Jie, was "to try to find channels to send it to China, because these images are what they haven't seen. They will be shocked." A coproducer calls the tape "a gift. Here are all these images that the Americans got, and they belong to the Chinese. So it's restoring to them their own images." Ji Jie intends to send VHS copies to friends and key organizers in the democracy movement in exile, including the Paris Federation and the federation of Chinese students in the U.S. that was formed last July at a national congress in Chicago. But this is easier said than done. Unlike most conventions, there was no list of attendees' names and addresses; it was too dangerous and many students used pseudonyms. No newsletter emerged. So, while Ji Jie can send tapes to the elected officers whose names are public, this federation is still more of an idea than a functioning network. Even so, Ji Jie hopes that through such contacts, dubs may eventually find their way back to Hong Kong and the mainland.

The problem at the next stage, beyond the very real danger of carrying videocassettes into the PRC, is that few people in China own VCRs. "You can buy refrigerators, still cameras, televisions, and tape recorders in the department stores, but not VCRs," says Ji Jie. "They are still considered top, top consumer goods." Available only in foreign exchange stores, they are mainly accessible to foreigners and government officials. Because of this, notes Ji Jie, it's understandable why Chinese exiles favor book projects, newsletters, and radio over video. "It's very hard. We can give them the tape, but they cannot watch it." Similarly, most owners of home video cameras seem to be the Chinese police and national security. When Shu Lea Cheang went to Beijing, she thought she'd collect some student videos. She came out empty-handed for security reasons, but concluded, "There's not really that much, although I heard about some tapes. It's still not an electronic society."

Cheang left Beijing several days after the massacre for Taiwan, where she collaborated with three media critics and video artist Jun Jieh Wang on a program analyzing Taiwanese television's response, called *How Was History Wounded* (translated and cablecast last October on the media critique series *Paper Tiger Television*). The tape shows how the Taiwan government and media were reluctant to discuss events at Tiananmen because of the similarities to a movement inside Taiwan also calling for democratic reform—until the massacre, at which point the episode could be maneuvered into an anti-Communist tale, neglecting the students' criticisms. The second thread of *How Was History Wounded* exposes the journalistic double-standard TV news employed in covering and mourning the Beijing massacre, in contrast to their hostile treatment of Taiwanese farmers' protest on May 20, 1988, which also turned bloody. *How Was History Wounded* sets clips from the May 20 incident side-by-side with Central China Television's coverage of the Beijing massacre. The parallels are uncanny—the portrayal of "unruly mobs" attacking police, "thugs" instigating "riots," and police acting defensively. Sympathetic interviews with bandaged soldiers in hospital beds followed, along with assessments of the destruction of city property. "So here we are all condemning China, but in Taiwan, the same thing, the democractic request, is being distorted by the media," says Cheang.

Given the bad blood between Taiwan and the PRC, probably few would be surprised that Taiwan's government-controlled broadcasts used the massacre to make hay with their anti-Communist message. It's a different story, however, when the same accusations of bias are levelled against our own media in the U.S. Paper Tiger Southwest does just this in *From Woodstock to Tiananmen Square: Ted Koppel's Long March*. The show dissects Koppel's June 27 special, *Tragedy at Tiananmen: The Untold Story*, which the producers consider "symptomatic" of mainstream press coverage in the U.S. Coproducer John Walden, playing the part of news-



Left: China's first internationally known rock musician, Cui Jian, reflects the mood of the post-Cultural Revolution generation with lyrics about change, loss, confusion, and personal freedom. When Pam Yates approached Cui about making a music video, she discovered this would be mainland China's first.

Courtesy filmmaker

Below: Cui rehearses for a performance at the Beijing branch of Maxim's de Paris, which Victor Huey shot for his work-in-progress, a feature-length documentary on the musician.

Photo: Victor Huey

reader Dan Rabbit, says, "Ted gives *his* version of events in China" and ends "by telling the Chinese establishment's story of events, not the students' story." They show this perspective to be evident from the very first scene: Tiananmen Square is in chaos, tanks are ablaze, and a reporter describes an "angry, howling mob" descending on a soldier, who is "ripped limb from limb"—without noting that the army opened fire two hours before. From this tabloid opening to the end, the producers demonstrate how Koppel turns events at Tiananmen Square into sensationalist melodrama. They analyze, for instance, the segment on student leader Chai Ling, which dwells on her perilous escape, not her ideas. "She is represented as weak, highly emotional, and buckling under the pressure... [Her] vision of democracy is somewhere on the cutting room floor," says a *Paper Tiger* commentator. None of the student leaders describe their aims directly. Rather, Koppel's "experts"— journalists with Chinese language skills—interpret their motives and actions, instead of their words. Koppel concludes with Chinese government footage of Hong Kong-supplied tents and alleged Taiwanese "spies" to support his portrayal of the students as counterrevolutionaries. Dan Rabbit states, "Ted wants the label to praise it and to further support the claim of the death of socialism—which is, after all, one of the primary values of this story." The concept of a "loyal opposition" is as remote to Koppel as it is to Deng's regime.

The absence of substantive interviews with the student leaders in Koppel's ABC special was par for the course. This informational vacuum prompted Detroit-based Susan Jolliffe to produce a half-hour documentary—her first—in which Chinese students speak for themselves. The direct impetus, recalls Jolliffe, was a conversation with her brother: "He said something like, 'A lot of people are getting killed over wanting a better television set'—the idea that they were looking for capitalism." Not so, thought Jolliffe, based on her conversations with Chinese friends at Harvard. "I had heard about growing up there—that there were few human rights, that things were very tightly controlled by the Party in terms of what you did and thought and said. I believed that these were the things the students in Tiananmen Square were looking to change, not the economic structure."

Jolliffe's half-hour video *Keeping the Dream Alive* presents a simple synopsis of the spring's events, interspersed with interviews with several young students studying in the U.S. They describe their personal and political frustrations with China, from the registration system to work units, and weave their way through a political critique of the Deng regime, then describe their first experiences in Chicago with elections and consensus-building. Says one, "I grew up not believing in politics, personally. I thought it's a no-win situation: It doesn't matter what you do; you lose. But when the Tiananmen Square event was taking place, I really felt something different. I felt that people—even in China—had power."





Returning to China after a five-year absence, Jinhua Yang (center) analyzes the impact of Deng Xiaoping's Open Door policy in *China Diary*. Visiting peasants in a remote mountain village where she was posted during the Cultural Revolution, Yang hears about their new dirt road and still difficult living conditions.

Courtesy filmmaker

"One of the problems in the process of editing was that a lot of students were coming under pressure from the Party," says Jolliffe. All believed their phones were tapped and mail to China read. "I know some received phones calls with veiled threats toward their families," she adds. Jolliffe kept her participants anonymous, even though some were high-profile organizers of the Chicago congress and local groups. Completed in only seven weeks, the tape is now being used by groups raising funds for Chinese students in the States and lobbying Congress to grant these students extensions of their U.S. visas.

Several other productions that will examine the overseas democracy movement and chronicle China's political future as it unfolds are underway or in the fundraising stage. Christine Choy and Renee Tajima of Film News Now, who spent years filming the court battles surrounding the murder case of Vincent Chin for *Who Killed Vincent Chin?*, have initiated a documentary following the student exiles in the U.S. Pamela Preston, who works in the advertising industry, teamed up with David Wallace of 29th Street Video to complete a six-minute trailer on the overseas democracy movement. With this, Preston is pursuing support for a longer documentary, which would be her first independent production. She hopes to document "the whole thing, until the government overturns and these kids are actually running the government." She conjectures, "There's no reason why we can't do our first documentary, get it into theatrical release and into videocassette, and then do another one, then edit them all together into one major epic." In addition, the independent production company Globalvision has drawn up a funding proposal for a program or series on China similar in format to their television news show *South Africa Now*.

Sharon Hom, another first-time producer who is on the faculty of the City University of New York's Law School, is planning a seven-year documentary on Hong Kong's last years as a British colony and reunification with China under a "one country, two systems" arrangement in 1997. Nervous enough about their future after reunification, the Hong Kong Chinese have been on pins and needles since the military crackdown in Beijing—as evidenced when one quarter of the entire population turned out for demonstrations after the massacre. Rather than taking an academic or historical approach, Hom's film will focus on the lives and experiences of several individuals during this period: an educator and leader of a major trade union and of Hong Kong's prodemocracy support organization; an architect and founder of an experimental/political theater troupe; a taxi driver; a young lesbian hairdresser; a journalist; a 14-year-old, shown growning into adulthood; and, tentatively, a lawyer who has been active addressing issues raised by the Basic Law draft governing post-1997 Hong Kong. Hom plans to return to Hong Kong every year to film, live there the last three years of British rule, and, if her subjects emigrate, travel to their adopted countries. Hom envisions half-hour programs being released in stages, then recut into a single film at the end of the seven years. She expects to have a 10-minute trailer for the project ready by next fall. "Somebody's got to do this," says Hom. "It's a historic moment; it won't happen again."

BEGUN BEFORE THE SPRING '89 DEMONSTRATIONS AND subsequently affected by them are several projects that shed light on China's changing social and economic climate. Understanding the post-Cultural Revolution generation of Chinese students through politics alone is like trying to grasp the United States in the sixties through the Vietnam protests without looking at the surrounding counterculture. China's flourishing campus poets, its Fifth Generation filmmakers, its nascent rock scene are all part of this history. Two projects are on Cui Jian, said by Wuer Kaixi to be "most influential among Chinese youth." He is China's first musician to create a native rock sound, blending international influences like reggae and Talking Heads with indigenous melodies and instruments. It was Cui's musical sound that first caught the attention of New York producers Victor Huey and Pam Yates—Huey when he was a gaffer for the documentary *Distant Harmony: Pavarotti in China* and Yates when she was a sound engineer in China for the upcoming feature *Iron and Silk*. But it is Cui's elliptical, resonate lyrics about rapid change, confusion, loss, and individual freedom that captivated Chinese listeners—and led the government to twice ban his music. After Tiananmen Square, lines like "My freedom belongs to heaven and earth, and my courage belongs to me alone" have taken on meaning for Western audiences, too. Yates produced a music video of this song, *No More Disguises* (codirected by Tom Siegel and Boryana Varbanov), which was shown opening night at the 1989 New York Film Festival. Recorded and filmed before the massacre, the video's opening shot is a 360-degree pan of Tiananmen Square, chosen, says Yates, "for the same reason that the student demonstrators chose it. It's a symbol of China's imperial past and revolutionary present." After events in June, Yates added news footage of the violent repression, including instances of personal courage like the solitary man stopping an oncoming line of tanks.

Huey also used scenes from the Beijing massacre in a recent 10-minute documentary on Cui, but admits, "It's something I had to struggle over." Huey has gotten to know the musician well enough to recognize that Cui is uneasy with his growing star status and the Western press' desire to fashion him into a spokesman for the student movement. "To do an in-depth documentary on Cui Jian, you have to understand what's going on in China, without painting him as this rock icon who's writing this revolutionary music. He's not that. He's a smart kid who's been dodging the bullet since day one," Huey explains. He plans to return to China, perhaps as early as January, to see how Cui responds to the current repression, personally and

artistically. "He'll define the edge, because he's there." Huey's 10-minute video is an offshoot of a feature-length documentary which he has been working on for three years. At one point, Columbia Pictures was anxious to support it, but the deal fell through when David Puttnam left the company. More recently, Huey considered making the work a coproduction to help raise funds, arranging and shooting a national tour of Cui's group, Ado, to the ethnic provinces, where they'd work with local musicians. But since Tiananmen Square, says Huey, "I've realized it has to be about him." Huey now plans to make it more personal and scale it down, both for financial reasons and to avoid undue attention during the shoot. "Doing any documentary in China is difficult," he explains. "During *Pavarotti*, for example, it was touchy filming even something as simple as a tour in China. There's nothing political in that. But what's implied is that these cameras are roaming all over, and what they see has to be controlled. We always had a government person who'd follow us everywhere we went." They also ran into countless bureaucrats expecting cash under the table in exchange for permission to shoot. Yates confirms the difficulties: "Producing films, even short ones, in a socialist country is not about money nor financial deals. It's about convincing people in positions of power about the importance of what you're proposing. Equipment is difficult to come by if you're not connected to a state film studio. You can't rent it."

One filmmaker with good connections is Jinhua Yang, an MFA student at UCLA who was previously a producer and commentator on Central China Television (CCTV). Although her *China Diary* was not made in response to the Beijing massacre—it was shot in 1987 and finished in the summer of 1989—it offers insights into the radical economic and social transformation China has undergone during Deng's decade in power, which lay the groundwork for the calls for political reform. Yang's hour-long film records her impressions of China after a five-year absence. Through her old connections, Yang obtained remarkable access: we observe the People's Congress formulate a new bankruptcy law, striking workers and a factory manager negotiate, and subcontractors bid—all evidence of the infiltration of capitalistic economic practices into the socialist system. We visit a silk factory that began turning a profit through its use of high-fashion models, and watch young women in bathing suits vie for an advertising job with an airline. We also see the continuing poverty in the countryside and the growing breech between the poor and rich. China's mixed economy is rife with contradictions, which Yang skillfully draws out and ponders throughout the film.

Given the inextricable relationship between the changes in China's economic and political fronts and Yang's cogent analysis of the former, it's a shame she didn't tie the two together in *China Diary*. Or rather, couldn't. Yang was in Beijing on January 1, 1987—precisely the time when several thousand students began a march on Tiananmen Square for political reform. They were part of a groundswell of protests on 150 university campuses in 20 cities—the largest mass movement since the Cultural Revolution and a harbinger of the 1989 demonstrations. I asked Yang why this wasn't included in her film diary. She intended to, she replied, but finally didn't because of her continuing ties with CCTV, which supplied crew and equipment for *China Diary*: "Before I went, my boss [at CCTV] came to me and said, 'Jinhua, don't shoot. If you do, you cannot leave this country anymore.' Then he took my camera away." Yang went anyway and took still photographs, which she also decided not to use. "Because this film is sponsored by CCTV, all my bosses would get in trouble. So I think it's not worth it." The original idea was for CCTV to broadcast the program. But, says Yang, "Now I don't think they can." Even though the film doesn't directly address politics, the basic problem, as Yang sees it, is "I just doubt."

There were many forces and grievances behind the spring '89 demonstrations for democracy—feudalism, fascism, corruption, inflation. But the massacre did nothing to resolve these problems. Rather, China now sits on a powder keg. While China has disappeared from the front pages in the U.S., no doubt it will be back soon. The projects discussed here are most likely the first in a continuing line of films and videotapes that will chart the country's turbulent transition to the post-Deng era.

The Stuff of History: Source Materials



Hunger strikers in a Beijing hospital flash the V-sign to foreign journalists. Photographs like this one, from the June 4 Project's collection, plus other visual and print materials are being collected in new Tiananmen archives around the country.

Courtesy June 4 Project

Producers who either have footage to donate or are looking for materials to use can contact the following archives:

Beijing Spring Archives
Fairbank Center for East Asian Research
Harvard University
1737 Cambridge St.
Cambridge, MA 02138
Contact: Andrew Walder/Nancy Hearst

Tiananmen 1989 Archives, Chicago
Center for East Asian Studies/ Center for Psychosocial Students
University of Chicago
111 E. Wacker Drive, Ste. 1317
Chicago, IL 60601
Contact: Shao Jing/Liu Xinmin

Columbia University
C.V. Starr East Asian Library
300 Kent Hall, Columbia University
New York, NY 10027
(212) 854-4318
Contact: Marsha Wagner

Stanford University
Associated Chinese Students and Scholars
(415) 494-8399
Contact: Douglas Pan

University of Toronto
China Documentation Project
Joint Centre for Asia Pacific Studies
University of Toronto
631 Spadina Ave.
Toronto, Ontario M5S 2H6
Canada
(416) 978-8481
fax: (416) 929-0539

Tian'anmen 1989 Archive
International Institute for Social History
Cruquiusweg 31
1019 at Amsterdam, The Netherlands
tel: (31) 20-66 858 66
fax: (31) 20-66 541 81
Contact: Frank N. Pieke/Tony Saich
or
Sinological Institute
Box 9515
23000 RA Leiden
The Netherlands
tel: (31) 71-27 25 30/27 25 28
fax: (31) 71-27 26 15/27 31 18

Yale University
China Witness 1989
c/o Katharine Morton
Manuscripts and Archives
Sterling Memorial Library
Box 1603A, Yale Station
New Haven, CT 06520

June 4 Project
Box 968, FDR Station
New York, NY 10150
(718) 426-8447
Contact: Wai Luk Lo

In addition, the China Information Center is compiling a comprehensive list of Chinese student organizations in the U.S. The first edition of *China Support Directory: A Listing of Prodemocracy Support Organizations* is available for $10. A second edition should be ready by January. For information, contact:

China Information Center
169 Grove St.
Newton, MA 02166
(617) 332-0990
fax: (617) 332-2638

KIWILAND KINO: THE AUCKLAND AND WELLINGTON FILM FESTIVALS



New Zealanders found out how this he-man measured up when Obie Benz' docucomedy *Heavy Petting* played at the Wellington and Auckland Film Festivals.

Courtesy Skouras Pictures

Rob Edelman

In the town square of Lumsden, a dusty little village on New Zealand's South Island surrounded by mountains and sheep stations, a signpost reveals that you are 15,264 kilometers away from New York City. Lumsden—and all of Kiwiland—may be a world apart from the United States, yet the country has not escaped the shadow of U.S. cultural influence. In New Zealand, Garbage Pail Kid cards are on sale in takeout stores and tea rooms, stacked alongside the tamarillos, kumeras, and mince pies, and movie-goers queue up in droves to follow the further exploits of the Karate Kid and Indiana Jones.

Programming on the country's two television stations—a third is due to commence operation—is dominated by the likes of *Dynasty*, *Entertainment Tonight*, *Lifestyles of the Rich and Famous*, and reruns of *Mr. Ed* and *The Man from U.N.C.L.E.* Newspaper movie ads primarily quote U.S. critics: Lindsay Shelton, marketing director of the New Zealand Film Commission, opens a conversation about Vincent Ward's *The Navigator*, his country's most recent commercially successful movie, by mentioning its reception in the New York press.

Video stores have sprouted up across New Zealand, and they're decorated with posters hyping *Cocktail* and *Colors*, *The Big Easy* and *Little Nikita*. A large-scale promotional campaign for *Cocktail* touts the film not as the work of New Zealand native Roger Donaldson but solely as a Tom Cruise vehicle.

But you won't find Tom Cruise vehicles at the Auckland and Wellington Film Festivals, held each July for two weeks with overlapping schedules. What you will find are plenty of U.S. independent works—an unusually large number given the variety of films available from around the world. Thirteen of the 59 features selected in 1989 by Bill Gosden, director of the Wellington festival and program director in Auckland, were independent. Included were Ken Ausubel's *Hoxsey: Quacks Who Cure Cancer?*, Tony Buba's *Lightning over Braddock: A Rustbowl Fantasy*, Bruce Weber's *Let's Get Lost*, Marcel Ophuls' *Hotel Terminus: The Life and Times of Klaus Barbie*, Obie Benz' *Heavy Petting*, Todd Haynes' *Superstar: The Karen Carpenter Story*, and Daniel Geller and Dayna Goldfine's *Isadora Duncan: Movement from the Soul*. Add to this 11 shorts by Amy Kravitz, Jane Aaron, Sally Cruikshank, George Griffin, Greta Schiller and Andrea Weiss, among others. Most programs unspooled at some of New Zealand's largest movie houses: the Embassy in Wellington and the St. James and Civic in Auckland. The Civic in particular, an old-style picture palace elegantly designed in an Egyptian motif, is a grand venue for a screening.

These numbers reflect Gosden's programming for the previous couple of years. Excluding retrospective screenings, the most mainstream U.S. films he's selected have been *'Round Midnight*, *Talk Radio*, *Raising Arizona*, and *House of Games*. Gosden doesn't program by quotas. He picks what he likes, and he's apparently liked U.S. independents often enough to have given them a high profile at his festivals.

"These films have always been welcomed here," observes Gosden, who's been affiliated with the 18-year-old Wellington festival for a decade and the 21-year-old Auckland event since 1984. "But that's not to say that there's a huge audience for them. *Hoxsey*, for example, drew very small audiences. It's a film I believed in, one we worked quite hard to promote. We focused on alternative health organizations, expecting it would garner support within this community. But what worked against the film was the way it smacks of American hucksterism. Hoxsey himself would be considered a fairly undignified character to many people here, which is unfortunate."

The Suffolk County
Motion Picture and
Television Commission

presents

SUFFOLK COUNTY FILM & VIDEO FESTIVAL

Call for Entries
for
1990

Entry Forms:

SUFFOLK COUNTY MOTION PICTURE/TV COMMISSION

Dept. of Economic Development
H. Lee Dennison Building
Veterans Memorial Highway
Hauppauge, New York 11788

516-360-4800

Gosden can promote the films, but he cannot guarantee adequate coverage in the media. Coming off its splash at Cannes, Steven Soderbergh's *sex, lies and videotape* grabbed much ink, but John Sayles' *Matewan* received just a single review, as did Barbara Trent's *Coverup: Behind the Iran Contra Affair*. Most other independents only earned passing references in festival previews.

"A foolish notion exists here that if an American film is any good, it will be on at the local, mainstream cinema. There are certainly some film-goers who know better and who can be counted on to turn up for *Sherman's March*, or even *Lightning over Braddock*. This is not so among the bulk of the population, I'm afraid." In New Zealand, a film like *Life Is a Long Quiet River*, a French comedy with neither name cast nor stars, will sell out long before *sex, lies and videotape*.

Nor can Gosden guarantee commercial sales. New Zealand television would seem to be the likeliest venue for U.S. independents, but few are ever shown. "Television has stayed shy of them," Gosden states. "As far as I can remember, the only documentary that's been shown in the last five years has been *Best Boy*.

"The material that's gone on to theatrical release has been only the fairly obvious titles, like *Stranger than Paradise*. The local market is very limited. What often happens is that Australians buy the New Zealand rights elsewhere. Sometimes, the films we're playing—one example would be *She's Gotta Have It*—have already been bought for this part of the world."

Gosden occasionally has difficulty scheduling films he covets that already have distributors. He wanted *Matewan* in 1988, when it was a much newer film. "I couldn't get it then," he recalls. "Its distribution in New Zealand has been butchered. It played the festival this year, and it won't even be getting a theatrical release. It's going straight to video."

The fact is that, after their festival screenings, most U.S. independent films disappear in New Zealand. Even nationally produced features that subject- and budget-wise resemble the best of their American cousins may have trouble finding distributors. Merata Mita's *Mauri*, a controversial, explosive drama about Maori identity and Maori-Pakeha relations that was screened at the 1988 festivals, did not play theatrically for another 14 months. Then there is Gaylene Preston's *Mr. Wrong*. Even though this feminist fantasy was screened several years ago to appreciative audiences, it could not attract a New Zealand distributor. Preston had to four-wall theaters in several cities and open the film herself.

"We certainly like the films to stick around after the festivals," Gosden says. "It always distresses me to have to pack up films and send them back to the United States without any hope of them ever again being seen here. Definitely, it's a priority to get the films seen by people who might buy them. It's a difficult situation."

It would, of course, help if filmmakers can accompany their work and aggressively assault the marketplace. Wellington and Auckland, however, are no quick, inexpensive jaunts across the ocean. In 1988, *Coverup* coproducer/cinematographer Gary Meyer was the only American on hand with his film—and that was because he was already in nearby Australia.

"We've had other visitors in the past," Gosden says. "Les Blank came, but that was some time ago, when *Burden of Dreams* was a new film. Incidentally, that was one for which we acted as distributor, and *Burden of Dreams* was seen by a lot of people in New Zealand. We've rarely been able to do this, because of the lack of time. The last film we distributed was *My Beautiful Laundrette*, which also did quite well."

This lack of time, coupled with his country's location, has prevented Gosden from scouring other festivals for titles. Apart from his own, London is the only one he's attended in the past five years. "I saw *Hoxsey* in London," he says. "*Lightning over Braddock* I'd read about. I'd been tipped off early that *sex, lies and videotape* was worth watching out for. I've maintained a relationship with Les Blank over the years. I saw him late last year, and he indicated his films *Ziveli: Medicine for the Heart* and *I Want to Dance: The Cajun and Zydeco Music of Louisiana* would be ready for us."

Gosden is amenable to receiving queries from filmmakers. The closing date for unsolicited submissions is April 30. He can only pay freight for films or tapes he asks for, so he would first appreciate a letter and background information. Inquiries should be sent to him at Box 1584, Wellington, New Zealand.

"Please send us adequate material," Gosden asks, "especially once a film has been confirmed. It's so frustrating to receive only a couple of blurry stills and photocopies of reviews from the local press which mean absolutely nothing here. I can see why the director might have considered this a low priority while making the film. But it's difficult to publicize a film with visuals that are unfit for reproduction in newspapers."

Chances are if you're a U.S. independent, exposure in the New Zealand festivals will not lead to television and video sales or further screenings in Wellington or Auckland—let alone in whistle stops like Lumsden. Nonetheless, Gosden believes that these films have a place in his festivals, and he intends to keep programming them.

"I think that, because we are spoon-fed all the mainstream American cinema," he observes, "it's particularly crucial for us to have access to other, alternative ways of seeing the same culture."

Rob Edelman is director of programming of the Home Video Festival and an associate editor of Leonard Maltin's TV Movies and Video Guide.

New Zealand Film Archive Hits the Road

As director of the New Zealand Film Archive, Jonathan Dennis has built up an organization that is unique among its peers. The archive, founded in 1981, has no cinematheque. It doesn't cling possessively to its holdings, making them available only to researchers willing to trek to its Wellington facilities.

"I started out with a vision not of what I wanted but of what I didn't want," Dennis explains. "I had every conceivable model of this from FIAF archives around the world. Their standards and operating procedures are based on nineteenth-century notions of museums, archives, and libraries. They're unrelated to the medium that we are dealing with—as well as that medium's potentials.

"Most archives," Dennis adds, "are designed for people who are literate in dealing with institutions. But most of those who deal with us are not literate in this way. The difference is that we go out to find our audience. We take programs all over the country, rather than expect people to know to come to us. We're not a researcher-based archive, because we don't have a researcher-based constituency.

"What we consider to be part of the preservation process is the returning of material to the areas in which it was filmed and sharing it. This is particularly so with Maori-related material." To fulfill this mandate, Dennis has screened at Maori meeting houses such celluloid records of Maori history as *Scenes at the Rotorua Hui* (1920), *Scenes of Maori Life on the Whanganui River* (1921), and *Maori Battalion Returns* (1946), as well as *Broken Barrier* (1952), a drama about a Maori-Pakeha romance that was New Zealand's only feature made between 1940 and 1964.



New Zealand Film Archive director Jonathan Dennis with Witarina Harris, star of the 1928 feature *Taranga*. Dennis has taken films like *Taranga* to Maori meeting houses so younger Maoris can be exposed to these records of their language and culture.

Photo: Audrey Kupferberg

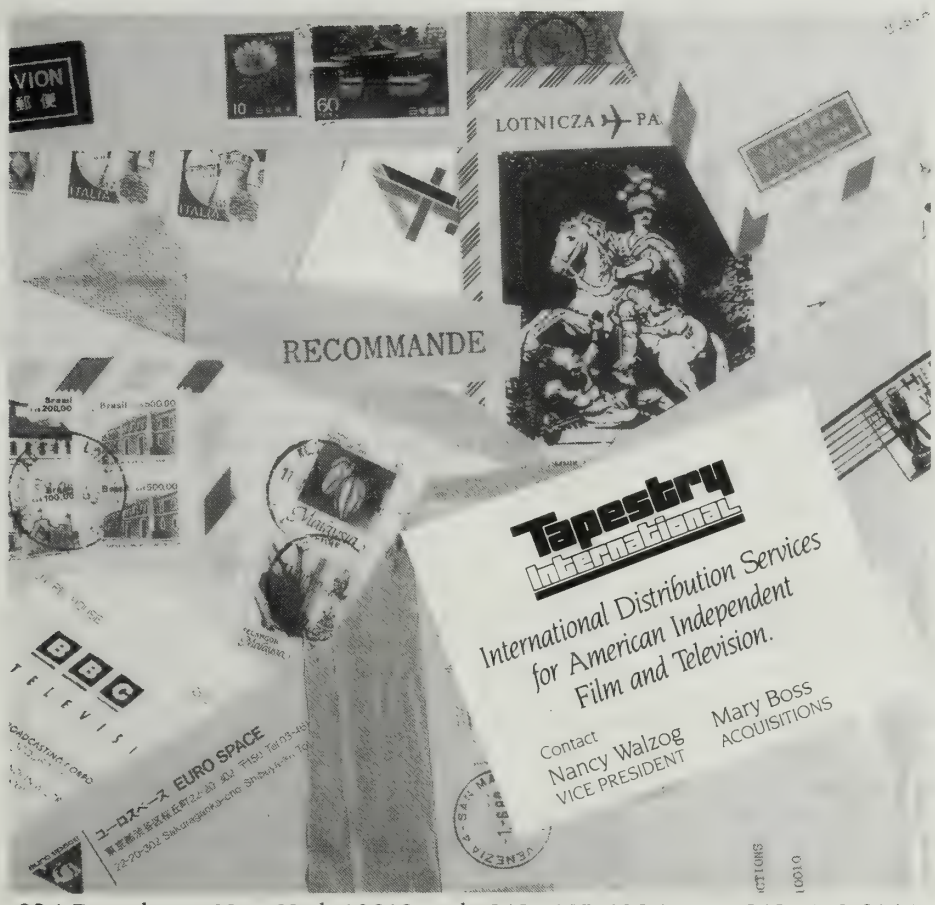
"Maori life has become increasingly westernized," explains Witarina Harris, now 83, whose sole screen appearance was as the star of *Taranga* (also known as *Under the Southern Cross* and *The Devil's Pit*), a 1928 feature held by the archive. "Fewer young Maoris know the language and the culture. It's so important that these films be made available. People write the archive to bring the films. And they're always willing to do so.

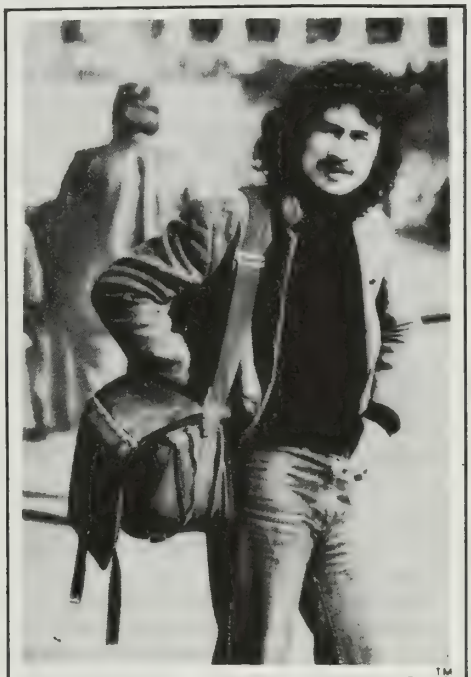
"I last saw *Taranga* in a preview after it was completed. I didn't see it again until 1983, when Jonathan brought it here [to Rotorua] and showed it to my family. I'd had nothing from the film. No photographs. Nothing."

During the past four years, Witarina has accompanied programs of Maori films to screenings in London, Paris, Honolulu, Munich, and Los Angeles. "I've been all over the world with Jonathan," she beams. "My first trip overseas was to San Francisco. I was 80 years old. I'm the envy of my relations."

"We're not trying to be a model for other archives," Dennis says. "We're trying to be relevant, accessible, and useful to our country, and our South Pacific neighbors. Henri Langlois and Iris Barry were, I think, really extraordinary for their time. But for us, it has to be different. What we're doing is relevant for us, here."

RE





IN BRIEF

This month's festivals have been compiled by Kathryn Bowser, director of the **FIVF Festival Bureau**. Listings do not constitute an endorsement & since some details change faster than we do, we recommend that you contact the festival for further information before sending prints or tapes. If your experience differs from our account, please let us know so we can improve our reliability.

Domestic

ANN ARBOR FILM FESTIVAL, Mar. 20-25. Independent & experimental films form backbone of fest, at 28-yrs-old the oldest 16mm fest in country w/ longstanding tradition as showcase for innovative work. Loosely structured, w/ no special cats, guidelines, or requirements for films entered. About 250 films submitted ea. yr & 1/3 shown. Cash awards total $6000, incl. Tom Berman Award ($1250) & Marvin Felheim Award ($100). Judges this yr incl. Richard Kerr & Barbara Hammer, whose work will be shown. Jury also selects films to tour other institutions across country, w/ rental fees paid to participating filmmakers. Entry fee: $25. Format: 16mm. Do not send video for prescreening; film only. Deadline: Mar. 5. Contact: Vicki Honeyman, Ann Arbor Film Festival, Box 8232, Ann Arbor, MI 48107; (313) 995-5356.

ASIAN AMERICAN INTERNATIONAL FILM FESTIVAL, Apr. 6-8, NY. Both established & new Asian & Asian American talent showcased in noncompetitive fest's 13th yr. Nation's oldest fest for Asian & Asian American talent has shown works of filmmakers from US, Japan, Korea, Canada, China, Philippines, Taiwan, Australia, India, Hong Kong & Sri Lanka. Last yr, more than 60 films programmed in 19 sections shown at Alliance Francaise's Florence Gould Hall in NYC. Full range of genres & styles accepted: experimental, doc, narrative, performance, adaptations, shorts, etc. Fest goes on 5 mo. nat'l tour after NY opening. Entries accepted from producers/directors of Asian heritage, as well as distributors, universities & media organizations. Sponsored by Asian CineVision, NY-based media center. No entry fee. Formats: 35mm, 16mm; preview on cassette. Deadline: Feb. 9. Contact: Marlina Gonzalez, fest dir., Asian CineVision, 32 E. Broadway, New York, NY 10002; (212) 925-8685.

ATHENS FILM AND VIDEO FESTIVAL, Apr. 27-May 5, OH. A premiere ind. film competition in US, fest has been held since 1974 & features showcase of int'l features, guest workshops & presentations. Approx. 100 films screened each yr. $6000 in awards given out to both film & video. Cats: doc, narrative, experimental, animation, camcorder video. Formats: 35mm, 16mm, super 8, 3/4", 1/2", high 8, 8mm. Deadline: Feb. 5 (video), Mar. 5 (film). Contact: Ruth Bradley/Craig Stevens, Athens Film & Video Festival, Box 388, Athens, OH 45701 (614) 593-1330.

DANIEL WADSWORTH MEMORIAL VIDEO FESTIVAL, Apr. 6-May 4, CT. Looking for experimental/art video, subjective/hybrid docs & cross-genre work. Commercial, TV productions, instructional tapes & reportage docs not eligible. 6 works chosen for exhibition in fest & purchase by sponsor Real Art Ways under prize cats: Grand Prize ($500), Second Prize ($400), 4 Festival Prizes ($200 ea.). Work must be completed after Jan. 1, 1988 & 30 min. or less. No formal cats; entries judged on merit, creative use of video for personal expression & w/in context of related accomplishments in media arts. May contain material originating on film as long as work has been edited & completed on video. No entry fee; enclose $4 for return shipping. Format: 3/4"; preview on 3/4" & 1/2". Deadline: Feb. 16. Contact: Victor Velt, video curator, Real Art Ways, 56 Arbor St., Hartford, CT 06106; (203) 232-1006.

HOMETOWN USA VIDEO FESTIVAL, July, DC. Sponsored by Nat'l Federation of Local Cable Programmers (NFLCP), fest recognizes outstanding local programs produced for or by local origination & public, educational & government access operations. Awards given to creative local productions that "address community needs, develop diverse community participation in production process, challenge conventional commercial TV format & move viewers to look at TV in different way." Entries must have 1st public showing on local origination or access channel or cablecast over local cable channel betwn Mar. 1989 & Mar. 1990. Professional & volunteer works judged separately. Cats are single & series: performing arts, ethnic expression, entertainment, sports, programming by & for youth, live, municipal, religious, educational, instructional/training, informational, innovative, international, programming by & for senior citizens, access program promotion, LO program promotion, PSA. Single: doc event, doc profile, doc public awareness, music video, original teleplay, video art, public access. Series: local news, magazine format. Special awards for overall excellence in public access programming, LO programming & institutional programming. Entry fees: $20 (volunteer produced); $35 (professionally produced). Enclose $5 for return postage. Formats: 3/4", 1/2". Deadline: Mar. 9. Contact: Sue Buske, Hometown USA Video Festival, c/o Buske Group, 3112 O St., Suite 1, Sacramento, CA 95816; (916) 456-0757.

HOUSTON INTERNATIONAL FILM AND VIDEO FESTIVAL, Apr. 20-29, TX. 23rd annual Festival of Americas incl. competition in 6 major cats: features, shorts, docs, TV commercials, experimental & TV production. Numerous sub-cats incl. animation, scripts, music TV, ecology, student & industrial. In 1989, more than 2400 entries submitted for competition from 43 countries. Cash awards go to top student & ind. films & videos; major student & screenplay winners submitted to several major studios & agents each yr. Format: 35mm, 16mm, 3/4". Entry fees: $45-150. Deadline: Mar. 1. Contact: J. Hunter Todd, chair, Houston International Film Festival, Box 56566, Houston, TX 77256; (713) 965-9960; fax: (713) 965-9960; telex: 317 976 TODDCORP HOU.

HUMBOLDT FILM AND VIDEO FESTIVAL, Apr. 2-7, CA. 23rd annual edition of nation's oldest student-run festival. Open to all student & ind. film/video artists. $3,000 in cash awards, prizes & services. Entry fee: $25. Deadline: Mar. 5. Contact: Heather I. Denton, Theatre Arts Dept., Humboldt State University, Arcata, CA 95521; (707) 826-3566.

JOHN MUIR MEDICAL FILM FESTIVAL, October, CA. Biennial competitive showcase, held since 1976, highlights int'l films on health & medical subjects. About 475 entries compete in 25 subject cats, w/ approx. 1/2 targeted at health consumers & remainder designed for health professionals. Award cats incl. aging, children's health, community health, coping, critical care, diagnostics, drugs, sexuality, issues/ethics, life & death, parenting, policies/procedures, safety/first aid, special people, wellness, women's health. Format: 16mm, 1/2", 35mm slide/sound, interactive laser videodisc. Deadline: Jan 31. Contact: Chip Bissell, director, John Muir Medical Film Festival, 1601 Ygnacio Valley Rd., Walnut Creek, CA 94598; (415) 947-5303.

MONITOR AWARDS, September, NY. Sponsored by International Teleproduction Society, int'l trade assoc. of facilities, competition honors excellence in all areas of electronic production & postprod. Cats & craft areas incl. entertainment series, specials & programming (film originated); computer animation; music video, nat'l & local commercials; promotion; children's programming; sports; news/docs; features; video paint design; show reels; internal corporate communications; nonbroadcast external; audio for video. Each cat. awards best achievement honors to producers, directors, editors, etc. Awards given at gala presentation in Sept. at NYS Theatre. Entries must have been produced or postproduced btwn Jan. 1 & Dec. 31, 1989. Entry fees: $90-145, depending on length & membership in ITS. Format: 3/4". Deadline: Feb. 15; late entries subject to $25 late fee. Contact: Monica Mathis, coord. dir., International Monitor Awards, 990 Ave. of the Americas, Suite 21E, New York, NY 10018; (212) 629-3266; fax: (212) 629-3265.

ROCHESTER INTERNATIONAL AMATEUR FILM FESTIVAL, May 4-5, NY. Sponsored by Movies on a Shoestring, a group of western NY film buffs, now in 32nd yr. Open to amateur films & videos. Awards given on basis of "artistry, ingenuity & photographic skill" incl. Certificate of Merit, Honorable Mention & Shoestring Trophy. Critique returned for each entry. Fest held at Dryden Theatre, Eastman House in Rochester. Selected films from each yr's fest assembled into Best of Fest show, which travels NYS. Entry fee: $10. Formats: 16mm, super 8, 3/4", 1/2". Deadline: Mar. 1. Contact: Movies on a Shoestring, Box 17746, Rochester, NY 14617; (716) 288-5607 (eves.)

SEATTLE INTERNATIONAL FILM FESTIVAL, May, WA. 1 of largest noncompetitive fests in U.S. Northwest. Now in 16th yr, annually shows over 130 films from around world. Features & shorts accepted. Fest is noncompetitive, but Golden Space Needle Awards given to audience faves in 5 cats: feature, director, actress, actor, short subject. Entry fees: $50 feature, $20 short (under 20 min). Formats: 35mm, 16mm. Deadline: Mar. 30. Contact: Seattle International Film Festival, c/o Stage Fright, Egyptian Theatre, 801 E. Pine St., Seattle, WA 98122; (206) 324-9996.

SLICE OF LIFE FILM SHOWCASE, July 13-15, PA. Seeks experimental or doc works depicting "the unique performances of everyday life—those moments of truth & beauty that would otherwise go unrecognized." Sponsored by Documentary Resource Ctr., fest also hosts Meet the Artists reception & conference. Fest pays cash awards, travel stipend & accommodates filmmakers in area homes. Entry fee: $12. Formats: 16mm, 3/4". Call or write for appl. Deadline: Apr. 1. Contact: Lorna Rasmussen, Slice of Life, Box 909, 106 Boalsburg Rd., Lamont, PA 16851; (814) 234-7886.

UNITED STATES ENVIRONMENTAL FILM AND VIDEO FESTIVAL, Apr. 27-29, CO. 20th anniv. of Earth Day is framework for 1st nat'l competitive fest devoted exclusively to environmental films & videos. Fest concludes state's week-long festivities. More than 50 re-

gional & nat'l environmental groups expected to participate in activities. 40-50 works to be exhibited in competition; fest will also hold panels & seminars. Plans for selection to travel after fest. Awards: Best of Festival: $2,500, $1,000 ea. to best short, feature, video animated work & commercial film. All cats accepted: feature, short, doc, fiction narrative, experimental, animation. Works must be completed after Jan. 1, 1987. Formats: 35mm, 16mm, 1", 3/4", 1/2"; preview on 16mm, 1/2". Deadline: Jan. 31. Contact: Richard Skorman, fest programmer, United States Environmental Film Festival, 1026 W. Colorado Ave., Colorado Springs, CO 80904; (719) 520-1952.

USA FILM FESTIVAL, Apr. 19-25, TX. 20th yr celebration for invitational showcase of both US ind. & int'l features & shorts, w/ 12-yr-old independently programmed nat'l short film & video competition. Program this yr features retro celebrating 20 yrs of ind. filmmaking. Audiences number about 9500 & last yr's fest showed about 30 films. Competition entries should be under 60 min. & judged by 5-member jury of filmmakers, critics & scholars, who will award prizes of $1,000 ea. in cats of narrative, nonfiction, animation & experimental, as well as 4 special jury awards of $250 ea. Grand Prize Winner selected from 1st place winners flown to Dallas for awards ceremony, as well as invited to serve on next yr's jury. Work must be completed in US no earlier than Jan. 1, 1989. Entry fee: $35 for competition. Request appl. for fest or competition; entering competition does not guarantee entry into main fest. Formats: 35mm, 16mm, 3/4", 1/2", Beta. Deadline: Mar. 2 for competition; Mar. 5 for fest. Contact: Richard Peterson, USA Film Festival, 2909-B Canton St., Dallas, TX 75226; (214) 744-5400.

VIDEO SHORTS FESTIVAL, Feb. 10-11, WA. Ninth annual competition. Entries may be up to 6 min. Minimum of 10 entries chosen to receive $100 honoraria. Formats: 3/4", 1/2", 8mm. Deadline: Feb. 1. Contact: Video Shorts Festival, Box 20369, Seattle, WA 98102; (206) 325-8449.

WASHINGTON D.C. INTERNATIONAL FILM FESTIVAL/FILMFEST D.C., Apr. 25-May 6, DC. More than 50 int'l features & 25 shorts given Washington area premiere at noncompetitive fest in '89, incl. several world premieres of films from Europe, Asia, Africa, US independents & Hollywood. Audiences of over 10,000 enthusiastically attend sold-out screenings. Each yr special focus series samples nat'l cinemas. Filmfest DC for Kids, a free series of features & shorts, offered at several public & cultural institutions. Features, docs, short films under 15 min. & films for children accepted. Fest also annually sponsors workshops & symposia featuring filmmakers, media professionals & scholars. Formats: 35mm, 16mm. Deadline: Feb. 1. Contact: Filmfest D.C., Box 21396, Washington, D.C. 20009, attn: Marcia Zalbowitz; (202) 872-9080; fax: (202) 347-7342.

Foreign

CANNES INTERNATIONAL FILM FESTIVAL, May 10–21, France. 43rd yr of 1 of world's largest film fests, attended by tens of thousands, incl. stars, directors, distributors, buyers & journalists. Critical exposure at Cannes can be important to film's commercial success. Selection Committee, appointed by Administration Board, chooses entries for Official Competition & for Un Certain Regard section. Films must be made w/in prior 12 mos., released only in country of origin & not

Selling Your Film is Hard Work....Want Some Help?

Complete Promotional Services for Independents

- POSTERS
- ONE-SHEETS
- PRESS KITS
- DIRECT MAIL
- STUDY GUIDES
- MARKETING PLANS
- VIDEO PACKAGING

Reach your audiences with a complete marketing and/or public relations campaign from an agency with a ten year award-winning track record.

Direct Advertising, the in-house advertising agency for Direct Cinema Limited, specializes in working with independent video and film producers. We provide a full range of marketing and public relations services, from ads to targeted direct mail, one-sheets to complete promotional campaigns. Whether you require brochures, copywriting, advertising, design, placement, printing, or production supervision, you'll appreciate our broad experience and the special care we bring to each project.

Direct Advertising services theatrical, non-theatrical, television and international markets and will work with you and your distributor to make sure your film or video gets the attention it deserves.

Call or write us now for:

- INFORMATION
- ESTIMATES
- SOLUTIONS

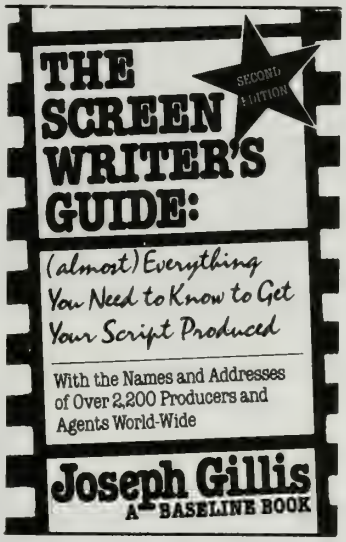
Let our experienced staff help you reach your audiences.

Direct Advertising Limited
Post Office Box 69799
Los Angeles, CA 90069
Phone (213) 652-8000
FAX (213) 652-2346

direct advertising limited

NEW YORK ZOETROPE *presents*

$9.95 plus $2 shipping & handling.



Write for a Free Catalog

Film & TV Reference Books

New York Zoetrope
Department V
838 Broadway
New York
NY
10003

ALL YOU CAN EAT!

VHS Video Editing Studio

Our Menu

Fully Equipped--Digital Freeze Frames, Dissolves, Wipes, Etc.; Computer Animation and Titling; 3/4" Transfer; Complete 8-Track Recording System; and More.

Designed for Comfort

All for Only $15.00 an Hour

Call about subsidized studio time for artist projects, funded by New York State Council on the Arts

By Train:
2,3,4,5,A,C,F,M,N,R,G,B,D,Q,LIRR

MARGOLIS/BROWN ADAPTORS
397 Bridge Street
Brooklyn, New York 11201
(718)797-3930 or (212)727-0157

SEEKING A DISTRIBUTOR?

The Cinema Guild is now acquiring distribution rights for all markets and all territories on documentary and narrative films and videotapes.

For further information, or a copy of our new Distribution Services Brochure, contact:

THE CINEMA GUILD
1697 Broadway, New York, NY 10019
Phone (212) 246-5522 Fax (212) 246-5525

Video Duplication

READY NEXT DAY- Mon-Fri

3/4" U-matic & 1/2" VHS or Beta II Copies

FROM 3/4", 1/2" VHS MASTER					Add $25.00 per ONE INCH Master			
FROM ONE MASTER	20 MINUTES 3/4"	20 MINUTES 1/2"	30 MINUTES 3/4"	30 MINUTES 1/2"	60 MINUTES 3/4"	60 MINUTES 1/2"	1/2" VHS/Beta II 90 MIN.	1/2" VHS/Beta II 120 MIN.
One Copy	$4.00	$4.00	$6.00	$5.00	$9.00	$8.00	$11.00	$14.00
2-4 Copies	3.50	3.00	5.50	4.50	8.00	6.00	8.00	9.00
5-9 Copies	3.00	2.50	4.50	3.50	7.00	5.00	7.00	8.00
10-19 Copies	2.50	2.00	4.00	3.00	6.00	4.50	6.00	7.00
1-4 RUSH Dubs	$8.00		$11.00		$17.00		$22.00	$28.00
TC Burn In	$10.00		$14.00		$26.00		Inquire for LABELING & SHRINK WRAP	
Window Dubs	5.00		7.00		13.00			

PRICES ARE PER COPY- STOCK NOT INCLUDED. ASSEMBLY CHARGES ARE ADDITIONAL.

EQUIPMENT: 3/4" Sony, 1/2" Panasonic 2 ch. industrial recorders and Grass Valley & Videotek distributors. Time base correction, optional, with Microtime and Tektronix equipment. TITLING & EDITING FACILITIES AVAILABLE

3/4" & 1/2" EDITING Evenings & 24 Hour Access
With and Without an Editor Instructions Available
CHYRON TITLER AVAILABLE
ONE LIGHT FILM TO TAPE TRANSFERS
FILM STOCK, VIDEO TAPE, AUDIO TAPE, LEADER & SUPPLIES

RAFIK

(212)475-7884
814 BROADWAY
NEW YORK, NY 10003

SAVE POST-PRODUCTION TIME AND DOLLARS

Networks and independents are utilizing this cost effective step to increase precision and effeciency in editing. Spend a little to get a lot. A transcript of your audio will increase content accuracy, aid in narration dubbing, and speed up the editing process. Call Pat Jackson for professional transcripts, (212) 877-1852

entered in any other film festival. Official selection consists of 3 sections: In Competition, in which features & shorts compete for major Festival Awards (Palme d'Or, etc.); Special Out-of-Competition, for features ineligible for competition (e.g. for films by directors who have already won the Palme d'Or); Un Certain Regard (noncompetitive) for films of int'l quality, which for technical or special reasons do not qualify for Competition—significant works in the fields of innovative features, films by new directors, etc. Parallel sections incl. Quinzaine des Realisateurs (Director's Fortnight), main sidebar for auteur films w/ purpose of discovering new talent/innovations, sponsored by Assoc. of French Film Directors; le Semaine de Critique (International Critics' Week), selection of 1st or 2nd features & docs chosen by members of French Film Critics Union & Perspectives on French Cinema. Market, administered separately, screens films in main venue & local theaters (500 films participated last yr). Int'l Critics Week selections must be completed w/in 2 yrs prior to fest. Top prizes incl. Official Competition's Palme d'Or (feature & short) & Camera d'Or (best first film) in any section. For info & accreditation, contact: Catherine Verret, French Film Office, 745 Fifth Ave., New York, NY 10151; (212) 832-8860. Official Section: Festival International du Film (deadline Mar. 1), 71, rue du Faubourg St. Honoré, 75008 Paris, France; tel: 1 45610166, telex: 220064 ref. 1311. Quinzaine des Realisateurs (deadline Apr. 7), Societe des Realisateurs de Films, 215 Faubourg St. Honoré, 75008 Paris, France; tel: 45610166. Semaine International de la Critique (deadline Mar. 1), Claude Beylie, president, 90, rue d'Amsterdam, 75009 Paris, France; tel: 40169830. Cannes Film Market, attn: Marcel Lathière, Michel P. Bonnet, 71, rue du Faubourg St. Honoré, 75008 Paris, France, tel: 42669220.

MELBOURNE INTERNATIONAL FILM FESTIVAL, June, Australia. Now in 39th yr, fest seeks US ind. work of all kinds, w/ interest in feature-length docs & shorts. Stage for Australia's only int'l short film competition (now in 28th yr) w/ substantial cash prizes in 7 cats: short fiction, doc, animation, experimental, student & films for children. Grand Prix for Best Film carries AS4,000 prize. Emphasis on innovation & originality. For competition, entries must be on 16mm or 35mm & completed since Jan. 1989. Fest also screens programs of super 8 & selected video, out of competition, but will have prize for best super 8 entry. This yr will broaden super 8 & experimental programming by working w/ Melbourne Super 8 Group & Modern Image Makers Assoc., an organization involved w/ experimental/avant-garde works. These orgs will form selection panels for these sections. Fest dir. Tait Brady is particularly looking for experimental/avant-garde, animated & student works this yr. Immediately following fest, selection of entries will be invited to tour Australian cities, w/ fees paid for all screenings. Fest "acts as useful window to Australian theatrical & nontheatrical/educational distributors & new Australian TV networks interested in buying short films, many of whom rely on fest for their foreign acquisitions." Entry fee: A$20 (about $15). Deadline: Mar. 23. Contact: Tait Brady, dir., Melbourne International Film Festival, GPO Box 2760EE, Melbourne 3001, Australia; tel: (03) 663 1395; fax: (03) 662 1218.

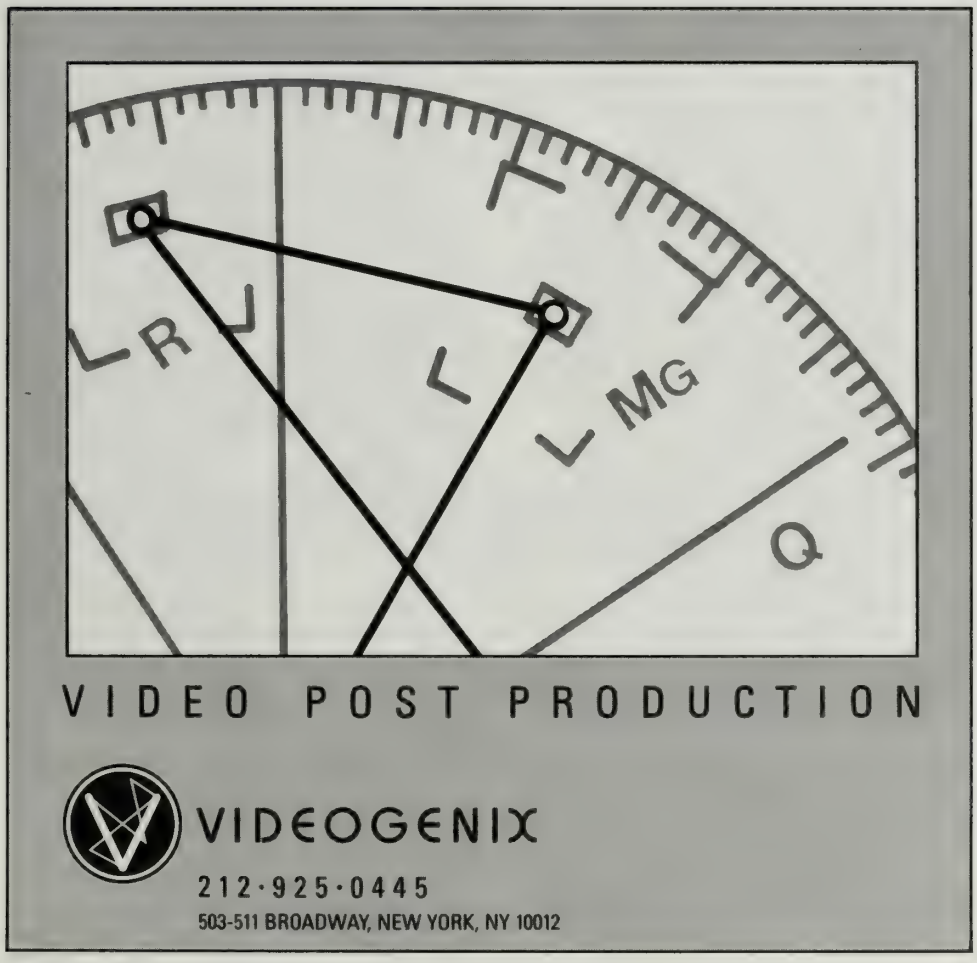
MONTBELIARD INTERNATIONAL VIDEO AND TELEVISION FESTIVAL, June 13-17, France. Death, love & war is theme of 5th annual int'l competition for video, which should "be original in style & give proof of a personal research." All cats accepted, in all languages.

Work must be over 5 min. & produced after Sept. 30, 1988. Video only; no transfers accepted for competition. Program also incl. Images & Entertainment Program, w/ int'l screenings dealing w/ fest theme, tributes to French & foreign artists (video works, installations & entertainment) & theatrical, choreographic, musical & video performances; also seminars, meetings w/ directors & Cross Road, a forum for audiovisual schools & training centers. Format: 3/4" (PAL, SECAM, NTSC). Awards: 1st Prize (100,000FF); 2nd Prize (50,000FF), 3rd Prize (25,000FF), various addt'l awards. Entry fee: 250FF. Deadline: Mar. 15. Contact: Manifestation Internationale de Video et de TV, CAC Montbeliard, BP 236, 25204 Montbeliard Cedex, France; tel: 81 91 37 11.

MONTREAL INTERNATIONAL FESTIVAL OF FILMS AND VIDEOS BY WOMEN, June 6-16, Canada. Cosponsored by Cinema Femmes Montreal & Cinémama, devoted to "popular & critical discovery of images & stories made by women artists." Now in 6th yr, fest screened 66 films & 54 videos last yr. Film cats for prizes: New Jury Prize for doc films & videos over 28 min. ($2000); Prix du Public for feature fiction films over 52 min. completed in last 2 yrs ($2000); Prix de Public for short films—fiction, doc, experimental—awarded by audiences ($1000). Prix du Public also to best video—narrative, doc, experimental ($1000). All entries must be Montreal premieres. Other sections: Panorama overview of features & shorts grouped under different themes & women's history; special homages to filmmakers &/or actresses. Cinemama presents weekend series of workshops, conferences & panel discussions during event. Entry fee: $25Can. (features), $15Can. (videos & shorts under 52 min.). Formats: 35mm, 16mm, 3/4"; preview on 1/2". If available, French subtitles preferred. Deadline: Feb. 15. Entry forms avail. from: FIVF, 625 Broadway, New York, NY 10012; (212) 473-3400 (send SASE); or from fest: Festival International de Films et Videos de Femmes Montreal, 3575 Boul. St.-Laurent, Bureau 615, Montreal, Quebec, H2X 2T7; tel: (514) 845-0243; fax: (514) 843-5681 (bureau 615).

OBERHAUSEN INTERNATIONAL FESTIVAL OF SHORT FILMS, April, W. Germany. Now in 36th yr., 1 of major int'l competitive showcases for short films, programming wide range of experimental, narrative & doc films under annual theme "Way to the Neighbor." Fest looks for work in cats of social documentation, new development in animation, experimental & short feature films, student film (particularly from film schools), debut films & works from developing countries. Films selected by committee which travels to several continents. In 1989, a premiere video section became official part of fest. Several juries award prizes, incl. juries of German Assoc. of Adult Education Centres which awards Grand Prix (DM5,000), Minister for Education & Arts (DM5,000), FIPRESCI (DM2,000), Catholic Film Work (DM2,000), Protestant Film Centre (DM2,000), Undersigners of Oberhausen Manifesto, Assoc. of Filmcritics, Braunschweig Experimental Film Prize (DM5,000). Several retros incl. in program & parallel Children's Cinema (13th yr) & Youth Film Festival (20th yr) also scheduled. Concurrent short film market. Entries should be under 35 min. (under certain circumstances, docs may go to 60 min.) Formats: 35mm, 16mm, super 8, 3/4". Work must be completed in previous 2 yrs. Deadline: Feb. 28. Contact: Internationale Westdeutsche Kurzfilmtage Oberhausen, Christian-Stegerstrasse 10, D-4200 Oberhausen 1, W. Germany; tel: (208) 8252652; fax: (208) 28159; telex: 856414 kuobd.

SYDNEY INTERNATIONAL FILM FESTIVAL, June 8-22, Australia. This yr FIVF will host fest director Paul Byrnes in NYC on Feb. 21-26 for preselection of US entries for 1990 edition. 1 of world's oldest fests & 1 of Australia's major film events, Sydney now in 37th yr. Noncompetitive program mixes features, shorts, docs & retros. Over 130 films screened last yr for 2 wk event, incl. strong selection of US works. Several films shared w/ Melbourne Film Fest, held at around same time. Most of Australia's distributors & TV buyers attend fest, which has enthusiastic & loyal audience. Excellent opportunity for filmmakers to gain publicity & access to Australian markets. Participating filmmakers provided w/ hotel, hospitality & intros to press & buyers. Entries must be Australian premieres completed in previous yr. Fest pays roundtrip group shipment of selected films from FIVF office. All lengths, subjects & genres considered. Format: 35mm, 16mm; preview on 3/4", 1/2". Entry fee: $20, payable to FIVF. For info & entry form, send SASE to: Kathryn Bowser, FIVF Festival Bureau, 625 Broadway, New York, NY 10012; (212) 473-3400. Deadline: Feb. 9. Fest address: Sydney Film Festival, Box 25, Glebe NSW 2037, Australia; tel: (2) 660-3844; fax: (2) 692-8793.



LOADING DOCK

PRODUCTION

Concept to completion
Put our talented production team to work

EDITING

2 Off-line Editing Suites
VHS and S-VHS
with Time-code
Betacam, 3/4" and
1/2" Dubbing

EQUIPMENT RENTAL

Betacam Package:
includes production assistant, playback deck, tripod and AC power adaptor

S-VHS/VHS Package:
Panasonic 200CLE, AG 7400, AC adaptor and batteries

S-VHS/VHS camcorder

Sound and lighting packages available

Loading Dock Film & Video, Ltd
777 Third Ave. New York, NY 10017

212/888-1692





Renee Tajima

Hearing Voices tells the story of Erika, a young woman who works as a product model, and her relationship to herself—as her image is fragmented and changed by her profession in the commercial world of print media. In filmmaker Sharon Greytak's 87-minute, 35mm film, Erika's work serves only to promote a product and is emblematic of her relationship to friends and lovers. Portions of Erika's body are considered conventionally beautiful, and therefore highly marketable. But she has also been scarred by ileostomy and scoliosis surgery. She lives in constant conflict, knowing that she perpetuates an unrealistic female image, but also unable to come to terms with her own physical imperfections. Professionally, the magazines define her self-image. Privately, her self-esteem is derived from two lovers. The first, a male fashion model, who also comes to represent competition, intimidation, and dependency. The second, a gay man, through whom Erika is able to confront her anger, fears, and misconceptions. *Hearing Voices*: Sharon Greytak, 85 Eighth Ave., #4K, New York, NY 10011.

Video artist Juan Downey traveled to his native Chile to produce **The Return of the Motherland**, a documentary fiction sequel to an earlier work, *The Motherland*. In the new work, Downey combines a fictional narrative with video verité footage from the streets of Santiago. He intercuts officially sanctioned Chilean television—footage of anti-Pinochet protestors—and his fictional characters, to produce a multi-layered piece evoking the importance of memory on both a personal and political level. The documentation of the regime's brutal, human rights violations serves as ironic contrast to the studied theatrical pomp of the Chilean military. **The Return of the Motherland** was coproduced with public television stations WNET-New York and WGBH-Boston as a part of the *New Television* series devoted to video art. *The Return of the Motherland*: Electronic Arts Intermix, 536 Broadway, 9/F, New York, NY 10012; (212) 966-4605.

Workshop students from New York's Downtown Community TV Center have completed a videotape entitled **He Left Me His Strength**, a portrait of a mother who turned her personal loss into a bold AIDS educational campaign. When Mildred Pearson discovered that her son, Bruce, was dying from AIDS, she decided to bring him home from the hospital and care for him herself. And when he died, Mildred resolved to educate her community about AIDS. "I'm telling my story so that people will not abandon their loved ones," she told the videomakers. Mildred went to churches, hospitals, and community groups spreading the word and formed a support group for mothers of adult children who are dying of AIDS. Her message is simple: We need love to fight AIDS. The documentary explores effective educational strategies and the role of the church in the struggle against AIDS, especially in the nation's

Above left: From *My Grandma Flora*, Steven Rothblatt's documentary about his feisty 85-year-old grandmother.

Courtesy filmmaker

Below left: Filmmaker Sharon Greytak's recently completed feature, *Hearing Voices*, tells the story of Erika, who must reconcile the unrealistic female image she perpetuates in her work as a product model with her own physical imperfections.

Courtesy filmmaker

poor communities. The 13-minute VHS format tape was produced by Merle Jawitz, Sherry Busbee, Joanne Basinger, and Sheila Ward, with workshop supervisor Victor Sanchez, and premiered in September at DCTV. *He Left Me His Strength*: April Productions, 236 E. 5th St., #D-4, New York, NY 10003; (212) 460-8067.

Filmmakers Kevin Duggan and Geri Fallo are distributing their new 35-minute film **Paterson**, which unearths the history of the first planned industrial city in America. The story is told through two women, Rosa and Claire, who meet while looking for apartments in northern New Jersey. Rosa is an educated but alienated blue collar worker who is a native of the state. Claire is a loner who becomes curious about Rosa and her working life, thereby leading her to Paterson's history. Claire learns of its emergence as the Silk City, America's preeminent textile mill town, and through a 97-year-old silkworker, Carolina Golzio, is told of the 1913 strike that personifies the tough, proud Paterson worker. Meanwhile, Rosa is disenchanted with her own, present-day job, and in parallel action she joins other Paterson workers in a strike to protest management speed-ups. Writer-director Duggan based the film, his first, on his own experiences working in New Jersey. *Paterson*: AMIC/Paterson Film Project, 121 Fulton St., 5th fl., New York, NY 10038.

Los Angeles-based filmmaker Steven Rothblatt just completed production on **My Grandma Flora**, a short documentary about his 85-year-old grandmother. Shot in 16mm black and white reversal film for about $7,000, the 25-minute film portrays the filmmaker descending upon Flora Vogel with a full load of production gear and affection. Feisty and independent, Flora offers her insights on everything from politics to cooking. Rothblatt, a recent graduate of the University of California, Los Angeles, graduate film program premiered *My Grandma Flora* at the Independent Feature Film Market and the Denver International

VIDEO DEAL
212 · 645 · 3790/1
AFFORDABLE POST PRODUCTION
Including: OFF-LINE EDITING
A/B ROLL
COMPUTER GRAPHICS
PRODUCTION
Conception to Completion
5 West 20th St. 5th Floor, New York, New York 10011

FILM festival
28th Ann Arbor
CALL FOR ENTRIES
Entry Fee • $25.00
Deadline For Entry • March 5th • 1990
16mm Independent/Experimental
No Video for Pre-screening
P.O. Box 8232
Ann Arbor, MI 48107
(313) 995·5356

Media ALLIANCE
On-Line
ARTIST ACCESS TO LOW COST
STATE-OF-THE-ART FACILITIES
BROADWAY VIDEO
CGI
EDITEL
GBS VIDEO
LRP VIDEO
MANHATTAN TRANSFER/EDIT
TV-R MASTERCOLOR
TECHNISPHERE
■ EQUIPMENT RENTALS
■ INTER-FORMAT EDITING
■ POST PRODUCTION
■ AUDIO SERVICES
■ COMPUTER GRAPHICS
■ FILM TO TAPE TRANSFERS
For Information and Application:
Call 212/560-2919
Media Alliance
c/o WNET, 356 West 58th St., New York NY 10019

For a Master Quality Presentation
WK STUDIO 212/473-1203
Real Time Hi-Speed From any Format
Cassette Lengths to Any Order
Highest Quality Guaranteed
WK Studio
611 Broadway at Houston NYC, NY 10012

Desktop Hollywood!
Lights... Action...
COMMODORE
AMIGA
2000



* Complete Video Production Studio
* High-resolution Graphics & Titles in 4096 Colors
* Super-impose 3-D Animation, Titles & Graphics over Video
* Freeze & Paint any frame of Video
* Special Effects & More

Only AMIGA Makes it Possible!
At very un-Hollywood Prices!

VIDEO ARTS
(201) 223-5999

Lowest Prices
In New York

35mm Arri BLIII	$2,000 per week
Betacam SP	$250 per day
Super 16	$200 per day
16mm Arri	$150 per day
Accessories	Call

High quality, low prices,
come see for yourself.

PRODUCTION
PARTNERS
17 East 17th Street, 7th Floor
New York, NY 10003
(212) 675-3000
(212) 675-3275 FAX



Film Festival. *My Grandma Flora*: Steven Rothblatt, 1811 Franklin Canyon Dr., Beverly Hills, CA 90210; (213) 276-4452.

Academy Award-winning documentarian Deborah Shaffer has just completed **Dance of Hope**, a feature-length film about women and human rights in Chile. With music by Sting and Wendy Blackstone, *Dance of Hope* chronicles the Association of Relatives of the Detained and Disappeared as they prepared for Chile's recent elections. Shaffer filmed the group as they danced the *cueca sola*, or dance alone, the Chilean national dance of love and passion between woman and man—a unique form of protest against repression and the loss of those with whom one can no longer "dance." Then, she followed them to Argentina, where they appeared onstage with Sting at the Amnesty International Concert, as he sang "The Dance Alone" in tribute to their struggle. *Dance of Hope* received partial funding from the New York State Council on the Arts and had its New York premiere at the Public Theater. *Dance of Hope*: Deborah Shaffer, 33 Greene St., New York, NY 10013; (212) 226-3032.

The 100-minute feature **Shadows in the City** has just wrapped principal photography in New York City. An urban ghost story with an anti-suicide message, filmmaker Ari Roussimoff tells the tale of a lonely transient named Paul Mills (Craig Smith), a down and outer bent on suicide. The film chronicles his daily despair, roaming the city by day and often hallucinating about his past. By night, Paul is beseiged with nightmares, which takes him into a dark shadow world of eternal limbo. *Shadows in the City* features a number of local, underground talents, including Bruce Byron, co-creator of Kenneth Anger's 1962 cult film *Scorpio Rising*. Former Warhol star Taylor Mead appears as the anti-hero's drunken father, singer Rhonda Scherich plays his mother, and X-rated film queen Annie Sprinkle is the enigmatic city priestess. *Shadows in the City*: Rousimoff Films, 346 W. 55th St., #6-H, New York, NY 10019; (212) 307-5256.

The experiences of a schoolteacher who faced major illness but refused surgery in favor of holistic approaches is the subject of Karil Daniel's new videotape **Well and Strong: A True Story**. The 28-minute documentary features a computer graphics sequence by Ed Tannenbaum and a computer cartoon animation sequence by Lee Marrs in order to engage the viewer in the tape's underlying premise: It is a human being's biological nature to be well and strong. In the tape, Daniels focuses on Verna Henderson, who is suffering from an esophagitis and hiatal hernia. After deciding against surgery, Verna took on a program of nutritional changes, daily light exercise, biofeedback, visualization, relaxation, stress reduction techniques, massage therapy, and reflexology. This combination was successful in modifying and controlling her illness, making surgery unnecessary. *Well and Strong*: Point of View Productions, 2477 Folsom St., San Francisco, CA 94110; (415) 821-0435.

Intermedia Arts Minnesota just picked up media artist Reynold Weidenaar's compilation tape **Concert Videos** for distribution. In his effort to expand the definition of music video with a synthesis of computer processed imagery and audio explorations, Weidenaar creates a fusion that the *Japan Times* called "an awesome electronic vi-

Chilean women and human rights are the subject of Deborah Shaffer's latest film, *Dance of Hope*.

Courtesy filmmaker

sion." The programs included in the package are *Between the Motion and the Act Falls the Shadow*; *Love of Line, Of Light and Shadow: The Brooklyn Bridge*; *Night Flame Ritual*; *The Stillness*; and *The Thundering Scream of the Seraphim's Delight. Concert Videos*: Intermedia Arts, 425 Ontario St., S.E., Minneapolis, MN 55414; (612) 627-4444.

Santa Monica filmmaker Craig Schlattman has just completed **Submitting**, a film produced by his partner Rutger Hauer and Headroom Productions. The subject is the politics of submission and its relationship to bigotry. By mixing various genres of dramatic, narrative, documentary, and experimental approaches, *Submitting* raises questions without offering the audience easy answers. The film has earned honors at the Houston International Film Festival and Athens International Film Festival and has shown in noncompetitive festivals from Sydney, Australia to Seattle, Washington, and São Paolo, Brazil. *Submitting*: Hard Knox Films, 2210 Wilshire Blvd., Suite 253, Santa Monica, CA 90403.

During the mania for comparative ethnography in the 1960s, researchers tried to pinpoint universally shared moral or ethical values. It turned out that there were exceptions to almost all "universal rules"—all taboos, even those against incest, murder, and cannibalism, had in one culture or another been disestablished. One rule did hold true worldwide; that is, as one observer described it, "don't shit in the watering hole." But Eric Saks' new film, **Forevermore: Biography of a Leach Lord**, shows how twentieth-century humans are violating this precept in lethal ways. The feature-length film describes our growing, collective toxicity and slow process of self-poison, seen through the prototypical dumper, "leach lord" Issac Hudak. Using a discursive, arhythmic style, Saks constructs the life of Hudak, scion of a Dupont-like chemical dynasty. Family hatred leads Hudak to his worst crime: he sprays two tankers full of toxic waste on a real estate development owned by his father. *Forevermore* premiered at New York's Collective for Living Cinema last November. *Forevermore*: Gil Reavill, 332 E. 19th St., #22, New York, NY 10003; (212) 533-6455.

EVERYTHING FOR EDITING

IN *THE INDEPENDENT* **CLASSIFIEDS.**

FOR INFORMATION, SEE PAGE 46.

STAGESAURUS

a stage with the essentials to shoot things and non-things.

CHROMAVISION

a full service video facility with a stagesarus.

119 W. 22nd St. NY, NY 10011 (212) 463-8997. Ask for DORIS.

ATTENTION

INDEPENDENT PRODUCERS

WE DON'T MAKE A BIG PRODUCTION OUT OF INSURANCE FOR YOUR PRODUCTION!!

FEATURES

ENDORSED BY PBS AND NPR

SIMPLIFIED APPLICATION

PREMIUMS START AT $1,500 FOR $1 MILLION

ONE TIME PREMIUM COVERS ORIGINAL RIGHTS PERIOD GRANTED PBS

WALTERRY INSURANCE BROKERS

7411 OLD BRANCH AVENUE • P.O. BOX 128
CLINTON, MARYLAND 20735
301-868-7200 800-638-8791

AUDIO FOR FILM AND VIDEO

- Full SMPTE lock up to 8 trk and computer controlled music or sound effects.
- Center track stereo mixdown.
- Call for equipment list and information.

Studio PASS 596 Bdway (602)
N.Y. N.Y. 10012. 212-431-1130
"Professional Audio Services for the Independent"

CLASSIFIEDS

The Independent's **Classifieds** column includes all listings for "Buy • Rent • Sell," "Freelancers" & "Postproduction" categories. It is restricted to members only. Each entry has a **250 character limit** & costs **$20 per issue**. Ads exceeding this length will be edited. Payment must be made at the time of submission. Anyone wishing to run a classified ad more than once must pay for each insertion & indicate the number of insertions on the submitted copy. Each classified ad must be typed, double-spaced & worded exactly as it should appear.

Deadlines for **Classifieds** will be respected. These are **the 8th** of each month, **two months prior** to the cover date, e.g., February 8 for the April issue. Make check or money order—no cash, please—payable to FIVF, 625 Broadway, 9th floor, New York, NY 10012.

Buy • Rent • Sell

FOR RENT: 3/4" off-line editing system. 2 BVU 950 time code decks. 2 monitors. 6-channel audio mixer. various audio sources. Negotiable rates. Obenhaus Films, (212) 227-8366.

ECLAIR NPR FOR SALE: w/ Alcan crystal vari-speed motor, Ang. 9.5-57mm, 2 mags, 2 batts, Haliburton case, Universal fluid head, tripod w/ case, Ceco baby legs, lens shade, filters, changing bag, hand grip. Asking $5,000. Call Scott: (212) 832-5247.

EQUIPMENT for sale: SQN mono mixer, $1500; Schoeps KC 5 colette cable $250; Schoeps MK6 3-pattern capsule S450; Schoeps DZC 10 Db pad $100; Schoeps CMT hypercardioid $350; Shure FP11 $150. Shure sticks, pop screens, shockmounts, doc hook for Nagra, etc. (212) 924-2535.

FOR SALE: CP16R Crystal Sync Camera in excellent working condition w/ Ultra T lenses: 9, 12.5, 16 & 25mm; AC hook-up, two 400' mags, Halliburton camera case. $3,200 or best offer. Call Jerome (718) 441-4793.

BETACAM PACKAGE FOR SALE: Ikegami HL95 camera w/ on-board Sony BVV1A Beta video recorder. Incl. ca-95 adaptor for 3/4", plate, batteries, 3 yrs, one owner, great condition. Call (212) 825-8696.

COMEDY SHORTS WANTED: The more outlandish the better. Send S.A.S.E. for more information to Commedia Productions, Attn: Jim Kundig, 5358 Hermitage Ave., N. Hollywood, CA 91607.

FOR SALE: Showchron 6-plate flatbed editing table, including 3 mag heads, plus trim bins, rewinds, gangsynchronizer, splicer and other accessories. $5,000 or best offer. (212) 397-1909.

FOR SALE: 3/4" U-matic Sony edit and record machine. Newly overhauled. Includes warranty. $1750 or best offer. Also for rent: 5850, 5800, RM 440, 3/4" off-line editing system available in Soho. Maxi Cohen (212) 966-6326.

FOR SALE: Betacam SP BVW 50 or 7, $10,000 for 1/3 or 1/2 share (partner wanted). Must have exclt refs. For rent: 3/4" Sony editing, $400/wk. Call Gary (212) 768-1600.

PRODUCER W/ NUMEROUS PBS credits willing to exchange free use of his Sony 3/4" edit system or Betacam camera & deck for place w/ interesting neighbors East/West Village preferred. Short/long term. Couch o.k. Only in city half-time. Gary (212) 768-1600 day/nite.

PRODUCTION OFFICE SHARE: Charming, quiet production office share w/ independent producer available in Chelsea area, near A, C, E, & 1, 2, 3 subways. Call (212) 691-8733 for details.

MOVIOLA M-77 6-plate flatbed with bin, splicer, and extras. Excellent condition. $5,200. (212) 873-4470.

Freelancers

HESSION-ZIEMAN PROD. We make Betacam look like film using Sony BVW507 bdcst high resol. Betacam & Betacam SP w/ complete off-line, on-line postprod. services. Field prod. & rental pkgs to suit your doc, indus., music vid, commercial project. (212) 529-1254.

DIRECTOR OF PHOTOGRAPHY available for dramatic films, 16 or 35mm productions of any length. Call to see my reel. John (201) 783-7360.

WHATEVER YOU'RE LOOKING FOR. I can find. Call or write for brochure. Design Research, Dept. B, Box 1503, Bangor ME, 04401; (207) 941-0838.

FILM SEARCH: We obtain hard-to-find films (pre-1970) on tape. We are expensive, but good. 5 searches for $5 & SASE. Video Finders, Box 4351-453ind, L.A., CA 90078.

BETACAM PACKAGE w/ tripod, lights, mics, award-winning cameraman, crew & transportation, avail. for your project at great rates. Fast & reliable. Broadcast quality. Call Eric (718) 389-7104.

CINEMATOGRAPHER w/ feature (4), doc, & commercial credits avail. for film or video projects of any length. Personable, w/ strong visual sense & excellent lighting. Own equipment, at a reasonable rate you can afford. Call for demo: Eric (718) 389-7104.

NETWORK CREDITED director, videographer w/ Sony broadcast 3/4", 3/4" SP & Beta pkgs from $300/day. Rental or experienced crews avail. Also complete production services incl. producing, directing & VO casting. Michael, MI-RO Productions, (212) 757-7654.

BETACAM SP packages available: New BVW-507 (w/ 700 line resolution); BVW35 & BVW-505 also avail. Your choice of field production package comes w/ award-winning videographer, Toyota 4-Runner & competitive rates. Call Hal at (201) 662-7526.

CINEMATOGRAPHER & Soundperson to work on independent films. Allan Vincent (718) 729-7481. Reel upon request. Long live independence!

16MM PRODUCTION PKG from $150/day. Complete camera, lighting & sound equip. avail. w/ asst. & transport to location. (CP16 crystal, fluid head, Lowels, sungun, Nagra, radio mikes & more.) Postprod. also avail. Negotiable rates. Tom (201) 692-9850.

CAMERAMAN with own equipment available. 16 SR, 35 BL, superspeed lenses, sound equipment, lighting, van, passport, certified scuba diver, speak French, a little Spanish. Call (212) 929-7728.

SOUND MAN: Nagra, Sennheisers, Micron radio equipment. Feature & documentary credits. Bilingual & passport. Very reasonable rates. For booking, call Memo at CEM crews. (212) 620-0084.

AWARD WINNING DIRECTOR OF PHOTOGRAPHY looking for interesting projects. Owner of super 16 capable full Aaton package. Paul (212) 475-1947.

BETACAM OR 3/4" SP location shooting as low as $300/day. Betacam and 3/4" SP to 3/4" SP editing with editor from $35/hr. Vega wireless mic, and Motorola MX-350 rental as low as $30/day. Call Michael at Electronic Visions (212) 691-0375.

CAMERAWOMAN/EDITOR. Fifteen years shooting, lighting and editing tape. Documentaries, Narrative, Non-narrative, Teleconferences, Dance. U.S. and Africa. Sony M-7 package available also. Barbara Kristaponis (212) 724-4546.

AWARD-WINNING CAMERAMAN w/ 16mm ACL II 8fps-75fps w/ videotape looking for challenging projects. Partial client list includes: ABC Sports, ESPN, IBM, LIRR, Pitney Bowes. Complete crews avail. including sound recorder & grip truck. Reasonable rates. Call Mike at (718) 352-1287.

SHOOTING IN WASHINGTON D.C.? We'll meet you w/ an experienced, fully credentialed crew, or produce from your script. Sony bdcst 3/4" SP or Betacam SP pkg, 8 lights, 5 mics. News/doc/interviews in several languages. Good rates. Lots of happy clients. Accent Media. (703) 356-9427.

MARKET 2 VIDEO FEATURES: #1 orients non-smoking counselor/parent/teacher to crack experience. #2 tours Hamptons—drama to farce. So far staff & cast working for shares. Funding expected. Pilots available. (212) 777-7830. Group Creativity Inc. (nonprofit).

DOCUMENTARY VIDEO EDITOR—U.S. and European TV credits including PBS/Bill Moyers and BBC/Antenna. English and Spanish speaking, with 3/4" equipment. Call Martin Lucas (718) 625-0031.

TRANSCRIPTIONS WHILE-U-WAIT! Local P.A. will transcribe your audiotaped interviews. Give your editor a break! Fast clean service, hourly rates, fabulous references. Call Rocco (212) 460-8384.

DP FOR HIRE: feature, dramatic and documentary experience with low-budget production package—16 camera, Nagra, lights, mics, $500/daily. Will travel anywhere. Call for reel. (213) 828-5063 (L.A.).

Postproduction

NEGATIVE MATCHING: 16mm, super 16, 35mm. Credits include Jim Jarmusch, Chris Choy, Renee Tajima, Bruce Weber & Yvonne Rainer. Reliable results at reasonable rates. One White Glove, Tim Brennan, 321 W. 44th St., #411, New York, NY 10036; (212) 265-0787.

BROADCAST QUALITY EDITING: Edit from Betacam, 3/4" or 3/4" SP. $99/hr including operator, switcher, slo-

mo. 50% discount on DVE for AIVF members. Call HDTV Enterprises, Inc., near Lincoln Center (212) 874-4524.

TOTAL SUPER 8 SOUND Film Services. All S/8 production, postprod., editing, sync sound, sound mix, multitrack, single & double system sound editing, transfers, stills, etc. Send SASE for rate sheet or call Bill Creston, 727 6th Ave., NY, NY 10010; (212) 924-4893.

BETACAM OR 3/4" SP location shooting as low as $300/day. Betacam & 3/4" SP to 3/4" SP editing w/ editor from $35/hr. Vega wireless mic. & Motorola MX-350 rental as low as $30/day. Call Michael at Electronic Visions (212) 691-0375.

SOUND TRANSFERS: Convenient downtown location, FX library, digital sampling, transfers from & to 16/35mm, 1/4" mono & stereo (w/ SMPTE), cassette, CD, DAT & mini Nagra SN. Best rates (212) 255-8698.

16MM FLATBEDS FOR RENT: 6-plate flatbeds for rent in your workspace or fully equipped downtown editing room w/ 24 hr. access. Cheapest rates in NYC for independent filmmakers. Call Philmaster Productions (212) 873-4470.

16MM CUTTING ROOMS: 8-plate & 6-plate fully equipped rooms, sound transfer facilities, 24-hr access. Downtown, near all subways and Canal St. Reasonable, negotiable rates. (212) 925-1500.

SUPER 8 24 fps transfers: scene-by-scene color correction w/ CCD telecine, Sony color corrector w/ hue, phase, gamma comp, neg-pos reverse, b&w tinting, letterboxing & Dolby stereo. Beautiful results @ 11¢/foot to Sony Pro-X 1/2" VHS. $35/min + stock. Gerard Yates (203) 359-8992.

16MM EDITING ROOM & OFFICE space for rent in suite of indies. Fully equipped w/ 6-plate Steenbeck & 24-hr access in secure, convenient building on both East & West side of Manhattan. Reasonable rates. (718) 997-6715.

WORLD'S BEST 3/4" Editing System. Convergence Super 90 w/ T.C. reader/gen./plus JVC 8250 5550. Status mon. Audio mixer. Complete. Sacrif. $5850. Microtime TBC 320 D Freeze frame. $4,250. Also Moviola M-86. $4,500. Cine 60 fiberglass blimp for Arri 35. Best offer. (203) 637-0445.

COUNTRY VIDEO BED & BREAKFAST: 3/4" SP off-line system. Time Code reading/generating unit. Surrounded by acres of state forest. Enjoy country living, sauna, international hospitality & low rates. Log Country Inn, Box 581, Ithaca, NY 14851; (607) 589-4771.

3/4" OFF-LINE EDITING ROOM. BVU Time Code Decks, 2 Monitors, 6 channel audio mixer, various audio sources. Housed in Lower Manhattan production company with 7 day, 24 hour access. Daily or weekly; negotiable rates. Obenhaus Films, (212) 227-8366.

FOR RENT: 3/4" off-line editing room (brand new Sony 5860, 5800, RM440). Very reasonable rates, convenient midtown location in suite w/ other filmmakers. Xerox & fax available. Call Jane at (212) 929-4795 or Deborah at (212) 226-2579.

FUTURE FILM NEWS

NATIONAL FILM SOURCES

PRE-PRODUCTION NEWSLETTER

RESEARCHES SAG AND NON-UNION FILMS CURRENTLY IN PRE-PRODUCTION IN N.Y. - CALIF. - ALL THE U.S.A.

MONTHLY NEWSLETTER YEARLY SUBSCRIPTION $39.95
TOLL FREE CREDIT CARD ORDERS 1-800-222-3844
SAMPLE ISSUE $5.00
10 EAST 39th ST. SUITE 1017 N.Y., N.Y. 10016

Now Available!

The AIVF Guide to International Film and Video Festivals

A unique, comprehensive, fully indexed guide to over 350 festivals worldwide.

Includes:

- Dates
- Deadlines
- Formats
- Awards
- Contacts
- Fees
- Locations
- Regulations
- In-Depth Festival Reports

Invaluable for the promotion and exhibition of all categories and genres of film and video.

Call or write:
Foundation for Independent Video and Film
625 Broadway, 9th Floor
New York, NY 10012
(212) 473-3400

$19.50 (includes postage and handling)

1/2"SP > 1"C

100% COMPONENT VIDEO IMAGING (BETACAM SP)
COMPUTERIZED EDITING (GRASS VALLEY 141)
COLOR CORRECTION (FORTEL CC-2'S)
3D EFFECTS & GRAPHICS (DIGITAL F/X 200)
AUDIO FOLLOW VIDEO (SOUNDCRAFT 200B/VE)
$200/HR

DV8VIDEO 738 BROADWAY NYC 10003
212.529.8204

COMPLETE POST-PRODUCTION FACILITIES

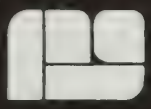
- 1", Beta-cam SP and 3/4
- Interformat Editing
- Special Effects: Abekas A 53D
- Graphics: Chyron Scribe and VP-2
- Film to Tape Transfers w/tc window to any video format (single or double system) $75 per 1/2 hour
- Ikegami 79D/95B from $250 per day

TRAINING

- TV Production Workshops

SPECIAL RATES FOR INDEPENDENT PRODUCERS

- Call Pedro at (212) 997-1464 for more information



RG VIDEO
21 West 46th Street
New York, NY
10036

FOX AMERICA TELEVISION

Ikegami HL 95 * Ikegami 79 EAL * Sony BVP 5 * Sony BVP 7 * Sony BVW 35 * BVW 25 * BVV 5 * BVU 150 * Full production packages in PAL and NTSC * Full grip lighting audio * Crews * Transportation

PAL

Editing: Sony BVU 800 * Sony BVU 950 * Sony BVW 75 * Panasonic AG 7500 * Panasonic AG 6500 * Sony BVU 5800 * Sony BVU 5850 * Facilities available with or without editor * Hourly - daily - weekly rates

FOX TELEVISION OF AMERICA
333 West 52nd Street New York, NY 10019
Tel (212) 246-4300 Fax (212) 265-0155 Telex 961016 FOXNYK

NOTICES

Notices are listed free of charge. AIVF members receive first priority; others are included as space permits. *The Independent* reserves the right to edit for length.

Deadlines for **Notices** will be respected. These are **the 8th** of the month, **two months prior** to cover date, e.g., February 8 for the April issue. Send to: Independent Notices, FIVF, 625 Broadway, New York, NY 10012.

Conferences • Workshops

ASST. DIRECTORS TRAINING PROGRAM sponsored by Directors Guild & Alliance of Motion Picture & TV Producers. 400 days on-the-job training & regular seminars as 2nd asst. directors. Deadline: Jan. 12. Contact: Asst. Directors Training Program, 14144 Ventura Blvd. Ste. 270, Sherman Oaks, CA 91423; (818) 995-3600, ext. 100.

Films • Tapes Wanted

ARTS FESTIVAL OF ATLANTA seeks video art for exhibit to be held in Piedmont Park, midtown Atlanta, Sept. 15-23. Video exhibit juried by John Hanhardt, curator of film & video at Whitney Museum, will examine political, social & environmental issues present in art work today. Deadline: Mar. 1. Contact: Arts Festival of Atlanta, 501 Peachtree St., NW, Atlanta, GA 30308; (404) 885-1125.

BROOKLYN MUSEUM seeks high quality single-channel video art by African Americans for Spring 1990 series. Narrative, doc & experimental tapes, especially addressing issues of self-representation, history & culture, requested. Length: up to 60 min. Send 3/4" or 1/2" tapes & SASE to: Dara Meyers-Kingsley, Public Programs & Media, Brooklyn Museum, 200 Eastern Parkway, Brooklyn, NY 11238.

CABLEVISIONS: New public access series cablecast in metro New York & Long Island beg. Jan., seeks student-produced video. Contact: Mario Chioldi, Middle College H.S., LaGuardia Community College, 31-10 Thomson Ave., Long Island City, NY 11101; (718) 482-5440.

CENTER FOR NEW TV seeks short tapes for *The 90's* series showcasing work of ind. film & video artists & producers from around the world. Incl. works-in-progress, excerpts & short pieces. Series to be broadcast on public TV around U.S. Fee of about $50/min. w/ additional payment to portions aired on Tokyo Broadcasting System. Send any format, 3/4" preferred but Hi-8 acceptable. Contact: *The 90's*, CNTV, 400 N. Michigan Ave., #1608, Chicago, IL 60611; tel: (312) 321-9321; fax: (312) 321-9323.

THE COMEDY CHANNEL, a new basic cable service, seeks independently produced short films and videotapes for possible airing. Materials not to exceed 15 min. & should be suitable for general audience. Submit screening tapes (VHS or 3/4") to: Nina Hahn, Comedy Channel, 1100 Avenue of the Americas, New York, NY 10036.

CROSS PRODUCTIONS programming agency for Italian television looking to purchase new titles from U.S. Specifically unusual news/current events/trends pieces of up to 60 min. Emphasis on films or videos that address extremely current topics. Broadcast-quality technical standards are imperative. Direct inquiries to: Cross Productions, c/o FIVF, 625 Broadway, 9th fl., New York, NY 10012 or call (212) 941-8389.

DOWNTOWN COMMUNITY TV screening series seeks videos for ongoing Tues. evening shows. All formats & genre accepted. Send 3/4" & 1/2" tapes w/ SASE & synopses to Maria Beatty, DCTV, 87 Lafayette St., New York, NY 10013; (212) 966-4510.

FILM CRASH seeks films for regular NYC & Los Angeles screenings of independent productions. Contact: Matthew Harrison, (212) 673-3335; Karl Nussbaum, (718) 636-5496; Scott Saunders, (718) 643-6085, or write Film Crash, 423 Atlantic Ave., #4A, Brooklyn, NY 11217; (213) 939-8422.

LACE: Los Angeles Contemporary Exhibitions seeks recently completed video art, experimental docs & other innovative video or film on video for screening program. Send 3/4" or 1/2" tapes w/ current resumé, short synopsis & SASE to: Adriene Jenik, Video Coordinator, LACE, 1804 Industrial St., Los Angeles, CA 90021; (213) 624-5650.

LA PLAZA: Weekly TV program produced at WGBH-Boston for & about Latino community acquires original works by independent Latino film & videomakers dealing w/ social & cultural issues. Send 3/4" & VHS tapes to La Plaza/Acquisitions, WGBH, 125 Western Ave., Boston, MA 02134.

NEW DAY FILMS: Self-distribution coop for independent producers seeks new members w/ recent social issue docs. Also progressive films for young people. Deadline: April 1, 1990. Contact: Ralph Arlyck, 79 Raymond Ave., Poughkeepsie, NY 12601.

PS MAGAZINE: Quarterly publication of Am. Political Science Assn. w/ 13,000 member subscription base, publishes column of video reviews 2x/yr. Submit VHS tape for review w/ ordering info, price & address, descriptive material on program background or content & indicate if stills avail. for reproduction. Tape will not be returned. Contact: Samuel Kernell, American Political Institutions Project (Q-060), UC San Diego, La Jolla, CA 92093-0060; (619) 534-4988.

RANDOLPH ST. GALLERY invites proposals for Time Arts Events performance, video & interdisciplinary projects for upcoming 1990 season. Contact: Mary Jo Schnell, Randolph St. Gallery, 756 N. Milwaukee, Chicago, IL 60622; (312) 666-7737.

SOUTHERN CIRCUIT seeks artists for touring exhibition of ind. film & video. 6 artists to travel 9 days to 7 southern states & present 1 show per city. Send only printed materials, incl. resumé & publicity for 1st round selection. Deadline: Jan. 15, 1990. Contact: South Carolina Media Arts Ctr., 1800 Gervais St., Columbia, SC 29201, attn: Susan Leonard, exhibitions coordinator.

Opportunities • Gigs

CHANNEL L WORKING GROUP seeks student interns & volunteers to assist prod. of nonprofit municipal access cable TV programming, Jan. to May. Intensive

training & experience provided in studio & location prod. No previous experience required, but helpful. Must be available to work 15 hrs/wk min. Contact: Channel L Working Group, 51 Chambers St., rm. 532, New York, NY 10007; (212) 964-2960.

HUMBOLDT STATE UNIVERSITY Theatre Arts Dept. seeks instructor or assoc. prof. for full-time, probationary position in film prod. Begins Aug. 20. MFA or professional experience required. Appl. deadline: Jan. 20. Contact: Richard Rothrock, chair, Theatre Arts Dept., HSU, Arcata, CA 95521; (707) 826-3566 for announcement.

911 CONTEMPORARY ARTS CTR seeks full-time director. Strong adm. skills, nonprofit & media &/or visual arts experience required. Respond by Jan. 19 to: 911, Box 84348, Seattle, WA 98124. No calls.

SAN FRANCISCO STATE Cinema Dept. seeks dept. chair & full-time animation asst. prof. Rank & salary for chair negotiable. Begins Fall 1990. Ph.D., MFA or equivalent. Deadline: Feb. 1. Women & minority candidates encouraged. For further info, contact: Cinema Dept., SFSU, 1600 Holloway Ave., San Francisco, CA 94132.

SCHOOL OF THE ART INSTITUTE OF CHICAGO: Asst. & assoc. prof. in video tenture trk position avail. beg. Fall 1990. Teach basic video prod., video strategies & grad. projects classes. Develop new classes, alternate w/ other faculty as dept. chair. Salary competitive. Incl. letter of appl. & teaching philosophy, video portfolio w/ descriptions & reviews, resumé, 3 recommendation letters by Feb. 26 to: Beth Howell, Divisional Chairs Office, School of the Art Institute of Chicago, 37 S. Wabash, Chicago, IL 60603.

SPECTRUM COMMUNICATIONS: New African American-owned & operated 24-hr cable channel has job openings at all levels. In need of org. to build its prod. facility on Long Island. Contact: Clyde Davis, Spectrum Comm., 21 Bedford St., Wyandanch, NY 11798; (516) 491-7774.

Publications

DUTCH FILM 1987-88: Catalogue of film production in the Netherlands, incl. low-budget features, majors, docs, shorts & animated films; directory of film-related organizations. Published by Netherlands Ministry of Welfare, Health & Cultural Affairs. Contact local Royal Netherlands Embassy or Ministry of Welfare, Health & Cultural Affairs, Film Dept., Box 5406, 2280 HK Rijswijk, The Netherlands; tel: (70) 40-61-43/40-61-28, fax: (70) 20-17-03.

FOUNDATION DIRECTORY 12th ed. now available. Price: $135 cloth, $115 paper, plus $2 shipping & handling. Contact: Foundation Center, 79 Fifth Ave., Dept. JE, New York, NY 10003; (800) 424-9836 or (212) 620-4230.

GRANT SEEKERS GUIDE: Revised & expanded 3rd ed., published by Nat'l Network of Grantmakers, edited by Jill R. Shellow & Nancy C. Stella. Info on funding progressive causes, e.g. aging, AIDS, civil rights, film & media, peace & disarmament, poverty, refugees & immigration, women. Price: $34.95 cloth, $24.95 paper. Add $2.75 postage & handling. Contact: Moyer Bell Ltd., Colonial Hill, RFD 1, Mt. Kisco, NY 10549.

NEW YORK STATE ARTS LAWS: *An Outline of the Arts & Cultural Affairs Laws of New York State* now avail. from NYS Senate Special Comm. on Arts & Cultural Affairs. Contact: NYS Senate Special Comm. on the

THE BEST

3/4" BVU -SP Post Production Facility in New York

featuring...
Computerized A/B Roll
Dynamic Motion Control
1 Pass Slo/Mo & Freeze Frame
Audio Follows Video
Hi-Res Character Generator
Edit List Management/CMX Disk

$80 per hour with editor

Timecoding and Window Dubs Available

Also...Sony Type 5 Cuts Only System
With editor: $30 per hour
Edit yourself: $15 per hour

Ask about our **LOCATION PACKAGE** ***featuring...***Sony 3/4" BVU 150SP with Address Track Timecode

Call us about our 10% Get Acquainted Discount

GBS VIDEO®
44 West 24th Street, NYC 10010
(212) 463-8863

French, German & Spanish Spoken

BETACAM EDITING
$90/hr plus...

Production Packages Available

- ***Ikegami Cameras***
- ***3/4", BETA & 1" formats***
- ***Award-winning Crew***

*At **29th STREET VIDEO,** we share your commitment to get the message across — with style, technical proficiency and within budget.*

Call David or Wanda

(for independent producers only)

29th STREET VIDEO, Inc.
(212) 594-7530

Help Yourself. Join AIVF today!

Membership in AIVF provides you with:

- ***THE INDEPENDENT*** *Film and Video Monthly*
- ***Insurance***
- ***Festival Bureau***
- ***Advocacy***
- ***Seminars***
- ***Discounts***
- ***Free MPE Directory***

- **THE INDEPENDENT** the only national magazine devoted exclusively to independent film and video production
- **Insurance**: Group life, medical, disability and equipment insurance at affordable rates, plus dental insurance for New York and New Jersey residents
- **Festival Bureau**, with current information on over 400 international and domestic film and video festivals, and screenings of your work for visiting festival directors
- **Advocacy** in government, industry, and public forums to increase support for independent production
- **Seminars** on business, technical, and aesthetic issues (audio recordings available)
- **Discounts** on professional services, including car rental, film labs, post-production facilities, and equipment rental
- **Free** semi-annual copies of Motion Picture TV & Theatre Directory ($6.95 value)

Join **AIVF** today and get a one-year subscription to **THE INDEPENDENT**. Yearly membership rates are $45 individual (add $12 for first class mailing of **THE INDEPENDENT**); $25 student (enclose proof of student ID); $60 library (subscription only); $85 organization; $60 foreign (outside the US, Canada & Mexico). To charge (Mastercard and Visa), call (212) 473-3400. Or send check or money order to: AIVF, 625 Broadway, 9th floor, New York, NY 10012

AIVF

Call or write:
625 Broadway, 9th floor
New York, NY 10012
(212) 473-3400

The Association of Independent Video and Filmmakers

VIDEOMAKERS • N.Y.C.

RENTALS:
IKEGAMI 79 EAL
BETACAM SP
PANASONIC
CCD 330CLE
AG7000 SVMS



PLUS:
LIGHTING
OFF-LINE EDITING
AG400 CAMCORDER

ALSO:
PRODUCTION SERVICES, PACKAGES & PLANNING

105 E. 9th S.T. N.Y.C. 212•674•3404

DO YOU WANT TO
MAKE FILMS
[redacted] OR [redacted]
SIT IN A CLASSROOM ?

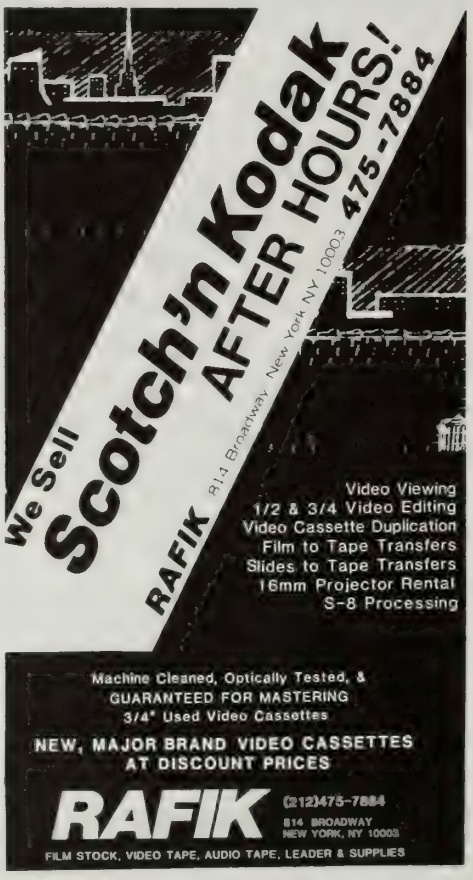
If you want to make films, our intensive, interdisciplinary 8-week summer program is for you. A special program in the radical art of film making considered and practiced as an avant-garde experimental enterprise. The poetics of film, the energy of narrative, the "art of vision"– these are the aesthetic considerations of this great modern art form.

BE AN
INDEPENDENT FILMMAKER

Summer 1990
June 25 - August 17

Milton Avery
Graduate School of the Arts
at

BARD
COLLEGE
Box IN
Annandale-on-Hudson, NY 12504
(914) 758-6822 x-483



Arts & Cultural Affairs, Ste. 708, Legislative Office Bldg., Albany, NY 12247; (518) 455-2211.

Resources • Funds

AMERICAN WOMEN IN RADIO & TV 15th Annual Nat'l Commendation Awards recognize programs, ads, news & features that improve image of women. Deadline: Jan. 5. Entry fees: $85/TV, $75/radio, $50/student. Contact: AWRT, National Commendation Awards, 1101 Connecticut Ave., NW, Ste. 700, Washington, DC 20036; (202) 429-5102.

CORPORATION FOR PUBLIC BROADCASTING Open Solicitation for TV Program Fund deadlines: Jan. 19 & Sept. 14. Contact: CPB TV Program Fund, 1111-16th St., NW, Washington, DC 20036; (202) 955-5134.

CULTURAL COUNCIL FOUNDATION: Free 1 hr & low cost ($75 for up to 4 hrs) clinics for NYC nonprofit arts orgs provided by CCF's staff. Consultancies in arts mgmt., gov't & private funding. Contact: Program Asst., CCF, 625 Broadway, New York, NY 10012; (212) 473-5660.

EXPERIMENTAL TV CTR's Electronic Arts Grant Program provides finishing funds of up to $500 to NYS artists for completion of audio or videotapes, computer-based sound or image works & exhibition, plus small number of research projects aimed at advancing electronic arts. 3 appl. cycles/yr. Also, presentation funds to NYS nonprofits to assist w/ presentation of audio, video & related electronic art. 4 review cycles/yr. Contact: Experimental TV Center, 180 Front St., Owego, NY 13827; (607) 687-4341.

MAKING NEWS: Call for proposals for video, photography & digital art project sponsored by Hallwalls, Squeaky Wheel & CEPA. Will support 1st 20 people who agree to produce projects dealing w/ theme of Making News. Designed to support inexperienced people w/ all training & assistance needed to complete project. Workshops & limited free access to equip. provided. Work will be shown at participating orgs & on public access TV. Deadline: Jan. 15. Contact: Squeaky Wheel, (716) 884-7172.

NAT'L COUNCIL ON FAMILY RELATIONS 22nd Annual Media Awards Competition recognizes videos, films & filmstrips on marriage & family topics. Video deadline: March 9; film & filmstrips: Apr. 6. Contact: National Council on Family Relations, 3989 Central Ave., N.E. Ste. 550, Minneapolis, MN 55421; (612) 781-9331; FAX (612) 781-9348.

NAT'L ENDOWMENT FOR THE ARTS Interarts Artists Projects: New Forms Notification of Intent to Apply: Jan. 8; appl. deadline: Jan. 22. Contact: Interarts Program, Rm. 710, NEA, 1100 Pennsylvania Ave., N.W., Washington, DC 20506; (202) 682-5444.

SOUTHEAST MEDIA FELLOWSHIPS for independent film & videomakers in 10-state region: AL, FL, GA, KY, LA, MS, NC, SC, TN & VA. Up to $8,000 for new works, works-in-progress & equipment access grants. Deadline: Feb. 1. Contact: SEMFP, c/o Appalshop, 306 Madison St., Whitesburg, KY 41858; (606) 633-0108.

UNITED STATES INSTITUTE OF PEACE: Grants program for scholarship, educ., training & public info on int'l peace & conflict mgmt. Appl. deadline: Feb. 1. Contact: US Institute of Peace, Grants Program, 1550 M St. NW, Ste. 700, Washington, DC 20005-1708; (202) 457-1700; fax (202) 429-6063.

THE ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS MEANS:

- Comprehensive health, disability, life, and equipment insurance at affordable rates
- Festival Bureau: your inside track to over 400 international and domestic film and video festivals
- Advocacy in government, industry, and public forums to increase support for independent production
- Seminars on business, technical, and aesthetic issues
- Discounts on professional services, including car rental, film labs, post-production facilities & equipment rental

AND

- A subscription to **THE INDEPENDENT** Film and Video Monthly, the only national film and video magazine tailored to your needs (10 issues per year)

AIVF Books and Tapes

- *A diversified catalogue of information for all your film and video needs.*

A wealth of information is now available to you through AIVF by mail or in person. Our book/tape list covers practically every facet of the field. Subjects covered are production, fundraising, legal, screenwriting, technical, super 8, lighting, audio, public tv, cable, video, copyright, distribution, political and more.

Complete the other side of this card and mail to AIVF to receive a complete list of books and tapes available or call us at 212-473-3400.



Help Yourself.

Join AIVF Today and Get a One-Year Subscription to THE INDEPENDENT Magazine.

Enclosed is my check or money order for:

- ☐ $45/year individual (in US & Puerto Rico)
- ☐ (Add $12 for first class mailing)
- ☐ $25/year student (encl: proof of student ID)
- ☐ $60/year library (subscription only)
- ☐ $85/year organization
- ☐ $60/year foreign (outside US, Canada & Mexico), surface rate
- ☐ (Add $15 for foreign air mail)

Name_____

Address_____

City _____ State _____ Zip _____

Country (if outside US) _____

Telephone _____

Please bill my: Visa___ Mastercard ___

Acct. # _____

Exp. Date _____

Signature _____

OR: Send check or money order to: AIVF, 625 Broadway, 9th floor, New York, NY 10012; or call (212) 473-3400.

Please send me the latest copy of your book and tape list.

Name_____

Address_____

City_____

State_____ Zip_____

Telephone_____

PLACE STAMP HERE

AIVF

AIVF Publications
625 Broadway
9th Floor
New York, NY 10012

PROGRAM NOTES

Kathryn Bowser

FIVF Festival Bureau

Early in 1989, Martine Lumbroso, the U.S./U.K. correspondent for RIENA (Rencontres Internationales de L'Environnement et de la Nature), a French environmental and nature film and video festival, visited FIVF's office searching for independent films and videos. As a result of FIVF's collaboration on the preselection of work, we received an invitation to attend the festival, which took place at the Corderie Royale in Rochefort-sur-Mer in the Charente-Maritime province on France's Atlantic Coast. This was the festival's eighth edition and was held from September 26 to October 1.

Rochefort, first settled in 1666, still boasts many of the original stone houses which replaced the original dockworkers log cabins at the end of the seventeenth century. The Corderie Royale, a former rope-making factory, has been converted into a conference center and home of the Centre International de la Mer. Other festival venues included the Theatre de la Coupe d'Or, built in 1766, and the Palais des Congres.

Established in 1982, the competitive film and video festival is presented within the larger framework of a series of major colloquia, all held at the Centre International de la Mer, which coproduced the festival and conference with the Paris-based Foundation Européene pour la Maitrise de l'Environnement et de la Nature, the Rochefort City Council, and several associations and public and private institutions involved in environmental issues. Participants came from throughout Europe and the US. The major topics for discussion and debate this year were energy, the environment and Europe, gardens, and land trusts.

Several sections comprise the festival: a competition of about 30 films and videos, an industrial/corporate film competition, a selection of films for youth, out-of-competition screenings, evening premieres of feature-length films, and a small market with on-demand screenings. Most works were projected in video, using a system with high-quality sound and picture, and a majority of works were simultaneously translated into English, German, or French. Topics of the competition entries varied widely, as did their quality, covering both natural and environmental subjects, including water pollution, asbestos exposure, ozone depletion, toxic waste dumping in the Third World, genetic engineering, desertification, and medicinal plants in tropical rainforests.

The international jury, chaired by Malian film director Souleymane Cissé, included U.S. documentary film producer Janet Mendelsohn, directors Jean-Rene Vivet and Gerard Vienne, German producer Beatrice Nolte, and Caroline Edwards from Television for the Environment in London. A separate jury judged corporate entries. After spending several days deliberating, the jury awarded four prizes: the Ville de Rochefort Award, the FEMEN Award, a Ministry of the Environment Award, and an FR 3 Poitou-Charentes Award.

The top prize went to South African/U.K. director Clyde Niven's *The Arid Choice*, a beautifully filmed study of the advancing southern Sahara desert and local efforts to reverse its effects on the thousands of current and displaced inhabitants. The jury also recognized an U.S. video entry, *Drive-Thru*, which was coproduced by David Jacobsen and James Seligman and codirected by Jacobsen and Brian Gamble, with the FEMEN prize, which carried a 20,000FF cash award. The videotape is a humorous, unconventional work on attitudes toward garbage, shot in Los Angeles in 1988.

Jacobsen remarked on the "amazing hospitality" of the festival and urged anyone making media about the environment to consider sending work to RIENA, since the festival seemed to be a "gold mine" for connections. Both he and Gamble were interviewed by the French press, with an article published in *Republique Français*.

The RIENA Round Table on Communication and the Environment was dominated by French television—A2, Canal Plus, la Cinq, FR 3, TF 1—and representatives of the French cabinet, but it also included representatives from the U.K. (Televison for the Environment and Channel 4), West German journalists, Canada, Swiss TV, Portuguese TV, Yugoslavian TV, and the U.S. (FIVF, Bullfrog Films, and other independents). The purpose of the discussion was to compare the contribution to education about the enviroment by television systems in each country. Some sparks were generated by the contention by John Hoskyns-Abrahall of Bullfrog Films that a more radical point of view was not represented at the festival or the roundtable because progressive organizations and pressure groups had not been invited.

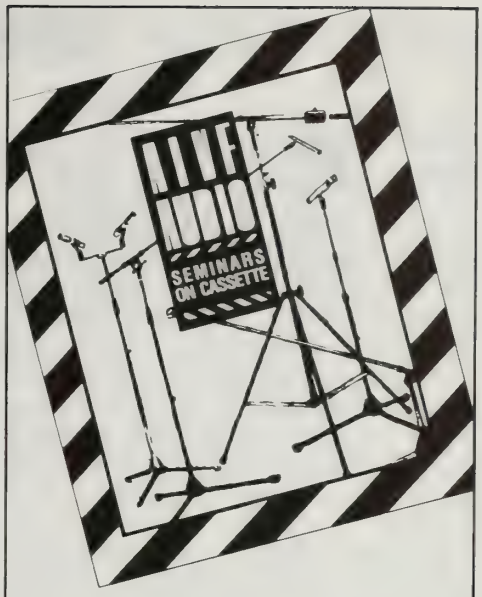
Three small on-demand screening rooms were set up in the Palais de Congres at the site of the competition screenings. The shelves held 115 videos, including 10 brought by FIVF and several from Bullfrog Films.

After the festival, the RIENA staff took most of these to its stand at MIPCOM, the international film and television market held in Cannes in mid-October.

BUY, RENT, OR SELL

EQUIPMENT AND SERVICES IN THE INDEPENDENT CLASSIFIEDS.

FOR INFORMATION, SEE PAGE 46.



Keep in touch with current thought on the Independent scene. AIVF Seminars on cassette. Write or call for a complete catalogue.

AIVF Publications, 625 Broadway
9th Floor, New York, NY 10012
212-473-3400

NEW!
From AIVF Publications
Directory of Film and Video Production Resources in Latin America and the Caribbean

A guide to over 400 film and video producers, organizations, and production-related services, listed by country, for all of Latin America and the Caribbean.

Fully-indexed to provide easy access to categories including:

- Archives
- Broadcasters
- Distributors
- Exhibitors
- Festivals
- Film Laboratories
- Producers
- Repairs
- Transfer Facilities
- *and more*

- An essential handbook for all media professionals working internationally.
- $10 (add $2.50 for postage and handling)
- Send Check or charge (Mastercard/VISA) by phone:
- **AIVF Publications**
- 625 Broadway, 9th floor
- New York, NY 10012
- (212) 473-3400
- *Ask for a complete list of AIVF Publications*

FIVF ANNOUNCES GRANTS

In mid-November the Foundation for Independent Video and Film announced the funding of five independent documentary film and video productions through its Donor-Advised Film and Video Fund.

Homes Apart: The Two Koreas, by Orinne J.T. Takagi and Hye Jung Park, a documentary exploring the consequences of the 40-year division of Korea, received a $10,000 postproduction grant provided by the Benton Foundation in Washington, D.C.

The Beldon Fund, a Washington-based fund with an interest in environmental issues, awarded grants to four films. *Testing the Wasters*, by Lynn Corcoran, a one-hour video about efforts to solve toxic pollution problems in the Niagara River, received $3,500 for distribution. *Fenix Rising*, a film tracing the consequences of a cobalt 60 radiation spill on the U.S./Mexican border, by Laurie Coyle, received a $5,000 postproduction grant. *Amazonia: Voices from the Rainforest*, by Rosaines Aguirre and Glenn Switkes, received $10,000. The Beldon Fund also approved a grant of $8,400 to the Grassroots Environmental Access Network, a satellite distribution project of *Deep Dish TV*.

Recommendations for funding were made by a panel composed of Lillian Jimenez, program officer of the Robeson Fund, Janet Sternburg, senior media consultant to the Rockefeller Foundation, and Winifred Scherrer, codirector of Bullfrog Films.

"The documentaries funded this year are at the cutting edge of social and environmental concern in this country," said FIVF executive director Lawrence Sapadin. "Once again, the FIVF Donor Fund has demonstrated the important role the foundation community can play in bringing such issues to the attention of the American public through the support of independent media."

MEMBERABILIA

Congrats to Loni Ding, winner of the Media Alliance's **MAMA Award**.

Kudos to AIVF member recipients of 1989 **National Endowment for the Humanities** Media Project grants: Paul Espinosa, *Tierra*; Loni Ding, *The Color of Honor*; Film Arts Foundation, *The Life and Work of Friedrich Nietzsche*; Aviva Kempner, *Partisans of Vilna*; Candyce Martin, *The Sager's West*; Lawrence Hott, *Rebuilding the Temple: Cambodian Refugees in America*; Robert Clem, *Alexander Hamilton and the Faith of Federalism*; Katherine Kline, *Abode of Illusion: The World of Chang Ta-ch'ien*; Jill Janows, *Russian Modernism: The Life and Work of Anna Akhmatova*; Mary E. Lance, *The Diego Rivera Film Project*; Steven Schechter, *The Way of Duty*; Karen Thorsen, *James Baldwin: The Price of the Ticket*; Calvin L. Skaggs, *A World of Genius: The James Family*; Tom Davenport, *Tales from the Brothers Grimm*.

INTERN AT AIVF

AIVF is seeking volunteer interns or work-study students to help run our organization. Update and maintain information and festival files, facilitate outreach to members, and build our growing book and audio sales department. Work in our office and know the news as it happens. Call Mary Jane Skalski: (212) 473-3400

AIVF REGIONAL CORRESPONDENTS

AIVF has recently instituted a network of regional correspondents, who will provide membership information, hold meetings, and aid recruitment in areas of the country outside New York City. AIVF Members are urged to contact them about AIVF-related needs and problems, about your activities, and other relevant information and news:

Howard Aaron, associate director
Northwest Film and Video Center
1219 S.W. Park Ave.
Portland, OR 97205
(503) 221-1156

Joyce Bolinger, executive director
Center for New Television
912 S. Wabash
Chicago, IL 60605
(312) 427-5446

Cheryl Chisolm
2844 Engle Road, NW
Atlanta, GA 30318
(404) 792-2167

Deanna Morse
3370 Byron Center, SW, #302
Wyoming, MI 49509
(615) 534-7605

Barton Weiss
1611 Rio Vista Drive
Dallas, TX 75208
(214) 948-7300

AIVF/FIVF BOARDS OF DIRECTORS

Eugene Aleinikoff,* Skip Blumberg (vice president), Christine Choy, Dee Davis (secretary), Loni Ding, Lisa Frigand,* Dai Sil Kim-Gibson (chair), Tom Luddy,* Lourdes Portillo, Robert Richter (president), Lawrence Sapadin (ex officio), Steve Savage,* Deborah Shaffer, Jack Walsh, Barton Weiss, John Taylor Williams,* Debra Zimmerman (treasurer).

* FIVF Board of Directors only

ATTENTION AIVF MEMBERS

The **In and Out of Production** column is a regular feature in *The Independent*, designed to give AIVF members an opportunity to keep the organization and others interested in independent media informed about current work. We profile works-in-progress as well as recent releases. AIVF members are invited to submit detailed information about their latest film or videotapefor inclusion in **In and Out of Production**. Send descriptions and black and white photographs to: The Independent, 625 Broadway, 9th floor., New York, NY 10012; attn: In and Out of Production.

HEALTH INSURANCE FOR AIVF MEMBERS

AIVF offers its members excellent group medical and life insurance plans, administered by The Entertainment Industry Group Insurance Trust (TEIGIT). Our comprehensive medical plan offers:

- $1000 deductible
- 80% coinsurance
- yearly out-of-pocket cost set at $1,000 maximum & $1,000,000 maximum lifetime benefit

Other plans are available, including disability income insurance with a $500 monthly benefit.

To join AIVF or for more information, write
AIVF Membership Services
625 Broadway, 9th floor
New York NY 10012

or call AIVF: (212) 473-3400

FREELANCERS,

SELL YOUR SKILLS IN THE INDEPENDENT CLASSIFIEDS.

FOR INFORMATION, SEE PAGE 46.

Technicolor®

Hollywood ■ London ■ Rome ■ New York



EAST COAST DIVISION

Salutes the future of our Industry

THE INDEPENDENT FILMMAKER

Complete Lab Services—35mm, 16mm Dailies
All Sound and Video Needs

321 WEST 44TH STREET, NEW YORK
NEW YORK 10036 (212) 582-7310-13
Telex: 14-1081 Fax: (212) 265-9089

INSURANCE

LIKE FILM, LITERATURE & MUSIC
IS AN ART

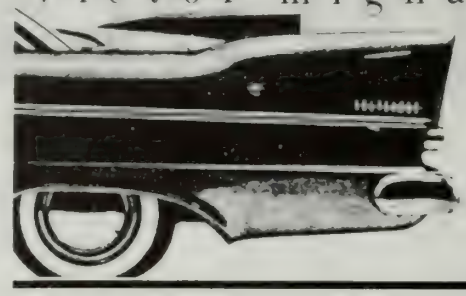


D.R. REIFF
& ASSOCIATES

ENTERTAINMENT INSURANCE BROKERS
320 WEST 57 ST
NEW YORK, NY 10019
(212) 603-0231 FAX (212) 582-6256

customized off-line!

victor mignatti editorial



3/4" time-code editing

COMMERCIALS
MUSIC VIDEOS
DOCUMENTARIES

80 eighth ave · suite 303
new york, ny 10011
212 · 749 · 1286

CALL FOR ENTRIES
USA Film Festival/Dallas
April 19-25, 1990



The 20th annual USA Film Festival seeks innovative *feature length* and *short* films (and filmmakers) for an exciting and provocative week of public screenings and events.

Highlights will include the 12th annual National Short Film and Video Competition, premieres and major retrospectives.

$1,000 cash prizes awarded in numerous categories.

For submission information call or write:

USA Film Festival
2909B Canton Street
Dallas, Texas 75226
214/744-5400

BROADCAST QUALITY
POSTPRODUCTION

¾" BVU SP • BETACAM • ONE INCH

$50/HR. TWO MACH. ¾" **$80/**HR. ¾ or BETACAM* A/B to BVU 950 SP **$110/**¾ or BETACAM* A/B Roll to 1"

*Including Betacam SP 20 & 30 Min.

DVE • CHYRON • FULLY COMPUTERIZED SYSTEM
NETWORK CREDITED GRAPHIC ARTIST & EDITOR
ROOM LOADED WITH ADVANTAGES

Our clients include National Broadcast and Cable Networks, Fortune 400 Companies, Broadcasters and hundreds of independent producers who stay ahead of the competition.

WINDOW DUBS • SLIDE TO TAPE TRANSFERS

DUPLICATION

FAST SERVICE • BROADCAST QUALITY FROM 1", BETACAM, ¾" OR VHS TO ¾", VHS, BETA II • DIGITAL TBC'S WITH HIGHEST QUALITY D.A.'S AND DECKS. GREAT PRICES

QUARK VIDEO

212 • 807 • 8504

421 HUDSON ST

NYC 212 • 675 • 7583

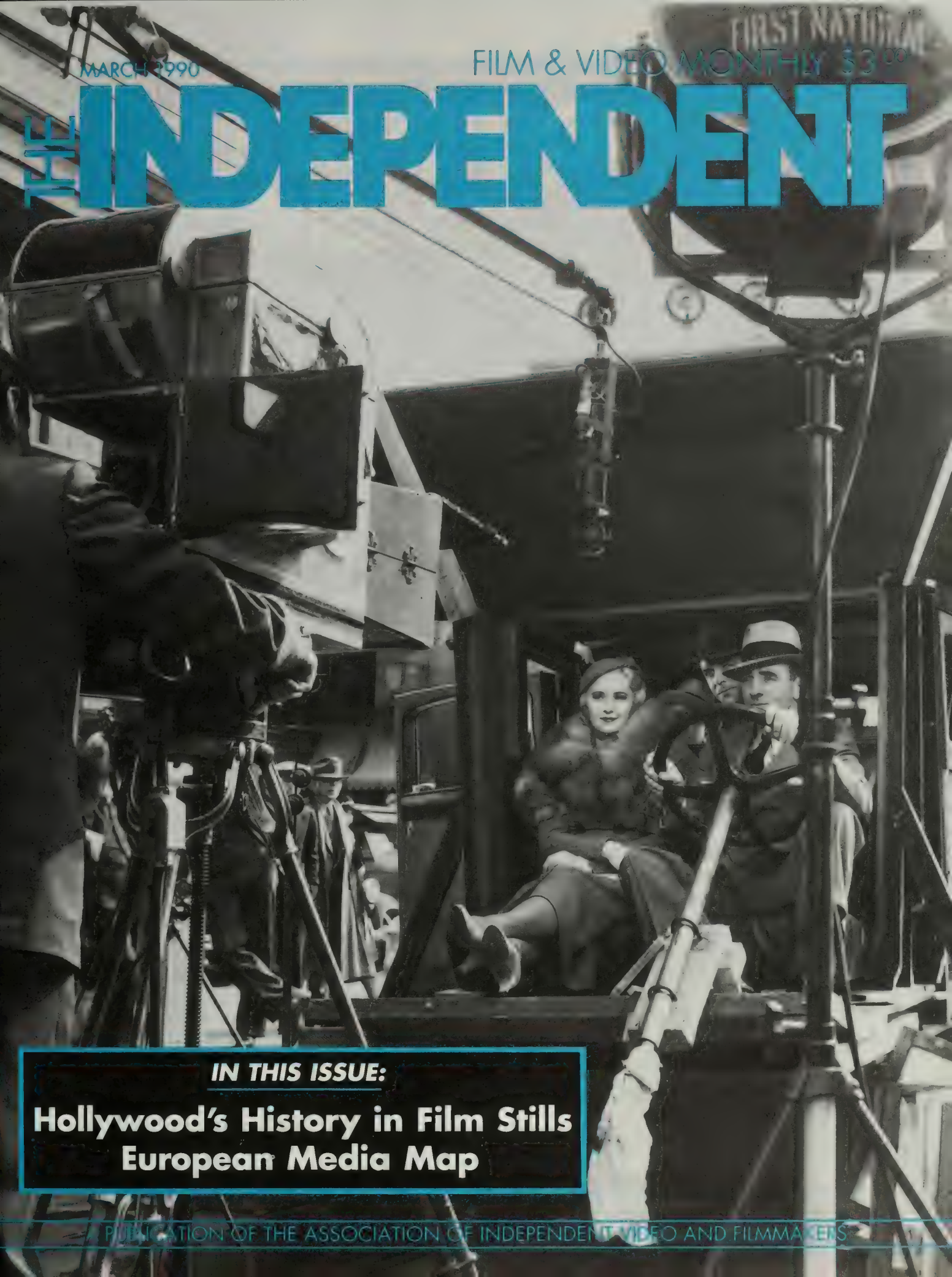
FIVF
625 Broadway, 9th floor
New York, NY 10012

NON-PROFIT ORG
U.S. POSTAGE
PAID
New York, N.Y.
Permit No. 7089

MARCH 1990

FILM & VIDEO MONTHLY $3.00

THE INDEPENDENT



IN THIS ISSUE:

Hollywood's History in Film Stills
European Media Map

PUBLICATION OF THE ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS

INDEPENDENT VISION



FILM LAB

More and more independent filmmakers think of TVC as a key part of their motion picture making team. Because our 16mm and 35mm film laboratory is the standard of movie industry professionalism and has been for over 20 years.

TVC. We're focused on every facet of the independent filmmakers needs. Pre-planning. Budgeting. Shooting. Post-production. On time — on budget. We get the picture.

Call today for a better view of what we can do for you.

tvc

LABORATORIES, INC.
311 West 43rd Street
New York, NY 10036

(212) 397-8640 • 1-800-225-6566 (Outside New York)

CONTENTS



3



19



22

COVER: The engine that ran Hollywood's dream machine—technology and economic imperatives—was thoroughly documented by the film studios' photographers. Film historian Jan-Christopher Horak discusses how such photographs, together with other primary source material like film company papers and publicity materials, are now being used by historians to examine the mythology of Hollywood. Photo courtesy International Museum of Photography, George Eastman House.

FEATURES

22 Hollywood Film Stills/Historical Documents
by Jan-Christopher Horak

25 In Pursuit of the Past: Film Detective Bengt von zur Mühlen's Guide to the World's Film Archives
by Karen Rosenberg

27 What's in an Acronym? Deciphering New European Media Initiatives
by Mark Nash

30 Target: Distribution—The EFDO Program
by Tessa Horan

3 MEDIA CLIPS

Radical Politics and an Art of Quality: Emile de Antonio, 1919-1989
by Jay Murphy

Reregulation Looms for Cable Industry
by Andrew Blau

Ohio Independents Reap Benefits of State Program Fair
by Renee Tajima

MAC Attack: Hard Times for Groups in Chicago and Portland

The Empire State Strikes Back

Sequels

10 FIELD REPORTS

Inspired Purpose and Exhibition Practices: A Review of the Show the Right Thing Conference
by Valerie Soe

Germany in Autumn: Mannheim International Film Week and the European Media Arts Festival in Osnabrück
by Karen Rosenberg

15 LEGAL BRIEF

No Way Out: The IRS Holds Firm on Accounting Requirements for Film/Videomakers
by Martha Gever

17 IN FOCUS

What the Manual Didn't Tell You: Dissolves, Wipes, and Keys
by Rick Feist

19 TALKING HEADS

Twenty Years on Ice: Michael Roemer Discusses *The Plot Against Harry*
by Rob Edelman

34 IN AND OUT OF PRODUCTION

by Renee Tajima

36 FESTIVALS

by Kathryn Bowser

38 CLASSIFIEDS

40 NOTICES

44 MEMORANDA

Summary of the Minutes of the AIVF/FIVF Board of Directors Meeting

EDITORIAL

DEAR READER:

YOU MAY NOTICE A NEW LOOK AND A FEW other changes in this issue of *The Independent*. Beginning another decade of providing information and analysis covering all aspects of independent media, we have decided to revamp our format and expand our editorial outlook. Several of these changes have been in the works for some time, such as including more in-depth coverage of legal, technical, and business matters. And you will find a substantial number of articles along these lines in the future.

With this issue, we introduce a column devoted to profiles of various individuals whose work exemplifies the creativity, intelligence, and commitment characteristic of the best independent film and video. Rob Edelman's portrait of filmmaker Michael Roemer, whose 1968 *The Plot Against Harry* was recently taken out of mothballs and released theatrically to critical acclaim, inaugurates the new column, entitled "Talking Heads."

You will also notice that our internationally respected "Festivals" column is now entirely devoted to the detailed listings of film and video festivals that previously ran under the heading "In Brief." Longer reports on festivals will now appear in "Field Reports" section in the front section of the magazine. This month, for example, Karen Rosenberg covers the 1989 editions of the Mannheim and Osnabrück festivals in "Field Reports."

One more subtle change in *The Independent*, which veterans in the field may have noted, is that the magazine's contents are no longer easily divided into material related to film versus that concerned with video. This is not a policy matter, but rather a reflection of the shifts that have occurred over the past few years. Among the continual stream of new productions, hybrid work is more common, in keeping with the growing saturation of video in the culture at large and technological advances that encourage innovative uses of both media, as well as the the shrinking options available to those who work with film formats, like 16mm and super 8. More and more filmmakers choose to edit on video and some design their work for television audiences while some videomakers seek to incorporate the visual characteristics of particular filmstocks or transfer their completed work for big screen projection. And so, the separation—once so passionately defended—has quietly become irrelevant to many independents.

In the past, we sought to maintain a balance between articles specific to the two media. Now, however, the relationship between them is better understood as one in flux—one of exchange and influence, not absolute contrast or opposition. Mark Nash's survey of the plethora of media funding schemes now taking shape in Europe in this issue fits this description, profiling a number of recently created programs on that continent. Both film and video figure in the various initiatives for subsidy and investment, meant to boost the amount and quality of production and seen as an essential component in the projected unification of the European Community in 1992. The article supplies a much needed, carefully plotted guide to the maze of new acronym-identified entities making waves in the trade press, where European coproductions have become the latest hot topic.

Although *The Independent* is not trying to rival *Variety*, we do want to keep current, charting the activities, events, and ideas of interest to independent producers. The changes we've been making are part of that project.

MARTHA GEVER
Editor

FILM & VIDEO MONTHLY
THE INDEPENDENT

MARCH 1990
VOLUME 13, NUMBER 2

Publisher: Lawrence Sapadin
Editor: Martha Gever
Managing Editor: Patricia Thomson
Associate Editor: Renee Tajima
Contributing Editors: Kathryn Bowser
Bob Brodsky
Karen Rosenberg
Toni Treadway
Editorial Staff: Ray Navarro
Production Staff: Jeanne Brei
Art Director: Christopher Holme
Advertising: Laura D. Davis
(212) 473-3400
National Distributor: Bernhard DeBoer
113 E. Center St.
Nutley, NJ 07110
Printer: PetCap Press

The Independent is published ten times yearly by the Foundation for Independent Video and Film, Inc. (FIVF), 625 Broadway, 9th Floor, New York, NY 10012, (212) 473-3400, a not-for-profit, tax-exempt educational foundation dedicated to the promotion of video and film, and by the Association of Independent Video and Filmmakers, Inc. (AIVF), the national trade association of independent producers and individuals involved in independent video and film. Subscription is included with membership in AIVF. Together FIVF and AIVF provide a broad range of educational and professional services for independents and the general public. Publication of **The Independent** is made possible in part with public funds from the New York State Council on the Arts and the National Endowment for the Arts, a federal agency.

The Independent welcomes unsolicited manuscripts. Manuscripts cannot be returned unless a stamped, self-addressed envelope is included. No responsibility is assumed for loss or damage.

Letters to **The Independent** should be addressed to the editor. Letters may be edited for length.

All contents are copyright of the Foundation for Independent Video and Film, Inc., except where otherwise noted. Reprints require written permission and acknowledgement of the article's previous appearance in **The Independent.**
ISSN 0731-5198. **The Independent** is indexed in the Alternative Press Index.

© Foundation for Independent Video and Film, Inc. 1990

AIVF/FIVF STAFF MEMBERS: Lawrence Sapadin, executive director; Mary Jane Skalski, membership/programming director; Kathryn Bowser, festival bureau director; Morton Marks, audio/business manager; Carol Selton, administrative assistant.

RADICAL POLITICS AND AN ART OF QUALITY

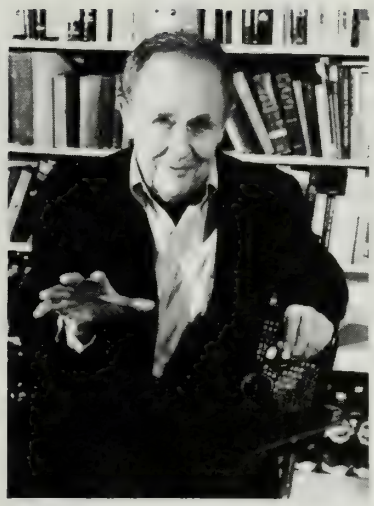
Emile de Antonio, 1919-1989

When Emile de Antonio died this past December 15 of a heart attack at age 70, he was revelling in the completion of *Mr. Hoover and I*, a 90-minute film autobiography based on the 9,000-page file the FBI had compiled on him, which de Antonio obtained through the Freedom of Information Act. Under the eyes of the FBI since he was 16 years old and a freshman in John F. Kennedy's class at Harvard and later marked for "preventive detention" when he enlisted in the Air Force in 1941, de Antonio was singled out by the agency long before he ever made any of his muckraking films. *Mr. Hoover and I* is a combination of powerful rage, detailed storytelling on the insane and Keystone Cop-like exploits and foibles of the FBI, with softer, generous touches of humor mixed in, and it conveys both the harsh taskmaster and charming raconteur that was Emile de Antonio. The maker of such groundbreaking documentary films as *Point of Order* (1964), *In the Year of the Pig* (1969), and *Millhouse* (1971), de Antonio realized the importance of this film, his first after a hiatus of seven years, which many believe ranks among his finest. At the time of his death, he was gearing up to make another film and to complete a book with journalist Warren Hinckle on George Bush.

De Antonio was a dynamo of energy, living on four-and-a-half hours of sleep a night and keeping a pace that astonished associates half his age. He was legendary for giving time and advice to people who were in need of it, whether political radicals facing prison or young filmmakers like Ron Mann, Margia Kramer, and Cinda Firestone. Mann, producer of *Comic Book Confidential*, testifies, "I wouldn't be making films if it weren't for him." Calling theirs "a very Socratic relationship," Mann says, "I recall De saying, 'Help your true friends and lovers, or the world will never move ahead.' That was a tenet he held. With what Allen Ginsberg called crazy wisdom, De helped many of us move ahead."

De Antonio had a knack for being there at the right time in young artists' lives—taking photographer Diane Arbus to 42nd Street, convincing Andy Warhol in the late 1950s that he could leave his commercial art career behind. De Antonio's friendships with painters like Warhol, Jasper Johns, Robert Rauschenberg, and Barnett Newman would furnish him with material for one of his films, *Painters Painting* (1972). Watching the Army-McCarthy hearings with John Cage in 1954 over numerous bottles of single malt whiskey would lead to his first film, *Point of Order!*, which consisted of edited kinescopes of the television broadcasts from the Senate hearing room. He credited his original inspiration to make films to Robert Frank's *Pull My Daisy*, a model of economy of means, and, in a deeper sense, to pundit friends like Cage and Rauschenberg, who pioneered a way of making art out of the detritus of the mass media.

If in a formal sense de Antonio's films reinvented themselves with each new topic, contentwise they consistently tackled the most pressing and controversial subjects dealing with the U.S. Cold War empire in serious decline. *Point of Order!* showed the fall of Senator Joseph Mc-



Emile de Antonio at his home, 1989

Photo: Bill and Gwen Sloan

Below right: De Antonio's Point of Order! (1964) distilled 188 hours of Army-McCarthy hearings into a feature-length film chronicling Senator Joseph McCarthy's downfall.

Courtesy New Yorker Films



The Suffolk County
Motion Picture and
Television Commission

presents

SUFFOLK COUNTY FILM & VIDEO FESTIVAL

Call for Entries
for
1990

Entry Forms:

SUFFOLK COUNTY MOTION PICTURE/TV COMMISSION

Dept. of Economic Development
H. Lee Dennison Building
Veterans Memorial Highway
Hauppauge, New York 11788

516-360-4800

Carthy, a demagogue who demonstrated the new found power of television. In *Rush to Judgment* (1966), with Mark Lane, he examined the Warren Commission's whitewash of the Kennedy assassination. *In the Year of the Pig* was a Marxist look at the Vietnam War which presented Ho Chi Minh in a heroic light. *Millhouse* presented a scathing political portrait of Richard Nixon told through the eyes of the media. Combined with his other subjects—the debacle of the 1968 Democratic National Convention (*America Is Hard to See*, 1969), the transformation of white middle-class students into revolutionaries during the antiwar movement (*Underground*, 1976), and the left-wing Catholic Plowshares movement of civil disobedience (*In the King of Prussia*, 1982)—de Antonio's oeuvre sweeps across contemporary history, politics, and power, making him, in the words of filmmaker Jonas Mekas, "the Shakespeare of American documentary."

For de Antonio, being on Nixon's "enemies list" or winning First Amendment protection for his film on the Weather Underground was a greater honor than any Academy Award nomination, such as he received for *In the Year of the Pig*. "Radical politics and an art of quality. They are not incompatible," was an adage de Antonio held to throughout his life. Creating an indigenous U.S. liberation movement which had a place for art was his major animating concern. Toward the close of *Mr. Hoover and I*, de Antonio said he had glimpsed new stirrings toward social change in the U.S. and the novel forms those struggles would take. That had to contribute to his energy and optimism in the autumn of his life.

JAY MURPHY

Jay Murphy is writing The Art of Disorder, *a biography of de Antonio, and edits* Red Bass *magazine in New Orleans.*

REREGULATION LOOMS FOR CABLE INDUSTRY

"We can't close our ears to the shouts from constituents," announced Senator Daniel Inouye (D-Hawaii) at a hearing on the cable television industry held last November. Inouye, who chairs the Senate Communications Subcommittee, was referring to the complaints about excessive rate hikes, poor service, and monopolistic practices that have led to calls to reregulate the cable industry just five years after passage of the Cable Communications Policy Act of 1984, which set the deregulatory stage for cable's tremendous growth in the late 1980s. In light of mounting congressional interest, Inouye predicted that "this Congress will act on some measure that will bring about some reregulation."

Congress has many such measures from which to choose, with approximately 15 cable regulation bills up for consideration. The leading contender is a bill introduced in November by Senator John Danforth (R-Missouri), ranking minority member of the Commerce, Science, and Transportation Committee and a leading Republican voice on communications issues. Danforth lined up 14 cosponsors from both parties for his Cable Television Consumer Protection Act (S. 1880), including many members of the Communications Subcommittee and its parent Commerce Committee. This support, plus that of major consumer groups and the broadcasting industry, immediately made the bill the likeliest vehicle for cable regulation. At a press conference announcing the bill's introduction, cosponsor and longtime supporter of cable regulation Albert Gore (D-Tennessee) said that, with the broad bipartisan support for S. 1880, "we have reached a critical mass of support for enacting meaningful cable legislation in this Congress."

Senator Al Gore: "We have reached a critical mass of support for enacting meaningful cable legislation in this Congress."

That support is being driven by two vocal sources of complaints—consumers, who are angry about escalating cable rates, effectively deregulated by the 1984 Cable Act, and competitors such as broadcasters, who are concerned about the cable industry's increasing size, power, and vertical integration. Both charge that cable is an "unregulated monopoly" that must be controlled.

Danforth's bill has won wide endorsement because it addresses complaints Congress has been hearing and it incorporates many of the measures contained in the other cable reregulation bills now before Congress. The Danforth bill would allow most cities to regulate rates and give them more authority to deny renewals of the franchises awarded to local cable operators. It would restore the must carry rule, which requires that cable operators include local broadcast channels in their basic service package and protect broadcasters from sudden changes in their designated cable channel positions. It would also put the brakes on the concentration of ownership, limiting multi-system operators to 15 percent of the nation's cable subscribers, a cap which one operator, Tele-Communications, Inc., has already surpassed. Finally, the Danforth bill would impose rules prohibiting anticompetitive business practices by cable program services, such as HBO's refusal to sell programming to potential competitors like wireless cable, presumably due to the vested interest of HBO's parent company, Time-Warner, in cable systems that it also owns.

For all the topics the bill covers, one of the biggest on the national communications policy agenda is notably absent: whether telephone

companies, or "telcos," should be allowed into the cable business. The telcos have been lobbying furiously to remove barriers that keep them from delivering video over their wires. They have won support from some key legislators, including Senate Communications Subcommittee member Gore, whose own cable regulation bill, S. 1068, would have eliminated the telco-cable crossownership prohibition. However, Danforth's omnibus bill sidesteps the issue entirely, a decision that improves its chances for speedy consideration, since the telco question would significantly complicate the bill's progress as it moves through legislative channels.

The bill also ignores public, educational, and governmental (PEG) access, as well as leased access. Members of the PEG access community have recognized that many of the problems they face stem from flaws in the 1984 Cable Act—including lack of stable funding for access operations, unenforced franchise agreements, franchise modification requests to scale back access commitments, and an inability to ensure that community needs are met at renewal time. Although Congress invited Sharon Ingraham, chair of the National Federation of Local Cable Programmers and PEG advocate, to testify at the Senate oversight hearings last November, they have not yet addressed the problems she raised about the trouble PEG access operations face around the country.

Danforth's bill, which will probably be the subject of a subcommittee hearing this spring, may be joined on the agenda by a cable reregulation bill that Inouye is said to be preparing. Meanwhile, the House of Representatives also has cable on its mind. Representative Jim Cooper (D-Tennessee) introduced H.R. 3826, which is identical to Danforth's bill and will probably be considered by the House Telecommunications and Finance Subcommittee this spring. Edward Markey (D-Massachusetts), chair of that subcommittee, has announced his intention to hold an oversight hearing in the coming months.

Given the vocal opposition from the cable industry, a political year shortened by elections in November, and the compromise dynamics of the political process, the Danforth bill is unlikely to become law in its current form. But the outlines of cable reform in 1990 or 1991 are now much sharper. Some form of rate regulation, increased city authority, and limits on cable growth may shift the ground rules for cable in the 1990s.

ANDREW BLAU

Andrew Blau analyzes communications policy for the Office of Communication, United Church of Christ.

OHIO INDEPENDENTS REAP BENEFITS OF STATE PROGRAM FAIR

As independents continue to make headway with public broadcasting on a national level, a group of producers in Ohio have hammered out a promising new model programming venue with public broadcasters in that state. This April the Ohio Independent Producers Screening, an event that draws program directors from the state's eight public television stations, will be convened for the third year in a row. At the day-long meeting, programmers will have a chance to screen works produced by Ohio independents, vote and comment on shows, and then acquire them for broadcast individually or as series.

The innovative and, from all accounts, highly successful new project is cosponsored by the Ohio Valley Regional Media Arts Coalition (OVRMAC), which represents local independents, together with Ohio Educational Broadcasting (OEB), a service agency for the state's public broadcasters, and the Ohio Arts Council. According to one of the fair's coordinators, filmmaker Julia Reichert, the idea emerged two years ago at a conference put together by OVRMAC member Austin Allen, with the goal of finding a way to bring public television programmers and independents together. An organizing committee was formed, and Reichert met with Don Freeman, then head of OEB. He brought the program directors together; OVRMAC gathered submissions and formed a screening committee. The project was launched.

Speaking as one who has experienced a public television program fair, be assured that the Ohio meeting is no small achievement. Reichert confirms that the programmers seemed very suspicious of independents at first. To quell those concerns, she put together a 50-minute compilation reel of independent producers' work from around the state, with free editing time provided by Access Columbus Television's cable access studio. "Programmers who were nervous," says Reichert, "came out really surprised." About 30 people were expected at the first program fair, and over 100 attended. One useful strategy was organizing regional tables at lunch, so producers and programmers from the same area could meet and get to know each other. Out of the 18 works screened at the first fair, about a dozen were acquired for broadcast and each was paid a $50 honorarium.

During the second fair last April, program directors bought several more works and at a higher rate—from $100 for programs under 15 minutes to $250 for a one-hour time slot. Again, selections from a pool of over 50 submissions were prescreened by representatives from OEB, OVRMAC, the National Black Programming Consortium—which is based in Columbus—and the independent community. Says current director of OEB Dan Smith, "The program directors feel that the quality of work increased the second year." According to Smith, although some stations may pick up only one or two single programs, those in Cleveland, Toledo, and the Akron area have packaged Ohio independents' work as a series. OEB has been instrumental in the project's success, providing administrative costs and facilities and paying for the meeting itself.

Offline Edit $25/hr

Audio Sweeten $75/hr

Call for info:

William Markle Inc
630 Ninth Ave - #1409
New York, NY 10036
212 246 8642

COULTER & SANDS INC

Debra Kozee- Sands Julie Coulter

Independent Insurance Brokers for the Independent Producer

3 Hanover Square-Suite 13C
New York N.Y. 10004
tel: 212-742-9850 fax: 212-742-9852

Call us first for the best rates!

Members: AICP/AIVF/FIVF & IFP

AUDIO FOR FILM AND VIDEO

- Full SMPTE lock up to 8 trk and computer controlled music or sound effects.
- Center track stereo mixdown.
- Call for equipment list and information.

Studio PASS 596 Bdway (602)
N.Y. N.Y. 10012. 212-431-1130
"Professional Audio Services for the Independent"

AFFORDABLE EDITING IN MIDTOWN

3/4" OFF LINE
w/ audio mixer
$35/hr.
$150/day
$750/week

VHS
$20/hr.
$100/day
$400/week

Editors available
call for rates

NEW ATLANTIC PRODUCTIONS
330 W. 42nd St. NY, NY 10036
967-1690

BETACAM SP
BVW 35 SP or 1 inch portable
IKEGAMI 79E
CHIP Cameras

STUDIO or Location
Low rates on Studio,
crews & equipment.

Editing $12/hr.
SONY 3/4 5850 off-line
Window - fresh air
Audio tape deck
VHS deck for copies
Options:
Switcher - Training available
Titles - Character generator
Window dubs - Time Code
Voice over - mics
Camera - lights - STUDIO

14th Street Video
212 627-5324
near subways & PATH Trains

WHATEVER YOU'RE LOOKING FOR,
I CAN FIND,

BE IT OBJECTS, PEOPLE, INFORMATION,
OR RESOURCES; PUBLIC, PRIVATE,
GOVERNMENTAL, SCIENTIFIC,
HISTORIC, ARTISTIC, COMMON,
RARE, ESOTERIC, MUNDANE,
SUBDUED, WILD, CHIC,
OR TACKY

DESIGN RESEARCH
DEPT. I
PO BOX 1503 BANGOR, ME 04401
PHONE: 207-825-3068
HELPING CREATIVE PEOPLE CREATE

For this spring's third annual fair, Reichert expects the group to try to raise the acquisition fees. Program directors have also expressed a willingness to screen works-in-progress, which may encourage presales or postproduction opportunities. Fresh from an OVRMAC board retreat, Allen explained that the organization has begun discussions with media arts centers in the state to carry on the program fair effort that OVRMAC began.

For more information, contact: Tim Crouse (513) 542-5587 or Julia Reichert (513) 486-3841.

RENEE TAJIMA

MAC ATTACK: HARD TIMES FOR GROUPS IN CHICAGO AND PORTLAND

Two media arts centers are fighting to stay afloat in rough financial waters. The most severe cutbacks are being experienced by the Media Project in Portland, Oregon, which has closed its office and returned to a board-operated structure. The Media Project previously sponsored screenings, including the Rainbow Film Festival, held workshops, and published books, including *The Next Step: Distributing Independent Films and Video*, copublished with Association of Independent Video and Filmmakers. But, according to acting board chair Barbara Bernstein, the National Endowment for the Arts severely cut back the organization's funding over the last three years, from $15,000 to $5,000. She attributes this to the NEA Media Program's tendency to concentrate money in larger institutions—the Northwest Film and Video Center gets most of the media arts funding for the state of Oregon. Despite these cutbacks, the Media Project will continue its fiscal sponsorship program and screenings of independent work. They are also looking into the possibility of working jointly with other nonprofits.

In Chicago, the Center for New Television (CNTV) also faced funding cutbacks when the Illinois Arts Council, a major underwriter of the organization's general operating expenses for the past decade, dropped funding altogether last year. This came just after CNTV moved into a larger, more expensive facility with new video equipment and long-time executive director Joyce Bolinger resigned her post. According to program director Madonna Gauding, the center will have to relocate to a less expensive space, but plans to continue its programs for artists, with video workshops starting in January, as well as production of the new independent showcase series *The 90's*.

CNTV board members remain optimistic about the center's future. "It's been a hard and confusing time," says chair emeritus Tom Weinberg, "but the center's alive and well. People are rallying around CNTV now." According to board member Annette Barbier, the organization is taking the opportunity of the transition to "try to reenvision

THE INDEPENDENT
FILM & VIDEO MONTHLY
AIVF
Books and Tapes

AVC
Books
and Tapes



Video artist Julie Zando withdrew her work from an exhibition at the New York State Museum in Albany because of a conflict with museum officials over viewing restrictions placed on her tapes, including *The A Ha! Experience* (pictured).

Courtesy Video Data Bank

what CNTV is about and decide what artists need and who we want to serve." By February, they hope to hire a new executive director who, says Barbier, will have vision and will come in and help rethink what the center will be in the future.

RT

THE EMPIRE STATE STRIKES BACK

The chilling effect of the controversies surrounding the photographs of Robert Mapplethorpe and Andres Serrano, attacked as "morally reprehensible trash" by conservative legislators in the U.S. Congress, made its way to Albany, New York, late last year. At issue was a compilation reel of four videos by Buffalo-based artist Julie Zando, part of "The State of Upstate: New York Women Artists" exhibition organized by independent curator Nina Felshin for the New York State Museum. After a full month of bickering, negotiations, and finally agreement, it is still not clear whether the conflict was a case of de facto censorship, bureaucratic missteps, artist overreaction, miscommunication, bad timing, or all of the above.

The Tapes: Zando's reel includes material dealing with sexual and violent themes. *Hey Bud*, for example, revolves around the suicide of Pennsylvania state treasurer Budd Dwyer, who shot himself at a press conference, with cameras rolling. This footage is juxtaposed with scenes of a woman unzipping the dress of another, as the artist explains in her program notes, to explore "the power seated in the position of the exhibitionist." The *A Ha! Experience*, a tape that explores love and power between mother and child, has sexually explicit scenes.

The Venue: The New York State Museum is not the Corcoran Gallery of Art, the site of conflict over the Mapplethorpe exhibition. It is a natural history museum; about 60 percent of its visitors are children. Although the museum has no mandate to show contemporary art along with its dinosaur dioramas, it has done so under director Martin Sullivan, even presenting what may be considered controversial exhibits. In 1984 the museum cosponsored "Disarming Images: Art for Nuclear Disarmament" and now is showing "Committed to Print," an exhibition of radical political printmaking.

The Conflict: According to Felshin, the museum was wary about showing the Zando tapes and asked whether she would agree to find substitutes. She refused after informing Zando, and the museum then took several steps to alert parents to the sexually explicit content of the show. A "parental discretion" sign was placed outside the screening room and a similar warning added to the beginning of the compilation reel. The reel was shown only once a day and a sign outside the screening room warned latecomers not to enter while the screening was in progress.

When Zando was notified about this screening arrangement in October, she charged censorship and homophobia, citing the warning labels and limited screenings. In a letter dated November 7, she demanded that all warnings be removed and the tapes be shown three times a day. Getting no response, Zando withdrew her tapes two weeks later. What followed were a flurry of letters but, typical throughout the entire affair, little communication. The museum had not conferred with Zando about screening conditions—a move director of exhibitions and interpretation Robert Sullivan (no relation to Martin) admits was a mistake. Zando took the matter public in a letter to other artists in the exhibition dated the same day as her first correspondence with the museum, where she called for a letter-writing campaign to protest the museum's treatment of her work.

Through the Thanksgiving holiday, the parties continued to attempt to come to terms, with the prodding of curator Felshin. It was not until a few days before the New Year that a compromise was achieved: The museum agreed to screen the tapes at least twice daily, the dub with the warning label was replaced by Zando's original reel, visitors were allowed to enter and leave the room freely

LIGHTHEARTED NATION

JIM McKAY



DOCUMENTARY

FIVE NURSING HOME RESIDENTS SING, DRAW, TALK ABOUT THE MOON WALK, THE LOTTERY, RUNNING FOR PRESIDENT, THE LAST THING THAT MADE THEM CRY AND MORE

"All living things that are out there in the world are created equal and each person is on the same footing with the next person whether they like it or not, so long as they're not too dishonest and they behave themselves."

—Jack Mudurian

JUST HOLD STILL

JEM COHEN



SHORT WORKS AND COLLABORATIONS

4:44 (FROM HER HOUSE HOME)
WITH GABRIEL COHEN

NEVER CHANGE
WITH BLAKE NELSON

LOVE TELLER
WITH BEN KATCHOR

GLUE MAN
WITH FUGAZI

TALK ABOUT THE PASSION
WITH R.E.M.

LIGHT YEARS

CITY FILMS

WHERE DOCUMENTARY COLLIDES
MUSIC VIDEO AS INDEPENDENT FILM
BIRDS AS PUNCTUATION

LIGHTHEARTED NATION $30.00*
JUST HOLD STILL $25.00**

VHS. OVERSEAS, ADD $3.00
*3/4" CONTACT C-00 FILM CORP
**3/4" CONTACT VIDEO DATA BANK

WATCH QUIETLY IN A DARK ROOM

C-HUNDRED FILM CORP
P.O. BOX 1108
WASHINGTON, DC 20013-1108 USA

AMERICAN MONTAGE
FILM AND VIDEO

CREATIVE PRODUCTION AND POST-PRODUCTION

AFFORDABLE OFFLINE/ ONLINE EDITING

INDEPENDENTS AND COMMERCIAL

At LRP Video
305 East 47th Street
NY, NY 10017
(212) 759-0822
(Formerly Video Deal)

THE BEST
3/4" BVU -SP Post Production Facility in New York

featuring...
Computerized A/B Roll
Dynamic Motion Control
1 Pass Slo/Mo & Freeze Frame
Audio Follows Video
Hi-Res Character Generator
Edit List Management/CMX Disk
$80 per hour with editor

Timecoding and Window Dubs Available

Also...Sony Type 5 Cuts Only System
With editor: $30 per hour
Edit yourself: $15 per hour

Ask about our LOCATION PACKAGE featuring...Sony 3/4" BVU 150SP with Address Track Timecode

Call us about our 10% Get Acquainted Discount

GBS VIDEO®
44 West 24th Street, NYC 10010
(212) 463-8863

French, German & Spanish Spoken

during show times, and the cautionary sign at the entrance remained.

"The State of Upstate" will travel to the Burchfield Art Center in Buffalo, and a portion of the show will go to the National Museum of Women in the Arts in Washington, D.C. According to Felshin, the latter institution has asked to review Zando's tapes. Felshin, in turn, insisted that they provide written confirmation that the tapes will be included in the show as curated

Will 1989's controversy have any effect on the future of contemporary art exhibition at the New York State Museum? Felshin says she wouldn't be surprised if it stopped showing contemporary art altogether, especially with advocate Martin Sullivan leaving for another job. Robert Sullivan is more philosophical. He hopes contemporary art will continue at the museum and says, "You get to a point in these controversies when people higher up get gun-shy, and you have to convince them that it's worth it. I've seen a lot of that recently. People get into an avoidance mode. But I also hope artists don't start being cautious about their work. I respected that [in this case] they banded together and kept institutions on the alert. But I would have wanted a more collegial approach." Says Zando of the museum, "If it's contemporary art, especially a women's show, it's obviously going to deal with issues of gender and sexuality. They should have taken a braver stand in the beginning."

RT

FOR INDEPENDENT PRODUCERS ONLY

Low Cost Off-Line Editing Suite

You'll love our convenient Union Square location. It's a fully equipped and spacious room, designed for your comfort.

- Equipped with Sony 5850s.
- Convergence Super 90 plus edit controller (reads audio time code, auto search function, fade to black).
- Turntable, cassette and Teac 4-track audio.
- Rent with or without an editor.
- Economical long-term rates available.
- Key Accessories: Coffee maker & well stocked refrigerator.

Give us a call and we'll fill you in on all the specifics—*and special prices for first-time users*—ask for Linda.

SUITE16
(212)727-0050 Fax: (212)727-7577
18 East 16th Street at Union Square,
New York, New York 10003

SEQUELS

In response to conservative attacks, several major national arts organizations are banding together to coordinate a show of support on Capitol Hill for federal arts funding ["Punitive Damages: Congress Threatens Cuts in NEA Funding," October 1989]. **Advocacy Day**, scheduled for March 20, will draw arts advocates from all over the country to Washington, D.C., to exchange information, consider how best to stave off mounting threats against the National Endowments, and personally present their case for arts funding to their individual congressional representatives. Organizing Advocacy Day are the American Arts Alliance, American Association of Museums, American Council for the Arts, National Assembly of Local Arts Agencies, and National Assembly of State Arts Agencies, all of whom encouraging members who cannot travel to the capital to send a special Advocacy Day message to their legislators.

□ □ □

Humourist **Art Buchwald** won a breach of contract lawsuit against Paramount Pictures when a California superior court ruled in January that the idea for the hit movie *Coming to America* was Buchwald's, not Eddie Murphy's, as the studio claimed ["Alike Is Not Similar: Copyright Infringement Court Cases," June 1989]. In 1983

Buchwald sold Paramount a story idea for a film about a member of African royalty who would travel to the U.S. and wind up working at a menial job in an urban ghetto. The judge found sufficient similarities between this and *Coming to America* to warrant a ruling in Buchwald's favor but stopped short of saying the studio had acted in bad faith. Consequently no damages were awarded, but Paramount is expected to pay the columnist and Alain Bernheim, a producer and coplaintiff, $250,000 and 19 percent of the film's profits, as stipulated in their contracts. Said Buchwald, "I think this is good for writers and bad for the guys who write the contracts." Paramount announced it will appeal.

□ □ □

PBS's latest documentary on the Palestinian/Israeli conflict, *A Search for Solid Ground: The Intifada through Israeli Eyes*, aired January 16 without either the vituperate criticism or elaborate packaging that accompanied last year's ***Days of Rage: The Young Palestinians*** ["Promises, Promises," July 1989]. This raised some eyebrows, since *A Search for Solid Ground* was open to charges similar to those levelled against *Days of Rage*: bias (no Palestinians were interviewed) and financial impropriety. Financing for *A Search for Solid Ground* was obtained with the help of the Israeli consul general in New York, Uriel Savir, who put the producers in touch with businessmen involved in Jewish causes. *Days of Rage* was attacked because of the financial backing of the Arab-American Cultural Foundation, on whose board the program's producer sits.

□ □ □

A newly established **Andy Warhol Museum** is scheduled to open in 1992, containing the artist's films, videotapes, prints, drawings, and archival materials ["Beauty, Flesh, and the Empire of Absence: Resighting Warhol," December 1988]. The museum is the result of an agreement between the Dia Art Foundation, the Andy Warhol Foundation for the Visual Arts, and the Carnegie Institute, which will maintain the museum, with Mark Francis acting as director.

□ □ □

The four percent **New York City sales tax** on the rental and sales of production and postproduction equipment has been eliminated as of December 1, 1989. Previously, the amount of tax paid could be recovered by filing for a tax credit, but this required extensive accounting. The elimination of the tax results is an immediate out-of-pocket savings for producers and postproduction facilities doing business in New York City.

□ □ □

On November 21 President Bush signed the FY 1990 Labor, Health, and Human Services appropriations bill containing the **Corporation for Public Broadcasting's FY 1992 appropriation** of $251.03-million for general operations and $76.25-million for satellite replacement.

□ □ □

After six years at Sundance Institute, most recently as program director of the US Film Festival, **Tony Safford** has been named vice president of acquisitions and coproductions at New Line Cinema. **Joy Silverman**, executive director of Los Angeles Contemporary Exhibitions (LACE) since 1983, has resigned effective March. She plans to move to New York City and commit her time to working on freedom of expression issues. The new director of CPB's Television Program Fund is **Donald Marbury**, previously the associate director of Cultural and Children's Programs. He will be responsibile for managing funds for major series like *Frontline*, Open Solicitations, the Public Television Program Challenge Fund, and the minority programming initiative. **Susan Ivers** has been named coordinator of media arts and interdisciplinary programs at the Ohio Arts Council.

FOX AMERICA TELEVISION

Ikegami HL 95 * Ikegami 79 EAL * Sony BVP 5 * Sony BVP 7 * Sony BVW 35 * BVW 25 * BVV 5 * BVU 150 * Full production packages in PAL and NTSC * Full grip/lighting/audio * Crews * Transportation

PAL

Editing: Sony BVU 800 * Sony BVU 950 * Sony BVW 75 * Panasonic AG 7500 * Panasonic AG 6500 * Sony BVU 5800 * Sony BVU 5850 * Facilities available with or without editor * Hourly - daily - weekly rates

FOX TELEVISION OF AMERICA
333 West 52nd Street New York, NY 10019
Tel (212) 246-4300 Fax (212) 265-0155 Telex 961016 FOXNYK

SVHS & SVHS Interformat Production

(SVHS to ¾ SP, Betacam & VHS)

Editing: A/B Roll • Cuts • Digital Effects • Chyron CG • Dub TBC w/Color Correction • Time Code • Quality Audio Mixing • Computer Graphics

Production Packages: Panasonic 200CLE Cameras • AG 7400 Decks • SVHS Camcorders • Lights, Mics & Crew

Walking Wolf Productions, Inc.
212-431-8748

BETACAM

A-B Roll editing

WINDOW DUBS
DUPLICATIONS

Starfish PRODUCTIONS

(212) 463 7881

INSPIRED PURPOSE AND EXHIBITION PRACTICES

A Review of the Show the Right Thing Conference

VALERIE SOE

My mom sells insurance—life insurance, mostly. She's been doing it for a long time now, so she's gotten pretty good at it. Because of her notable numbers in packaging attractive retirement investments and providing for widows and orphans, her company sends her to big sales conferences every year at resorts around the country, where she and like-minded individuals in the life insurance business get together for a few days of caucuses, seminars, and panels.

One aspect of these conferences that I find fascinating is the practice of bringing in inspirational speakers to address the plenary. The speakers needn't have any tie to selling insurance; apparently the most important criteria is the individual's ability to rouse and stimulate the gathered insurance agents with heroic tales of success against great odds. Two particularly moving speakers of past conferences have been a girl who sold a record number of cookies for her Girl Scout troop—something like 20,000 boxes in one selling season—and a young paraplegic man who paints watercolors with a brush held between his teeth. My mother has recounted to me how grown men are often brought to tears and women sob at the tales of adversity overcome. After it's over, everyone feels really warm and united with one another and leaves the conference inspired to go forth and sell more and better insurance. It sounds like quite an event.

I was reminded of this scenario at the Show the Right Thing conference held last September in New York City. Organized by the Film News Now Foundation (FNN), funded by the New York State Council on the Arts (NYSCA) and the Rockefeller Foundation, among others, Show the Right Thing offered an ambitious program of panels, caucuses, and screenings revolving around the theme of Third World film and video exhibition. Participants ran the gamut from independent producers from Minnesota, media activists from New York, and administrators from the National Endowment for the Arts (NEA), while topics of discussion included finding and keeping an audience, redefining a Third World aesthetic, and mainstream vs. marginal venues, among others. Yet despite its broad scope and lofty goals, the conference was fairly cohesive and coherent and, curiously enough, more than a little inspiring. Participants, among whom were some of the most calloused veterans of the independent producer and nonprofit jungles, seemed somehow heartened by the goings-on. It was as if we, the Third World film and video community, had put on our own latter-day revival meeting and, like the hardy insurance agents, had come away fortified against the daily battles we encounter in our field.



The Corporation for Public Broadcasting's Jennifer Lawson (left) talks to independent producers Loni Ding, Austin Allen, and other conferees about CPB's plans for the $3-million Congress recently allocated for minority programming.

Courtesy Film News Now Foundation

The disparate interests that influenced the planning of the conference (FNN, Rockefeller, and NYSCA) led to an intriguing and not altogether comfortable balance between money-grubbing survival techniques, artsy aestheticism, and cold-hearted intellectual theorizing. Despite the diversity, however, which at times resulted in heated exchanges, team spirit prevailed and the conference became a fascinating reflection of the current state of independent multicultural film and video production and programming.

The incisive comments found in the two plenary sessions added that extra oomph of intellectualism that so many of us need to justify our movie-making compulsion.

The obligatory icebreaker the first evening was held at Warner Communications' midtown headquarters, where conferees got a first glimpse at the conference's executive committee while schmoozing and nibbling on hors d'oeuvres. Funders rubbed elbows with their constituency, artists met their distributors, and for many it was their first chance to match faces with voices heard on the telephone or bylines read in our favorite publications. The reception was also one in a series of opportunities to exchange business cards and catch up on each other's careers while absorbing the hospitality of the host organizations.

The conference began in earnest on Friday morning with keynote speaker Toni Cade Bambara, setting the tone for the weekend with her low-key, astute speech outlining the need for film and video production by people of color. "So we picked up the camera," she wryly observed, referring to the response of Third World media producers to the myopia of the "four white guys" on the network TV news. Her remarks, delivered with a keen ear for the vernacular, described the role of media in affecting social change and managed to be at once incisive and uplifting, striking the right chord of cautious optimism to a crowd of cagey media arts workers.

The schedule, chock full of activities running from 9:30 a.m. until 7:00 p.m. both Friday and Saturday, plus optional parties planned for the two evenings, offered more than enough to keep conferees hopping. Many panels had similar-sounding, utilitarian titles, such as "Who Is the Audience?," "Building an Audience," and "Challenging the Audience," and it took close scrutiny and a working knowledge of the various panelists to efficiently and effectively budget one's time.

Add to that the extra enticement of a complete and separate selection of almost 100 films and videos available for screening running concurrent with panels, along with the lure of New York City in autumn, and the conference became something of an embarrassment of riches.

On top of all that, topics of discussion over the weekend were anything but lightweight, ranging from an analysis of the dire problems and obstacles surrounding the exhibition and distribution of films and videos by people of color (bigotry and institutional racism; ignorance in the mainstream; apathy in the community), possible concrete solutions to those problems (tapping unusual funding sources; hitting up traditional sources for more support; creating more access to exhibition), and more abstract, cerebral reasons why we all do what we do (exemplified in Bambara's speech and the plenary sessions). Again, the varying home bases of participants contributed to the manifold topics of conversation in meeting rooms and at lunchtime.

Because of the amalgamation of disparate participants, one had the sneaking suspicion that the panels might have been devised for maximum confrontation, with a one-from-column A, one-from-column B system of selection mingling representatives from mainstream institutions (e.g., New York Film Society director Richard Peña, KCET director of broadcasting Jackie Kain, Pacific Film Archives director Edith Kramer), major funders (Marsha Bonner from the Aaron Diamond Foundation, Jennifer Lawson from the Corporation for Public Broadcasting, Rockefeller Foundation senior program advisor Janet Sternburg), and artists and administrators from community-based organizations (videomaker Richard Fung, Atlanta Third World Film Festival's Cheryl Chisholm, Lillian Jimenez in her role as director of the Latino Film and Video Festival at El Museo del Barrio). In some cases this strategy aggravated the more excitable attendees' patience and sorely tried the rules of polite debate and constructive criticism. In at least two panels the question of "quality" caused waves of dissent among participants, split between PBS associates excusing work by Third World people and independent producers and distributors reacting to what they saw as condescension. During a panel on funding, Renee Tajima responded to Rocky Mountain Film Center director Virgil Grillo's claim that funders often were forced to lower their quality standards in order to consider work by Third World film- or videomakers. Tajima stated that *Who Killed Vincent Chin?*, the film she produced with Christine Choy, received the highest ratings of any work in PBS's *P.O.V.* series, noting that *Vincent Chin*, as well as many other films by people of color, were of the highest quality while still addressing concerns of specific constituencies. This clash underscored the ideological differences in evidence among the conferees. In this exchange, however, as well as at a few other points during the conference, the diversity of participants served a more practical purpose, defusing most extraneous conflicts by preventing polarization.

One of the prevailing undercurrents throughout the conference, reflecting the cold comfort most artists can expect in these times, was the proliferation of conversations centering around the most profitable method of acquiring corporate and public funding. Several times film and video was referred to as "product" and a goodly amount of huddling was done by a number of the Third World arts administrators present, planning strategies around the distribution of the increased CPB funding for "minority" production recently ordered by Congress. Fiscal responsibility and economic solvency are real concerns for the media arts these days, proven by the presence at the conference of such earnest financial machinations.

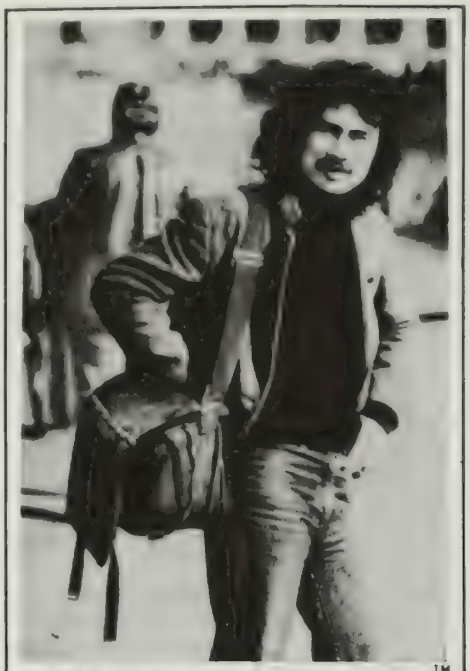
Vaguely entitled "Politics of Culture" and "Aesthetics of Media," two plenary sessions held at midday on Friday and Saturday sought to raise the level of discussion from commerce to more high-minded subjects. Friday's panel, "Politics of Culture," included critic Coco Fusco and playwright David Henry Hwang, as well as philosopher Cornel West and filmmaker Arthur Rogbodiyan (aka AJ Fielder). Their respective commentaries, tenuously related to the panel's ambiguous theme, were astute and thoughtful, providing an interesting display of the individual character of each panelist. Fusco's high energy presentation outlined her experience as a "POC" (person of color) struggling to resist ghettoization



Moderator Cheryl Chisholm and panelists Floyd Webb, Edith Kramer, and June Givanni (seated left to right) discuss the factors that go into organizing a thematically cohesive film/video program during the session "Conceptualizing Program Selections."

BETACAM-SP
&
3/4" SP
Packages
at Great Prices
Starfish
PRODUCTIONS
(212) 463 7881

PHENOMENAL FOOTAGE.™
It's just a phone call away. Stock footage from silent films, feature films, newsreels, documentaries, industrial films and more. Fully cleared for use in your productions.
Our computerized system insures fast access. Call or write for a free brochure and sample reel.
ARCHIVE FILMS
STOCK FOOTAGE LIBRARY
800-876-5115
Archive Films, Inc., Dept. IND,
530 W. 25TH ST. NY, NY 10001
FAX 212/645-2137



DANISH SOUPERBAG™
"An amazing amount of space!"
—NEW YORK TIMES
Six pockets, expandable sides, sturdy straps. Will organize your life. In Black, Brown, Grey, Bright Blue, Turquoise waterproof canvas. Made in Denmark. $75 plus $3 shipping.
THE CHOCOLATE SOUP
Dept N 946 Madison Ave New York 10021

16 m/m B&W REVERSAL
processing & workprints

16 m/m B&W NEGATIVE
processing & workprints

16 m/m VNF
processing & workprints

S/8 E160, 7244 & B&W
processing & workprints

State of the Art Film to Video Transfers

YALE LABORATORY, INC.
1509 N. Gordon Street
Hollywood, CA 90028
(213) 464-6181

"We take S/8 and 16 m/m Reversal Film Processing Very, Very Seriously"



Show the Right Thing conferees Beni Matias, Carlos de Jesus, and Zaira Tellado-Hernandez cut the rug at the closing night party at Films Charas.

by the dominant culture. Apologizing at the start for her cynicism, Fusco made several salient points regarding the problematic position of working from a Third World perspective without sinking into marginalization. Hwang related a much more low-key and informal account of his experience, describing his experiences as an Asian American artist not particularly dedicated to telling the essential Asian American story. Hwang recounted his realization that speaking sincerely and passionately about nonculturally specific issues was more effective than half-heartedly trying to speak universally on concerns of race and culture.

The refined and cerebral West, chair of Afro-American Studies at Princeton, discussed a strategy for approaching the formation of what he termed "a substantitive subculture" in conjunction with analyzing the structure of the culture, moving beyond established beliefs about that culture and taking from postmodern theory whatever applicable lessons could be found to create a radical approach to cultural aesthetics. In contrast, Rogbodiyan gave a funky fresh speech, complete with sound effects, that traced some of the sources of an African American aesthetic, counting among them the trauma of the Middle Passage, polyrhythmic pleasure, and dubwise reggae stylings.

Saturday's plenary was even more mind-expanding, with panelists relating their personal takes on the topic of "Aesthetics of Media," the ostensible subject at hand. Native American filmmaker George Burdeau rendered a straightforward telling of his efforts to seek his own ethnic perspective both inside and outside the mainstream. Film historian and critic Clyde Taylor argued contrapuntally that the very need for defining an aesthetics impedes the growth and expansion of the medium, reiterating Bambara's observation that "their aesthetic is our anesthetic." The appeal and genius of an artist such as Louis Armstrong, he suggested, was not a result of a Black aesthetic but what he termed "hoodoo—things we don't want to remember."

Writer and teacher Bell Hooks examined unconventional sources of the development of her aesthetic, discussing the "shadows" of beauty in her grandmother's home and the impact therein on her perceptions and system of values, while in her presentation, Latina artist and critic Amalia Mesa-Bains noted the complications of biculturalism, including what she termed "a lack of linguistic loyalty" that leads to distancing from culture. The incisive comments found in the two plenary sessions added that extra oomph of intellectualism that so many of us need to justify our movie-making compulsion.

More nebulous, yet equally significant to the mood of the conference, was the unusual sensation I felt of being a full participant in the goings-on, instead of a token observer or one brought in to fill a quota. Although conference organizers guaranteed the presence of representatives from mainstream institutions, the majority of conferees were people of color and this demographic reversal definitely swung the perspective of the collective consciousness around.

For once the need for individual ethnic groups to huddle in caucuses or during breaks felt superfluous. There was an ease among the people of color in attendance that sprang from a sense of belonging not often found at media conferences, or in film and video, or in real life. This seemed somehow integral to the success of the conference, fortifying participants from all cultural backgrounds, as we felt that for once our voices were heard and our concerns valid.

Although, as executive committee member Linda Gibson noted, "We'll know in a year how successful the conference was," by the end of the two-and-a-half day conferring of minds folks were more optimistic than when they started. Some positively had a glow on. With luck and hard work the positive effects of the conference will carry over into everyday affairs, affecting the way things are perceived in this society. Perhaps the conference may go down as an extravagant pep rally, but it served the critical purpose of validating our efforts and encouraging the battle-weary. After that, feeling renewed and ready to retrench, we can, as Bambara stated at the outset, continue to "empower the eye."

Valerie Soe is a video artist and critic living in San Francisco. Her work includes All Orientals Look the Same, *a short experimental videotape that has been screened throughout the United States and abroad and won numerous awards.*

GERMANY IN AUTUMN

The Mannheim International Film Week and the European Media Art Festival in Osnabrück

KAREN ROSENBERG

The Mannheim (West Germany) International Film Week, because of its strong ties with the Third World and Eastern Europe, can shake up your understanding of how the world is arranged. In 1989, from October 2 to 7, young filmmakers who emigrated from Czechoslovakia after 1968 chatted and joked with people still working in the Prague. West German students of documentary film recommended an East German documentary by Volker Koepp called *Maerkische Ziegel* (*Brandenburg Bricks*), a prize-winner which I unfortunately missed. Viewers struck by the complex visual symbols of *Nar-o-ney* asked its director, Saied Ebrahimifar, how such a film could be made in Iran in the 1980s. He responded that poetry has existed in his country for thousands of years and continues to live. These interchanges were as important to me as the films themselves.

And then there were the organized post-screenings discussions that began at midnight and might last till 4:00 a.m. There you can discover the popular West German indoor sport: polemicizing. I gather it is socially acceptable at Mannheim to tell a filmmaker that his film stinks (my gentle translation; many discussions were conducted only in German) and to argue that point back and forth with his defenders at a rather high volume. When the moderators didn't try to quell conflicts by offering a hasty compromise or by cutting the combatants off, I knew I was in a foreign country.

Whether the attack-and-defend mode is the best way to communicate strongly held ideas about politics and art is another question. I'd rather have heard a more respectful and sympathetic tone—the kind that lets you admit, at least to yourself, that you might have been wrong about something without having to conclude that you are therefore a complete idiot. But I was grateful, at least, for the seriousness with which film is treated at Mannheim, and for the lack of glitz. I met plenty of film programmers, critics, students, and directors there, but nary a star.

In part that's because this festival is hospitable to first films, short films, and documentaries, which generally rank low on the glamor scale. It also schedules works by directors who haven't made a name outside of their homeland. Many of the works were noteworthy, less for their style than for their timely themes. For example, *Horká kase* (*A Hot Problem*), a Czech fiction feature by Raderan Urban, is a sympathetic look at alienated youth in an ugly high-rise commuter town. The blame for gang rapes and other violent crimes by teenagers is laid at the door of adults, including school administrators, who fail to respond with understanding to the kids around them. There's no happy ending to gloss over the problem, and the film's heavy metal music is toned down a bit only to make Josef Novotny's poignant lyrics more accessible to older viewers raised on Elvis. By pointing out that Czech television is censored and boring, the film reveals that Czech movie directors have had somewhat more freedom in recent years.

The Mannheim prize-winners, however, tended to be more artistically experimental in nature. One feature-length prize-winner, *Die Toten Fische* (*The Mortal Fortune*), the first film of Austrian Michael Synek, combines surrealism and Kafka: like the Soviet Georgian director Aleksandr Rekhviashvili (a previous Mannheim prize-winner), Synek uses beautiful black and white photography to build an absurd, cruel, and imprisoning world. *Twilight City*, by Reece Auguiste of the Black Audio Film Collective, which won a number of awards, mixes fictional, documentary, and dance elements to present London as seen by its inhabitants of color. I found the interviews the most compelling part of this 52-minute film: articulate men and women describe how they move in parts of the city where they feel uncomfortable or unwanted and how real estate development in Thatcher's England is recreating Dickens' London. It's rare to read someone else's psychological map of a place, to experience space from another cultural perspective, and this film achieves that goal.

Although much smaller than Berlin, the Mannheim festival is growing. It received 25 percent more entries and hosted 30 percent more journalists from all over the globe in 1989 than in the preceding year. And the nearly 29,000 visitors strained the capacity of the multiplex cinema in which most screenings were held. You had to arrive in the theater early to be assured of a seat, and people often had to stand, two deep, in the aisles. (The festival is considering finding another location in Mannheim.) Fortunately, this growth coincides with increased government support. I wish I could say that our states were competing on the German model for who would be known as "the film state."

Strange as it may sound, there may be too many film festivals in West Germany. There doesn't



At the Mannheim International Film Week one can see poetic documentaries from the German Democratic Republic, such as Eduard Schreiber's *Traces* (*Spuren*), about a German Jew who managed to escape the Holocaust and now lives in West Berlin.

Photo: Regine Kühn

I was grateful, at least, for the seriousness with which film is treated at Mannheim—and for the lack of glitz. I met plenty of film programmers, critics, students, and directors there, but nary a star.

seem to be enough good short films and videos to warrant an annual European Media Art Festival in the town of Osnabrück, for example. Programmers who came from various European countries grumbled to each other about the overall quality of the entries, and the jury awarded no film or video a prize this year. The focus of the festival is the year's production from West Germany's experimental media artists, but many of them seem to be churning out a short film or tape per year and not allowing themselves the time or freedom to develop new ideas. Since it began in 1981, the Osnabrück festival has grown in length and scope, but have the artists grown with it?

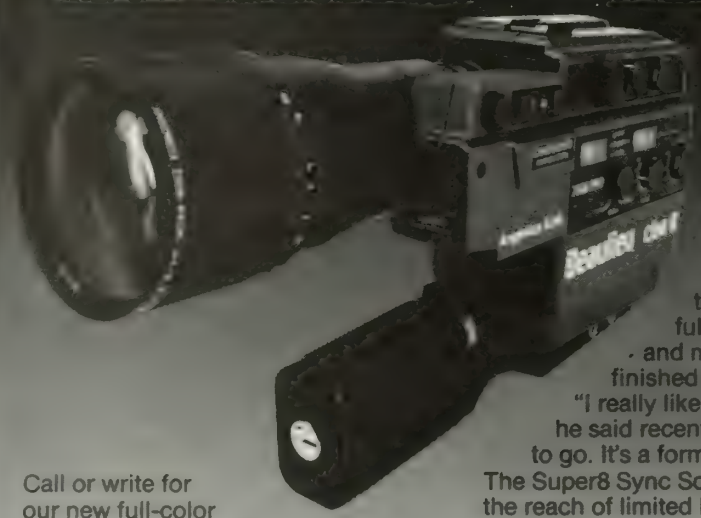
Some variety was provided by guest programs from the U.S. (organized by Juergen Bruening of Hallwalls and Steve Gallagher of the New York Foundation for the Arts), Poland, and Switzerland. I was especially pleased at the opportunity to see an edition of *Infermental*, the video magazine that is always curated by a collective in a different country. For the latest edition, curated in Vienna, 45 short works from 15 countries were chosen (many transferred from film), yielding five hours of tape. The Osnabrück festival could pare itself down, if not to five hours, then to less than its present three plus days (from the evening of September 7 through the afternoon of September 10) through more judicious curating. Such value judgments were made by the audience—and quite obviously; attendance was not good at many screenings.

One problem with the programming was that similar films were screened together—a group of flicker films fatigues the eyes as much as constant emotionalism wears on the nerves. Why schedule Dore O.'s *Blindman's Ball*, with its often-evocative sensuousness, together with lesser works which aspire to the same dreamy lyricism? Neither gains by the juxtaposition. When curators espy trends, perhaps they should write about them in the catalogue instead.

One hallmark of postmodern film is its deconstruction of found footage. And this was evidently the organizing principle behind another cluster of films at Osnabrück. Here I had my best moments in the dark. In *Danke Schoen* (*C'mon Babe*), by Sharon Sandusky, an American who studied with Peter Kubelka in Frankfurt, an educational film about lemmings is manipulated until it says something about human history and our possible future. You slowly realize that the reassuring narrator had not grasped the import of lines like, "There remains a small handful that did not make this fatal journey, and in time new generations will take the place of those that have been lost." I saw this film twice and liked it even better the second time. Martin Arnold's *Pièce touchée* uses optical printing techniques to bring out the hesitation and discomfort in a Hollywood B-movie couple heading towards a kiss. But this one good idea didn't need the 15 minutes the Austrian filmmaker gave it. In both works, estrangement is created through repetition, but Sandusky's soundtrack and archival footage are more varied. Even a short film may not be short enough—media artists need not show an audience *everything* they know or can do, after all.

Karen Rosenberg is a writer whose work has appeared in Sight and Sound, *the* Boston Globe, International Documentary, In These Times, *and elsewhere.*

How Serious Can You Get In Super 8?



Ask Mark Pirro!

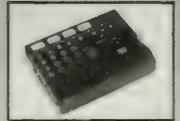
"Very serious, believe me!" he says. "My first feature was shot and edited in Super 8. It has been very successful in the video market and it really started me on my filmmaking career."

According to Mark the training he got using his Super8 equipment prepared him for the opportunity to advance rapidly in a business that only talks to experienced professionals. He had the right stuff when the time came. He's now a working writer/director with a full-length feature in 35mm, (DEATHROW GAMESHOW) - and more on the way. But . . . you guessed it . . . he's just finished another Super 8 feature, CURSE OF THE QUEERWOLF.
"I really like the flexibility, economy and convenience of Super 8," he said recently. "On a limited budget, to get a film gloss, it's the way to go. It's a format that makes a lot of sense."
The Super8 Sync Sound System is a complete production facility well within the reach of limited budgets. It includes the Beaulieu 7008 Pro with the famous Angenieux lens; Mag IV Fullcoat recorder; Tascam Porta One Ministudio for sound mixing and voice-overs; Super8 Sync Sound 2 Gang Editing bench specially designed for Super8; plus a full selection of essential equipment and valuable accessories.

Call or write for our new full-color brochure and discover for yourself the excitement of Super 8 filmmaking.


Mag IV Fullcoat Recorder


Super8 2 Gang Editing Bench


Porta One Ministudio


Additional Production Equipment

Super8™ SYNC SOUND SYSTEM

Super8 Sound:
95 Harvey Street,
Cambridge, MA 02140
(617) 876-5876
2805 W. Magnolia,
Burbank, CA 91505
(818) 848-5522

LEGAL BRIEF

NO WAY OUT

The IRS Holds Firm on Accounting Requirements for Film/Videomakers

MARTHA GEVER

If the IRS imposes a *mandatory* change in accounting methods—that is, an auditor determines that the taxpayer has been using an incorrect method to calculate deductions—they consider this a serious infringement of their revenue procedures and will impose fraud and negligence penalties.

[Author's note: This article is presented only for the purposes of educating independent film- and videomakers and is not to be taken as financial or legal advice. Previous articles in The Independent *have covered some of the material dealt with here, and readers may want to refer to them: "Breaking the Code: The Impact of the New Tax Laws," in the March 1988 issue, and "Tax Alert: New IRS Rules Mandate Amended 1987 Returns," in November 1988.]*

Last year at tax time, friends in Buffalo and Boston called to find out if there was any truth in the rumors that they needn't worry about the Uniform Capitalization provisions in the U.S. tax code enacted in 1986—which entail elaborate accounting measures and mean lower deductions for most independent film/videomakers. Alas, the answer was and still is no. In fact, those who have not yet complied with the Unicap rules, as the Internal Revenue Service dubs them, may find themselves in a risky position, vulnerable to fines and other penalties.

Those who have been following the developments concerning the application of Unicap rules—otherwise known as section 263A of the tax code—will recall that organizations representing artists from a variety of disciplines, including the Association of Independent Video and Filmmakers, attempted to obtain exemptions for freelancers [see "Artists Act to Reform Tax Reform Act," March 1988, and "Tax Incentives: Congress to Consider Exemptions for Freelance Artists," July 1988]. This coalition achieved a partial victory in 1988, securing exemptions for freelance writers and artists but *not* for film/videomakers. Congress spelled out this exception in explicit language, thereby leaving no ambiguity concerning its intention to hold film/videomakers to the requirements of 263A. Prior to passage of this amendment, however, some relief from the burden of compliance with 263A was granted by the IRS in the form of its Notice 88-62, also known as the Safe Harbor election. With the deadline for filing 1989 tax returns around the corner, film/videomakers should consider their options—Unicap or Safe Harbor—and be aware of several IRS regulations that govern compliance with either method.

According to Ellen McElroy, an attorney at the IRS, under 263A "intangible property becomes tangible property." In other words, intellectual and creative works, previously regarded as intangible, as of the 1987 tax year were considered as property akin to manufactured goods. The code lists such recategorized property, including films and videotapes. As a result of this redefinition, the creators of intellectual property became subject to the tax laws governing manufacturers.

Under previous tax laws, film/videomakers, as well as other artists, were allowed to deduct business overhead expenses incurred during a particular year from income earned that year. The Unicap provisions in the tax code now require that expenses related to artistic production must be assigned to specific projects and can be deducted only from income derived from those projects. The only exceptions are expenses related to advertising, marketing, and distribution. Office or studio rent, telephone costs, and similar expenses entailed with work on an uncompleted film, for instance, can only be deducted when that film is "sold," i.e., produces income. And all such expenses must be assigned to discrete projects.

Section 263A also affects the bookkeeping procedures used by film/videomakers by requiring implementation of an accrual method of accounting, as opposed to a cash system. Using an accrual system, the taxpayer must report expenses and income when billed, not when paid or received. One advantage of accrual accounting is that it allows for uncollectible debts. The disadvantage is that most independent film/videomakers did not employ this method in the past, and the IRS requires consent from its Commissioner before the change can be made.

A further requirement imposed by the Unicap rules concerns inventory—the stock of a film/videomaker's completed productions still generating income as well as projects underway. When the law went into effect, the IRS required a revaluation of inventory, adding the indirect costs to the direct costs of works that are still being deducted. The agency allowed that adjustments could be spread over four years if the revaluation occurred in the context of filing under 263A. However, if such a revaluation was not voluntarily undertaken or done only following a request for a change in accounting methods, the entire adjustment must be made in one year.

The Safe Harbor option is an election made under 263A which allows independent film/videomakers to adopt a somewhat simplified accounting methods for capitalizing costs. The IRS's Notice 88-62, issued in May 1988, allows freelance artists to "aggregate and capitalize" their business

STAFFIFACTION

a staff dedicated to providing satisfaction.

CHROMAVISION

a full service video facility that's committed to staffifaction.

119 W. 22nd St. NY, NY 10011 (212) 463·8997. Ask for DORIS.

DO YOU WANT TO

MAKE FILMS

OR

SIT IN A CLASSROOM ?

If you want to make films, our intensive, interdisciplinary 8-week summer program is for you. A special program in the radical art of film making considered and practiced as an avant-garde experimental enterprise. The poetics of film, the energy of narrative, the "art of vision"– these are the aesthetic considerations of this great modern art form.

BE AN INDEPENDENT FILMMAKER

Summer 1990
June 25 - August 17

Milton Avery Graduate School of the Arts
at

BARD
COLLEGE
Box IN
Annandale-on-Hudson, NY 12504
(914) 758-6822 x-483

CODE 16

16 MM EDGE NUMBERING

★ Codes Every 16 Frames

★ Prints on ***All*** 16 MM Stock Including ***Polyester***

★ ***Clearest,*** Easiest to Read Numerals Anywhere

Lowest Prices Anywhere

1,000 ft $10.00
Polyester Track
1,000 ft $12.00

Let CODE 16 Sync up your dailies — low rates call for information

496-1118

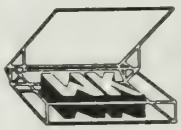
Same day service—
Weekends & rush hours possible

21 W. 86th St.
Monday - Friday 10 - 5

For a Master Quality Presentation

WK STUDIO 212/473-1203

Real Time Hi-Speed From any Format
Cassette Lengths to Any Order
Highest Quality Guaranteed



WK Studio
611 Broadway at Houston NYC, NY 10012

expenses—indirect as well as direct costs—for a given year, then deduct 50 percent of the total from income earned in that year and 25 percent in each of the next two years. The IRS requires that the Safe Harbor election be declared by typing or writing legibly "Safe Harbor Election per IR Bulletin 88-62" at the top of the Schedule C form. Likewise, those who decide to adhere to the Unicap rules must write "Original Capitalization per IRC 263A" at the top of that form.

The dilemma facing many film/videomakers is that they may want or need to change the accounting method used in filing their 1989 return. This presents a Catch 22, in so far as no *voluntary* change can be made without permission from the IRS Commissioner and a change in accounting method must be granted within 120 days of the beginning of the tax year to which it applies; last year the IRS extended the deadline to October 16. If no change was requested and approved in 1989 and Safe Harbor not elected in 1988, this method cannot be applied to the 1989 return. By default, anyone in this situation must conform to the Unicap rules. However, a change to Safe Harbor may be a desirable option for 1990, and the change must be approved before April 30 of this year. Application is made by filing Form 3115, entitled "Change in Accounting Method," which is available at local IRS offices. A $200 fee is charged for such changes. Film/videomakers filing a Schedule C for the first time occupy a more advantageous position. In this case, the Safe Harbor method may be elected when preparing the 1989 return, although consultation with an accountant who is familiar with the requirements of 263A is strongly recommended.

McElroy says that *all* film/videomakers must comply with 263A. If these procedures seem complicated and expensive, consider the alternatives. If the IRS imposes a *mandatory* change in accounting methods—that is, an auditor determines that the taxpayer has been using an incorrect method to calculate deductions—they consider this a serious infringement of their revenue procedures and will impose fraud and negligence penalties. In addition, compliance with 263A will be enforced retroactively, possibly necessitating changes from cash to accrual accounting systems and a revaluation of inventory for 1987, '88, and '89—which would easily result in a much bigger tax bill. Contemplating this scenario, accountant Susan Lee counsels, "If you take all your expenses now, when you're not entitled to under 263A, you may get more money up front. If you get caught doing what's not correct, however, you may spend many years paying your debt."

Last year, many independent film- and videomakers appeared to believe that the choice between compliance with the arcane and onerous Unicap rules or future fines and penalities was an unduly conservative interpretation of IRS rules. If anything, however, the IRS's position is now unambiguous, and no amount of wishful thinking will make it go away.

WHAT THE MANUAL DIDN'T TELL YOU

Dissolves, Wipes, and Keys

RICK FEIST

This article is fourth in a series, written by staff members of the Standby Program, a nonprofit video access and education program dedicated to providing artists and independent producers with sophisticated video services they can afford. Standby's technicians are artists themselves and therefore offer vital understanding and sympathetic collaboration. Since 1983, works made possible by Standby have been broadcast on the Public Broadcasting Service, as well as European and Japanese television, and have been exhibited in museums and galleries worldwide. The information presented here and in future articles should help you make appropriate technical decisions to suit your aesthetic and budgetary needs.

The first three chapters of this editing guide reviewed video recording formats, time code, and off-line editing. This article examines the uses of switchers and the special effects they make possible in postproduction.

ELECTRONIC RECORDING TECHNOLOGIES WERE originally developed for the direct reproduction of image and sound. In time, added capabilities for manipulating and controlling the recording process influenced the design of video works. Eventually, it became possible to generate the sound and image material itself by means of the electronic tools of the recording system.

Consider the evolution of processes used to record musical sound. At first, a live performance was simply recorded. Then, the means to edit and overdub in order to correct mistakes became available. The advent of multitrack recorders and mixing consoles led to studio production, track by track, instrument by instrument. Now, with the synthesizer, the sounds of the performance can originate in the recording machinery.

Similarly, microprocessors and digital storage allowed the emergence of a plastic and graphic form of video montage, with the simultaneous layering of multiple images. The era of the flying box was upon us. Twenty-five years earlier video could not be edited. Now postproduction and computer graphics can produce countless image and sound manipulations, which wait in ambush for the unsuspecting producer.

The potentials all converge in one instrument. In England it is called a picture mixer. In the U.S. it used to be called the special effects generator, or SEG for short. Now, it's usually called the **switcher**. The switcher is the mixing console of video, allowing different video images to be combined with each other. A larger switcher, such as the Grass Valley 300, accepts as many as 24 different signals, with images selectable from VTRs, character generators, digital effects devices, video black, and color bars.

The traditional role of the switcher was to make transitions between images. Increasingly switchers are used to layer (mix) a number of different video sources into a new composite image. Yet there are only three specific ways that switchers combine imagery.

In a **dissolve**, the first image disappears as the second image appears. Unlike film, where the rate of transition is fixed at certain increments (12, 24, 48, 96 frames, etc.), the video dissolve can be timed at any rate from one to 999 frames—and longer if necessary. Dissolves can be done by hand simply by moving a lever. A dissolve that completes a transition to the next image is sometimes called a **cross-dissolve**, to distinguish it from a **partial dissolve**, which leaves two images mixed. A **fade** is a dissolve to or from black. A nonadditive mix (NAM) is a dissolve that emphasizes the brighter parts of each of the images during the transition.

Wipe patterns are like cookie cutters, geometric shapes with one image inside, another outside. As the form grows larger or crosses the screen, a transition is made from the image outside the wipe pattern to the image inside the pattern. The basic geometric shapes can be modified by modulation or rotation. Modulating a wipe causes its edges to be bent by a sine or square wave, curving a straight line. Rotating a wipe pattern allows it to assume any diagonal position; e.g., a rotated rectangle becomes a diamond shape. Wipes can be bordered with a color or made soft so that the edges of the two images blend at the boundaries of the wipe.

A KEY FUNCTIONS LIKE A STENCIL. One image—the foreground—is selectively superimposed over another—the background. The shape of the key is determined by either the color or brightness level of the keying signal, cutting a pattern in the background through which the foreground appears.

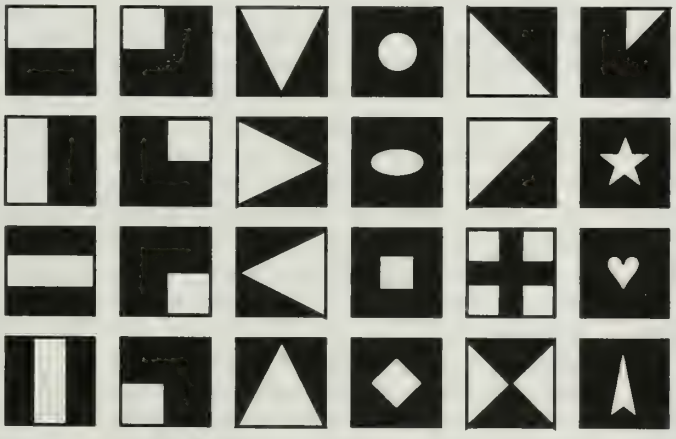
A key triggered by color is a **chroma key**. Since the color most used for such keying is blue, the process is also called "blue screen." Chroma key demands a lot of lighting, flat and backlit, to fill in stray blue reflections that will otherwise let the background bleed through.

Although chroma keys are proverbial, such keys are not too common in postproduction. The reason for this is that the color signal recorded on videotape has a very limited bandwidth, i.e. poor resolution. When a chroma key is made using a taped image, it is prone to produce jagged edges. This is even true of broadcast formats such as one-inch and Betacam. Three-quarter-inch and home formats are worse. For this reason, chroma keys are generally done live, using a camera's RGB output directly.

Luminance keys are triggered by the bright, or dark, parts of a video signal. Wherever the key signal is bright, the foreground image appears. Wherever the key signal is dark, the background appears. Since the luminance (black and white) component of the video signal has a greater bandwidth than the color component, luminance keys are sharper, and their edges are more distinct than those produced by a chroma key.

There are several ways to accomplish a luminance key. There is the so-called **self-key** (see figure 2, diagram 1), where the key signal (the video

Figure 1



Call for Entries



4th Annual Producer's Marketplace

Sponsored by:
The National Educational Film & Video Festival

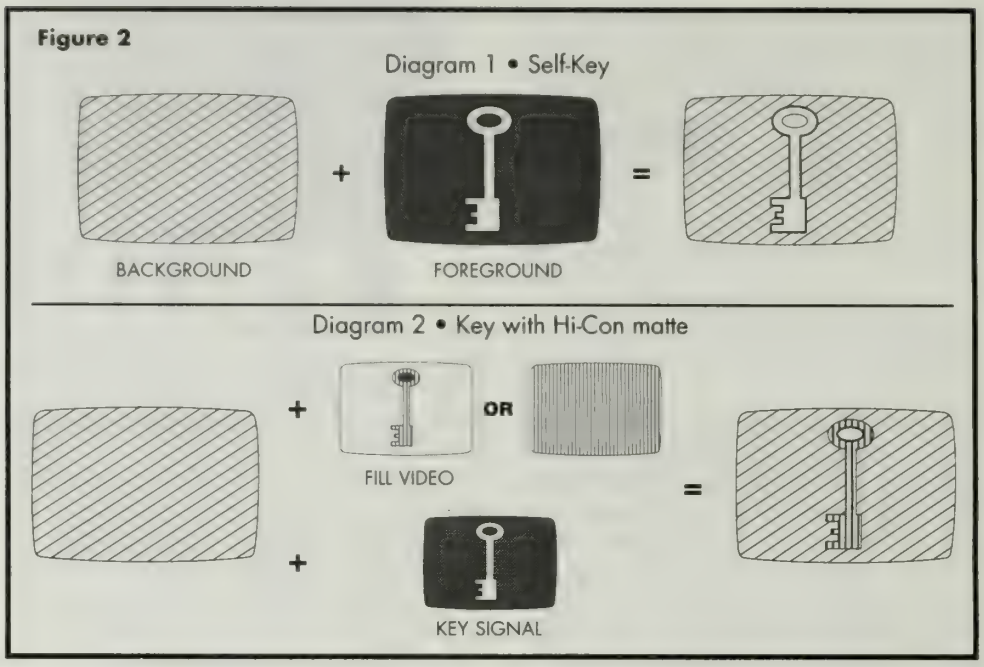
A premiere showcase of new independent documentary, educational and narrative films and videos. The Producer's Marketplace attracts a variety of distributors who specialize in marketing to domestic and foreign educational institutions, television and home video. The Marketplace has assisted hundreds of independent producers in finding distributors to represent their works.

Eligibility: Professional and student works, both non-fiction and narrative. Completed works and works in progress accepted. Some or all distribution rights must be owned by the producer as of April, 16, 1990

Deadline: April 16, 1990

Entry Forms:
Producer's Marketplace/NEFVF
314 East Tenth Street, Room 205
Oakland, CA 94606
(415) 465-6885

Figure 2



that cuts the hole—the stencil) is the same as the fill signal (the video that fills in where the hole is cut). Consider a landscape keyed over a background with a self-key. Wherever the sky is bright, the key succeeds. Wherever it is dark (e.g., where storm clouds appear), the background bleeds through.

The **clip** of a key determines where along the grey scale the key begins to cut through, from bright white to video black. The **gain** of a key is the sharpness of the cut, which can be softened to blend over a brightness range. However, even the sharpest (full gain) key requires a significant difference in brightness level. Shooting video against a "super black" background is not enough to allow separation by keying.

Cleaner keys use three separate signals: the background, the foreground (key-fill), and the key signal (hole cutter). The key signal is a white on black high-contrast image that creates the hole in which the foreground signal appears. Wipes are actually keys based upon a choice of geometric shapes that cut the hole for one image to be superimposed upon another.

Character generators and digital video effects (DVE) devices all generate a separate key signal, so that the key does not depend upon the foreground image brightness. A character generator's key signal will be the letters in white on black; the key-fill is the same characters, which may then be any color or mixture of colors, even black. A digital effects device generates a frame-shaped key signal that runs in parallel with its manipulation of the imagery. The infamous flying box runs in tandem with a black and white double, matching every change of size, position, and shape.

A MORE ELABORATE METHOD FOR KEYING MOVing images functions like a travelling matte used in film optical printing. A foreground source tape has movement or animation. On another tape the same movement with a white on black key signal, or **matte**, that travels parallel with the foreground source is recorded. The movement of the key signal will allow a continuous key of the movement of the foreground source. A studio chroma-key situation that must be combined ("married") in postproduction will utilize a device known as the Ultimatte, which will generate a black and white matte or hi-con (high-contrast) signal that is recorded on a second VTR. This hi-con signal allows the keying to be done by the crisper luminance key in postproduction.

A matte frame for a key signal can also be drawn on a paint box and output alongside the picture. For moving images, each single frame may have to be traced by hand to create a travelling matte. This expensive and time-consuming practice is known as **rotoscoping** and is used primarily for large-budget commercials.

Certain digital effects devices allow the creation of travelling mattes if the movement is created by the effects device. In the ADO effects device this is known as Digimatte. The device moves the object in figure 2, diagram 2 across the screen. If the key signal also feeds the device, it moves in parallel with the fill image.

Switchers used in postproduction facilities permit a number of dissolves, wipes, and/or keys to be made simultaneously. The priority (which image is on top) can be selected as needed. A title can be keyed over an image that dissolves into another. Both image and title may dissolve entirely to the new image or the image can dissolve to the new image while the title remains superimposed. An analogy is a river fed by numerous tributaries. Sources feeding the river upstream are overlaid by those originating downstream—until everything washes out to sea.

Rick Feist is an on-line editor and a member of the Standby Program.

© 1990 The Standby Program

TWENTY YEARS ON ICE

Michael Roemer Discusses *The Plot Against Harry*

ROB EDELMAN

There's power in positive thinking. Never say die. Don't give up the ship. If at first you don't succeed, try, try again.

All of the above are clichés, to be sure, but these messages are worth considering if you're an independent filmmaker struggling to find an audience.

Take Michael Roemer and *The Plot Against Harry*. Roemer, whose films include *Nothing But a Man*, *Cortile Cascino*, and *Dying*, made *Plot* over 20 years ago. For two decades it remained unseen, a forgotten credit on his filmography. It was only in 1989 that Roemer decided to complete the film's postproduction and submit it to the Toronto and New York Film Festivals.



Harry Plotnik (center right), a small-time Jewish numbers racketeer just out of prison, had what it takes to charm critics and audiences at the 1989 debut—20 years after production—of *The Plot Against Harry*, by Michael Roemer.

Courtesy New Yorker Films

The result: smash screenings at both, reviews that could not have been kinder, and a distribution deal with New Yorker Films—culminating in a January 1990 theatrical release.

The genesis of *The Plot Against Harry*, a character study of an aging, small-time Jewish racketeer, goes back to 1965. After the acclaim of *Nothing But a Man*, one of the first U.S. films to depict African Americans in a society that is separate from whites and tarnished by racism, Roemer was courted by several Hollywood studios. One of the films he was asked to direct was *Goodbye, Columbus*, set in the same milieu as *Plot*. However, he and his partner Robert Young were determined to remain in New York and maintain their independence.

Enter King Broadcasting, a Seattle-based conglomerate which had just established a screen division. Stimson Bullitt, "the man who ran the organization," Roemer recalls, "liked our work. Late one afternoon he wandered into our office. It was a rat hole, and we were embarrassed. But he was the kind of person who actually respected that we didn't have a fancy office. He kind of figured that all the money he'd give us would end up on the screen."

The Plot Against Harry was completely financed by King Broadcasting. "Their screen division has since disappeared," Roemer says, "as so many film enterprises do. Perhaps if we'd have released the film, this wouldn't have happened. But, fortunately, King Broadcasting is healthy and still in business."

Filming began in March 1968 at sites throughout the New York area and with the assistance of Mayor John Lindsay's newly established Office of Film and Television. After a lengthy editing process, Roemer explains, "About 70 people saw the film, and 69 didn't know what to make of it. You must remember this was 1969 and 1970, and it was the wrong time for this film. It's ambiguous, sort of uncommitted and unempathetic in its own peculiar way. It moved in a way that people couldn't follow. Today that doesn't seem to be a problem.

"But back then, I wasn't so sure that they were wrong. I'm a terrible salesperson. If someone says that I've made a good movie, I'll say that I've made a good movie. If someone says I've made a terrible one, I'll tend to agree. So I was willing to concede that I'd made the wrong movie."

Despite the support of King Broadcasting, *Plot* was still a low-budget, independently made feature. "It was an enormously difficult film to shoot because there are lots of locations, speaking parts, and extras," says Roemer. "It took me months just to assemble the cast. During the shooting, I didn't have an assistant director or a script girl. Bob (who photographed the film) had only one other person on the camera. We had three electricians, two people on sound, three in production. It was a skeleton crew."

When he was finished, Roemer admits that he "couldn't take the rough and tumble of getting the film distributed." With the assistance of former *New York Times* critic Bosley Crowther, a screening was arranged for Columbia Pictures executive Stan Schneider. But the film was rejected. "King Broadcasting didn't know what to do with it,"

Now available!

The AIVF Membership Directory

An indispensable guide to the independent media field, providing contact information on over 4000 AIVF individual and organizational members nationwide.

- Names, addresses, telephone numbers, personal/professional statements
- Regionally organized
- Skills indexed by region

Send check or money order or charge to your Mastercard/VISA by phone.

AIVF Publications
625 Broadway, 9th Floor
New York, NY 10012
(212) 473-3400

$9.95 (AIVF members)
$14.95 (non-members)
Ask for a complete list of AIVF Publications.



Harry accidentally crashes into the car of his ex-wife, thereby meeting the daughter he hadn't seen in 20 years and her family. Director Roemer had forgotten how funny he originally considered his film until watching it again after making a film-to-tape transfer for his kids' entertainment.

Courtesy New Yorker Films

Roemer explains, "so they decided to write it off. In fairness, though, I have to attribute most all of this to a failure of nerve on my part.

"I went into a heavy period after making this film. I'm sure it had to do with the tremendous sense of failure that came after the film. Failure is an extraordinary experience. It hurts, but it's not that bad for you."

For 20 years, *The Plot Against Harry* remained in mothballs. Early in 1989, Roemer had some extra money and, as he explains, "I decided to put the film on tape so my kids could see it. I didn't actually expect to release it. But I looked at it, and sort of liked what I saw. I said, 'Hey, this isn't as bad as I remember.'"

Still, Roemer thought the film could use some improvement. "I decided I'd tear apart what I thought was a terrible mix," he says. "Then, I made two 35mm prints, which I sent to the New York and Toronto festivals. I saw this as a long shot, you know. To my great surprise, both accepted it."

Roemer's central character is Harry Plotnik, a hustler with an unmistakable New York demeanor who has just completed a short prison stretch. Harry may be a master con artist, but he's in the twilight of his years, and his breed is rapidly becoming extinct. Harlem, for decades his turf, is a changed neighborhood. Whatever power or influence he once wielded there is now lost. Most tellingly, Harry is estranged from his wife and the daughters he's never known. Then one day, after a freak traffic mishap, he finds himself back in their lives.

Roemer is reluctant to discuss the dynamics of his film or his motivations for making it. "Most films are private affairs," he says. But he does concede that Harry "isn't even an anti-hero. He's no hero at all. Plus, the middle class[people] in the film are no better than he is."

This point of view manifests itself in Roemer's fascination with rituals and ceremonies, which are a key element of his scenario. Much of the action unfolds at weddings and bar mitzvahs, which are subtly juxtaposed with fashion shows, telethons, and dog obedience classes. Ultimately, Roemer's revelers are merely on parade, on display to impress each other. They can only express love or affection by opening up checkbooks. "The whole story revolves around cash," Roemer admits. "I don't talk about this directly, this relationship between people and cash. But it's very clearly there.

"I'm no radical," he adds. "I'm not critical of this relationship. I just think it's funny, and I wanted to show the humor that underlies [the characters'] behavior and value system."

The belated success of *Plot* should be no surprise to Roemer, because he's made a film that deserves the kudos it has earned and clearly has a place on the market. The Toronto Film Festival screening resulted in a rave notice in *Variety*, which dubbed the film "hilarious and poignant" and predicted that "with proper handling it could be an arthouse fave." The all-important New York critics also touted it. J. Hoberman wrote in the *Village Voice* that the film "exudes a distinctively wistful vulgarity. It's also very funny." Janet Maslin observed that it is "funny and sharply drawn.... Harry Plotnik has been kept under wraps for 20 years, but he is none the worse for wear." David Denby added that it is "consistently witty and enjoyable, a labor of love that should find its own loving audience."

"I think some [distributors] had an interest in the film after its showing in Toronto," Roemer modestly observed after its New York Film Festival play. Dan Talbot of New Yorker Films was one of those who did. He purchased the film's theatrical, nontheatrical, and video rights for the United States and Canada.

Some may call Roemer lucky, but his luck is of his own making. If *The Plot Against Harry* was indeed a failure, all attempts to hype and sell it would be for nought. But if Roemer had not attempted to get the film seen—even after all these years—there would have been no ovations at film festivals or distribution deals.

Rob Edelman is director of programming of the Home Film Festival and associate editor of Leonard Maltin's TV Movies and Video Guide.

BETACAM PACKAGE

Great Rate!

Incl. Cameraman, Lights
Tripod, Mics, Monitor

Transport. & Crew Avail.

Also

SONY 3/4'' OFF-LINE EDITING

SOLAR productions

(212) 925-1110



Video Duplication

READY NEXT DAY- Mon-Fri

3/4" U-matic & 1/2" VHS or Beta II Copies

FROM ONE MASTER	FROM 3/4", 1/2" VHS MASTER 20 MINUTES 3/4"	1/2"	30 MINUTES 3/4"	1/2"	Add $25.00 per ONE INCH Master 60 MINUTES 3/4"	1/2"	1/2" VHS/Beta II 90 MIN.	120 MIN.
One Copy	$4.00	$4.00	$6.00	$5.00	$9.00	$8.00	$11.00	$14.00
2-4 Copies	3.50	3.00	5.50	4.50	8.00	6.00	8.00	9.00
5-9 Copies	3.00	2.50	4.50	3.50	7.00	5.00	7.00	8.00
10-19 Copies	2.50	2.00	4.00	3.00	6.00	4.50	6.00	7.00
1-4 RUSH Dubs.	$8.00		$11.00		$17.00		$22.00	$28.00
TC Burn In	$10.00		$14.00		$26.00		Inquire for LABELING	
Window Dubs	5.00		7.00		13.00		& SHRINK WRAP	

PRICES ARE PER COPY- STOCK NOT INCLUDED. ASSEMBLY CHARGES ARE ADDITIONAL.

EQUIPMENT: 3/4" Sony, 1/2" Panasonic 2 ch. industrial recorders and Grass Valley & Videotek distributors. Time base correction, optional, with Microtime and Tektronix equipment. TITLING & EDITING FACILITIES AVAILABLE

3/4" & 1/2" EDITING Evenings & 24 Hour Access
With and Without an Editor Instructions Available
CHYRON TITLER AVAILABLE
ONE LIGHT FILM TO TAPE TRANSFERS
FILM STOCK, VIDEO TAPE, AUDIO TAPE, LEADER & SUPPLIES

RAFIK

(212)475-7884
814 BROADWAY
NEW YORK, NY 10003

BETACAM EDITING

$90/hr plus...

Production Packages Available

- *Ikegami Cameras*
- *3/4", BETA & 1" formats*
- *Award-winning Crew*

*At **29th STREET VIDEO,** we share your commitment to get the message across — with style, technical proficiency and within budget.*

Call David or Wanda

(for independent producers only)

29th STREET VIDEO, Inc.
(212) 594-7530

MONTAGE PICTURE PROCESSOR®

- Non-linear editor for film and television.
- Only electronic editor to win Academy Award for Technical Achievement.
- Used for feature films, episodic television, commercials, documentaries, and music videos.
- Now being offered in grants to qualified independents for non-profit projects.

Call/Write for applications and further info:

Montage Group, Ltd.
Grants
1 West 85th Street, Suite 3A, New York, NY 10024
(212) 362-0892

Hollywood Film Stills



Orchestra recording the soundtrack for *The Sea Hawk* (1940). The composer worked with the producer and orchestra to give a film the right mood.

All photos courtesy International Museum of Photography, George Eastman House

JAN-CHRISTOPHER HORAK

THE HISTORY OF HOLLYWOOD AS FORMULATED BY THE US MASS MEDIA HAS created its own mythology, a mythology of film stars and directors of genius, of movie moguls, cinematic masterpieces and monumental flops, of MGM lions and Disney ducks. Mass produced popular literature on the history of the U.S. film industry has often been nothing more than a public relations discourse, reproducing Hollywood's own story, calculated to market screen personalities, films, and television shows, invariably catering to the nostalgic desires of its audience, generating an endless array of easily consumable narratives which communicate "history" as another form of entertainment.[1] As early as the 1940s a critic of the film industry could write:

> The press happily publish studio handouts, movie gossip columns, reviews of the latest films and paid advertisements. A startling number of magazines are devoted to the lives and loves of the stars. News of the latest Hollywood coiffure is brought to the housewife over the airwaves.[2]

In this light, the recovery of film masterpieces today, preservation of studio artifacts, and mass market publishers' construction of Hollywood history are indivisibly linked to the creation of audience desire—to the commercial marketing strategies for the sale of entertainment services and goods to a consuming public of "classic Hollywood films" on videotape. Likewise, the archeology of U.S. film history, as practiced by publishers and film companies "preserving" national treasures and even some of our most important national museums, recovers Dorothy's shoes or Sam's piano from Rick's Café Americaine—and defines these artifacts—as relics of rarefied value, reproducing rather than analyzing Hollywood's own discourse.

While many academic film historians have attempted a more serious discussion of American film culture, they too have often limited themselves to a history of film aesthetics and a hagiography of film artists, defining film movements, actors, and directors as creative forces. They have grounded their critical practice in the standard methodologies of literary criticism and art history. This approach, while valuable when dealing with strong artistic personalities, overvalues the contributions of individual filmmakers while underestimating the power of the institutions of cinema, the processes by which film technology and economic structures interface to create social discourses on film.

Furthermore, the discursive practice of traditional film histories often reproduces the judgements of early texts which established the canon of film history. As Robert C. Allen has stated, in reference to Ramseye's "classic" history of silent film:

> Not only have Ramseye's facts been passed down (most unquestioningly) from historian to historian, but their inclusions and exclusions, emphases and interpretations have helped to set the discursive parameters for all American film historians who wrote after him.[3]

It has only been in the last 10 years that a new generation of academic film historians has torn away the mythologies of Hollywood's discourse to uncover the presuppositions and strategies governing the production, distribution, and exhibition of film in the United States. Tediously searching out primary resource material in the often dusty recesses of film archives, rather than relying on established canons of thought, these historians have begun to analyze and explicate U.S. film practice by drawing on film company documents, financial and production records, original film scripts, interoffice memos, film publicity materials, industry trade periodicals, legal files, distribution records, ethnic newspapers, audience analyses, and other paraphernalia. They have thus begun to deconstruct Hollywood's mythology, in order to formulate a history which relates the symbiotic relationships between film technologies and industrial relations, marketing and advertising, filmmakers' intentions and audience reception.

Historical Documents

Such a history begins to define not only the way in which our present media system has evolved, but also explains the degree to which ordinary lives in the United States are permeated by mass media-produced desires. Unfortunately in today's world of publish-as-fast-as-you-can graduate students, few are willing to spend the necessary time in film archives, relying instead on a legitimizing quote from Lacan or Derrida to back up their historical claims.

One of the central ironies of the US film industry is that film production is both highly organized and ritualistic. While dependent on the exact coordination of literally thousands of people and the amassing of vast financial resources, the economic success or failure of a film is believed to be a matter of secret formulas, of luck smiling, of timing, talent, and guts.

In its classical phase from the 1920s to the 1950s, Hollywood was a monolithic economic system, a multinational monopoly of corporations, whose structure of film production, distribution, and exhibition was based on laws of scientific management, an intense division of labor, the pioneering use of modern advertising techniques, and complete control of the market. Everything possible was done to minimize risk and maximize profits. Yet, success was always thought of in magical terms. The moguls of the motion picture business never tired of propagating their own Horatio Alger myths of rising from the immigrant slums of the Lower East Side to the plush offices of Sunset Boulevard. In their press releases they never seemed to be at a loss to explain why a given film could make a fortune, while other, equally well-produced films lost millions. But, in fact, they seldom knew, except to say they had the right "touch."

Naturally, as the captains of America's largest leisure industry, film producers were neither interested in exposing their own ruthless business practices nor were they willing to undermine the social and economic status quo, despite their working-class backgrounds.[4] In this context, their magical mumbo jumbo about the workings of the film industry can be seen as a strategy common to U.S. management:

> The mystification of the production process, the separation of people (both as producers and consumers) from an understanding of this process, may be seen emerging early in the twentieth century.... In the productive process itself, one of the characteristics of "scientific management" beyond and perhaps more important than its efficiency, is its separation of the work process from an understanding of what is being made.[5]

Hollywood's discourse always supported a romantic mythology, because the very commodity this industry produced was fantasy and fictional narratives. Film images sought to transport an audience from the real world into a universe of myth, where audience desires could find at least partial satisfaction. Long before economists thought in such terms, the film industry offered U.S. consumers a service, leisure activity, rather than an industrial commodity, and thus foreshadowed the postindustrial, service economy of the late twentieth century.

Another irony of Hollywood film production is that while the publicity agents of the dream merchants did their best to present the process of film production as something magical, as a matter of secret codes and immense quantities of money and energy, of great movie stars working in harmony with brilliant directors, those same publicity agents documented in minute detail every phase of production and exploitation. The film stills departments of the major studios had a photographer on the set of every film, who was responsible for taking stills of the action in front of and behind the camera, in the dressing rooms of the stars, and on the studio lots. Once a film reached the theaters, photographers were on hand to document premieres, publicity stunts, public appearances of the stars, parades, media events, in short the total sum of a film's exploitation. All these images served as possible illustrations for news stories, magazine articles, gossip columns, posters, press books and other forms of advertising.

The master stills books might under some circumstances contain as many as two or three thousand individual images per film. These include:

1. Shots in front of the camera, which recreated but did not reproduce scenes from the film. Such images can be used to reconstruct scenes later cut from a film.
2. Images taken during all phases of preproduction, production, and postproduction.
3. Portraits (in close-up and long shot) of all the major and sometimes minor characters in make-up.



License agreements were especially popular for Warner Brothers' stable of "toon" stars, including the ever-popular Bugs and Porky, and provided substantial income to the studios.

Left: The Warner Theater in Hollywood featured this impressive staff of 48 uniformed ushers. The cinema was a place of luxury, where the masses could pretend to enjoy the privileges of wealth.

Below: Close-ups of car chases were usually shot in the studio with rear projection, since this was cheaper than location shooting.





4. Reproductions of set designs, costume designs, and other preproduction material.
5. Documentation of all publicity stunts organized before and after a film release, including personal appearances, parades, whistle-stop train tours.
6. Reproductions of all publicity materials, including posters, theater lobby displays, billboards, handouts.
7. Scenes from a film's premier, theater marquees, other premier events.
8. Records of all product tie-ins, shop window displays, novel tie-in book covers, consumer product advertising.

Thus, while the master still books of the film companies originally generated newspaper and magazine publicity for a film and ultimately increased box office sales, they now constitute visual records of Hollywood film production, distribution, and exhibition. Reading these publicity images "against the grain" as historical documents, these photographs allow us not only to reconstruct the dream machine and the myths it attempted to produce, but also to get a glimpse of the actual structure of the classical Hollywood studio system.

The Warner Brothers Film Stills Collection at the International Museum of Photography at George Eastman House (IMP/GEH) is a virtually complete record of that studio's film production and exploitation between the years 1925 and 1952. In the mid-1950s Warner Brothers sold all its pre-1948 films to United Artists. Shortly thereafter, in 1958, they donated their master still books to IMP/GEH. These historical documents in the Warner Brothers Film Stills Collection represent the inner workings of a Hollywood film company during its classical phase, when the cinema was truly a mass media, rather than one of several entertainment options. Warner Brothers can thus be considered a paradigm for the Hollywood studio system as a whole, giving valuable insight into the structure of the U.S. film industry in its classical phase.

Through photographic images, every phase of film production, from writing scripts to designing sets and costumes, from the actual shooting in the studio and on location to the postproduction phase involving the editing and creation of special effects and musical tracks, was visualized. Furthermore, these images illustrate the work of the company's distribution and exhibition departments: its publicity machine, which included advertising campaigns, press books, fan magazine links, the organization of personal appearances, gala premieres, publicity stunts, and product tie-ins. The still books allow us to visualize the Hollywood factory system and recover the most public sphere of film culture, giving readers not only insights into the past, but also allowing them to understand those structures and processes which tend to define our present-day society as a product of "entertainment tonight."

Notes

1. The Smithsonian exhibition and catalogue for "Hollywood: Legend and Reality" is one of the most recent examples of this trend, its modern portion a virtual advertisement for Lucasfilm, Ltd. See Michael Webb, ed., *Hollywood: Legend and Reality* (Boston: New York Graphic Society Book, Little, Brown and Co., 1986).

2. Mae D. Huettig, *Economic Control of the Motion Picture Industry: A Study in Industrial Organization* (Philadelphia: University of Pennsylvania Press, 1944), p.1.

3. Robert C. Allen, "The Archeology of Film History," *Wide Angle*, Vol. 5, No. 2 (1982), p. 5.

4. According to some historians, the film industry was the fourth or fifth largest in the U.S.A. in the 1930s and 1940s, but as Douglas Gomery has shown, this was only a Hollywood fabrication. In 1937 the film industry placed forty-fifth in gross sales, far behind the auto and steel industries. Douglas Gomery, *The Hollywood Studio System* (New York: St. Martin's Press, 1986), pp. 6-7.

5. Stuart Ewen, *Captains of Consciousness: Advertising and the Social Roots of the Consumer Culture* (New York: McGraw-Hill Book Co., 1977), p. 105.

Jan-Christopher Horak is curator of film at the International Museum of Photography at George Eastman House in Rochester, New York, and associate professor in film studies at the University of Rochester.

IN PURSUIT OF THE PAST

Film Detective Bengt von zur Mühlen's Guide to the World's Film Archives

KAREN ROSENBERG

Discovering interesting historical material in foreign film archives is a kind of detective work. And good sleuths since Holmes have needed a broad background in many fields in order to know which sources to turn to. Bengt von zur Mühlen, an Estonian economist and linguist who has lived in Poland, Canada, and the U.S., now residing in West Berlin, is such a sleuth. Von zur Mühlen both collects historical film material and produces films through his company Chronos-Film, which has commissioned over 250 documentaries since its founding in 1961.

Researchers for a film company or television station generally work on one subject at a time, but von zur Mühlen spends most of his time acquainting himself with archives all over the world. There he sometimes comes across original and unusual material for his company's future documentaries. He also sells historical footage from his collection. And, free of charge, he offers advice on a daily basis to film companies and directors who are working on a topic and want to know: Was the subject filmed? If so, was the film preserved? And if the material survives, is it accessible?

Wars and invasions have destroyed the film collections of many countries. "It's like books—not all copies survive," von zur Mühlen notes. "And since the print run of a book is generally much greater than the number of copies of a film, there is a greater likelihood that a book will be preserved than a film." Researchers often look into the archives of countries like Sweden or Switzerland, which were not bombed or occupied during the Second World War. Or they check the archives of the occupiers. For example, in 1950, the U.S. Army took all the film material from the film archive in P'yongyang to Washington. When von zur Mühlen decided to make a film on Korea, on the occasion of the 1988 Olympic games, he had some of these films transferred and offered them to the North Koreans. Kim Il-Sun was very pleased to get some material from 1945, his first period of political activity, and gave von zur Mühlen and his wife, director Irmgard von zur Mühlen, permission to film in North Korea, which is extremely hard to obtain.

Private archives may also yield worthwhile material. Von zur Mühlen found shots of Korea of the 1930s at a missionary archive in West Germany. This film was made to persuade church members to donate money for converting the Koreans. And since the Japanese destroyed all films from Korea in 1945 to prevent them from getting into U.S. hands, it was a lucky find.

One of von zur Mühlen's specialties is Soviet and Eastern European archives which are difficult for most independents to use even now that glasnost has opened them to the West.

When looking for documentary historical evidence on everyday life in China, which was generally not filmed, von zur Mühlen also turned to Christian missionary archives. Some churches have donated their historical film material to government institutions, like the National Archives in Washington, while others have film departments in their national headquarters. There are few individuals who collect original film documents, says



Soviet filmmakers in the *glasnost* era are using historical material from their film archives, as in Sergei Miroshnichenko's documentary on the Stalin era, *And the Past Seems But a Dream.*

Filmmakers must ask for close-ups of leaders and intimate moments if they don't want to receive endless long-range shots of a parade rostrum in reply to a request for footage of a given political figure.

von zur Mühlen. Most collectors prefer features and other edited cinematic material, but some specialize in regions like the Baltic countries or in types of people, such as composers, and have documentary footage. "To conduct successful research, you have to be lucky and you have to know where to look," von zur Mühlen observes.

One of his specialties is Soviet and Eastern European archives, which are difficult for most independents to use even now that glasnost has opened them to the West. First of all, these archives traditionally have maintained tight secrecy, issuing nothing written describing their holdings, and even today they have no catalogues. A filmmaker must make an educated guess about which archive might have some footage and then write a letter to the embassy or, in the case of the USSR, to the Novosti Press Agency, asking for information. The embassy should forward the letter to the appropriate ministries, which often means not just the Ministry of Culture but also the Ministry of the Interior, which controls the police. But it is often a problem to get government officials at various levels to fulfill a request before the filmmaker has completed the project.

By establishing personal relationships with bureaucrats, von zur Mühlen has been able to motivate some in facilitating his inquiries. And he has worked out exchange agreements with some archives whereby he supplies them with film documents, film stock, VCRs, or television sets. In exchange, he gets the historical footage he needs with no money changing hands. Sometimes a Moscow or Leningrad studio is involved. They may get sound equipment, for example, in exchange for paying the lab costs for the duplication of material in the USSR. Such exchanges take time and experience to arrange, von zur Mühlen notes.

Only large production houses like the BBC or Thames Television can afford to send a researcher for weeks or months to a foreign archive to gather material for a series. Few filmmakers have the money or time to fly to the Soviet Union or Eastern Europe for footage. Getting a visa, advance hotel reservations, taxis, and food in Eastern Europe requires a great deal of effort, von zur Mühlen cautions. And once researchers gain access to an archive, more frustrations await them. The official archives in the USSR are not permitted to show negatives to anyone, and they often lack viewing prints. All inflammable nitrate material is being transferred to acetate, but progress is slow because of the cost. Usually, says von zur Mühlen, one views the material which everyone sees. Only archivists who know their own collections, who are historically educated, and who want to make a certain film available will help a Westerner come away with an unusual find.

Yet, occasionally a foreigner may come across some material that has not attracted attention in the USSR but would be of great interest in the West. At the Central Film Archive of the Ministry of the Interior in Moscow von zur Mühlen found two-and-a-half hours of a court trial against German officers involved in the massacre at Babi Yar. "After the Second World War, the Russians had no desire to show this material, because Babi Yar concerned the fate of Jews, not Russian partisans," von zur Mühlen comments. Although these were show trials, he finds the film material on how the men were accused, how they justified their crimes, and how they dealt with their guilt of historical significance. This footage will be edited and intercut with the testimony of eyewitnesses to the massacre in an upcoming Chronos-Film documentary.

Another obstacle facing Westerners involved in film research is communication with Soviet and Eastern European archivists. On one hand, these archivists generally don't know how to evaluate their own collections because they have never been to the West; they can't say what unique items they have because they lack a basis of comparison. Von zur Mühlen has helped some of them broaden their knowledge of archival standards by issuing them personal invitations to visit the West, but it will take a while before they overcome the insularity long imposed on them.

On the other hand, Westerners often don't know how to decribe what they want to foreign archivists. For instance, filmmakers must ask for close-ups of leaders and intimate moments if they don't want to receive endless long-range shots of a parade rostrum in reply to a request for footage of a given political figure. Western filmmakers may also be disappointed to find that close-range shots are often very hard to get. "Stalin was very reluctant to have films made of him in the Kremlin, and almost no films exist on his private life," von zur Mühlen explains. "The Soviets got used to looking at him from a distance, but the West would like to get closer, to see how he acts, speaks, and expresses emotion."

Western users of film archives in the USSR should also be aware that the Soviets used feature film material and recreations of events in their newsreels. Military actions from 1942 can be found in documentaries purporting to treat 1944. Real soldiers were filmed in close-up in battles that were faked. "When it looks like the cameraman risked his life for a good shot, he probably didn't," says von zur Mühlen. "The Russian material contains what might be called symbolic acts." Soviet archives, he notes, are reluctant to make available the original footage which might confirm the staged nature of the events.

Filmmakers interested in historical footage on the Third World might approach the public relations office of a country, counsels von zur Mühlen. If the leader who ruled during the time in question is still in power, this department may well be interested in supplying the film material. In the archive of a Third World nation, one may also find Western European films that were donated by the production companies. But the archives in developing countries generally contain only material from the last 20 to 30 years, he says, because before that these nations usually lacked labs and archives. Filmmakers probably have a greater chance to find material on former colonies in the archives of the colonizing country: Great Britain, Spain, France, Portugal, etc. But even in those European archives one is unlikely to find much footage showing the lower classes in the Third World and their daily life, since this topic was generally not considered worth shooting. Such considerations limit the type of material one is likely to find.

Few filmmakers work consistently on historical documentaries; most producers and directors are looking for a little piece of archival material on a particular event. Unless someone has seen a piece of film of that event, it is hard to know if any shots of it survive. But consultants like von zur Mühlen can be helpful in suggesting where to search. "And, since my advice is free," he quips, "I'm sure I don't overcharge."

Bengt von zur Mühlen can be contacted at: Chronos-Film GMBH, Schopenhauerstrasse 50, D-1000 Berlin 38, West Berlin, West Germany, tel.: 30-803-3051/52.

Karen Rosenberg is a writer whose work has appeared in Sight and Sound, *the* Boston Globe, In These Times, *and elsewhere.*

WHAT'S IN AN ACRONYM?

Deciphering MEDIA 92 and Other New European Media Initiatives

MARK NASH

In the last few years a growing number of European initiatives concerned with promoting aspects of European media production have been announced and most have been implemented. This article gives an overview of some of the programs for audiovisual support at the European state level. I focus mainly on the programs funded by the European Community Government Institutions: MEDIA 92 and Eureka, and mention briefly one program, Eurimages, funded by the Council of Europe. I have had experience with several of these programs, and the following notes attempt to provide a basic level of information, together with occasional reflections on their implications.

✣ ✣ ✣

Some Questions about Europe

When we talk of Europe, which Europe are we talking about: the EC—the European Community (formerly the EEC—European Economic Community) or the Council of Europe (which includes Nordic countries, neutral countries such as Austria and Switzerland, as well as EC countries, and which corresponds roughly to Western Europe in common parlance? The term "European" is often value laden: it can be used (Eurocentrically) to marginalize political issues when they concern countries on the European "periphery."[1] Moreover, most of the media initiatives referred to below extend beyond the EC itself, involving other countries individually. Following the historical political shifts in Europe in the past year, Gorbachev's idea of a "common European home" is much closer to reality.

✣ Ideology and Politics ✣

I don't deal with the ideological and political issues raised by these overlapping notions of Europe. Cultural and linguistic xenophobia are present in several of the projects: *viz.* "European culture is about to be submerged in a wave of American pap and has to be defended at all costs." Economic issues are disguised as cultural ones: For "the defense of the European patrimony against the USA and Japan" read national (European) economies struggling against more efficient and less class-bound economies and cultures. However, within these disagreeable rationales, there is much to be made of the loan and subsidy systems on offer. Many of the people working in them are promoting notions of a progressive art cinema or regionalist cultural policy sensitive to issues of gender and race.

✣ 1992 and the EEC ✣

The objective of creating a single common market in the European Community goes back to the 1958 EEC Treaty of Rome. Despite subsequent elimination of tariff and quota restrictions between member states, the actual Common Market still had not become a reality. For instance, technical barriers such as differing product standards impeded the free movement of goods; differing professional qualifications impeded professional mobility between member states, and so on. The Single European Act, which went into effect in 1987, is concerned with detailed implementation of this common market. At the beginning of 1986, following the accession of Spain and Portugal to the EC, the domestic European market of 323 million people represented almost the combined populations of the United States and Japan.

The Single Market program is essentially economic, though one of its major funds, the Social Fund, is concerned with protecting underdeveloped areas during the process of reconstruction. At a national level only the United Kingdom, the Federal Republic of Germany, and France are net contributors to the Community; the others, in effect, receive more than they put in. In the Single European Act there were also a number of provisions allowing for the development of something of a social charter protecting workers' rights, provisions which right-wing administrations, such as the UK's Conservative government, have tried relatively unsuccessfully to frustrate. The Single European Act has also made it possible to move towards monetary union with a single European currency, central bank, and so on.

1992 essentially means a free European market: free movement of goods and labor, no tariff barriers, companies able to operate throughout the Community. Media and communications have been profoundly affected by the economic aspects of these changes. The principles of the EC free market are being extended to a free audiovisual market—for instance, the notion of "television without frontiers"—challenging the long cherished monopolies of European state broadcasting organizations. The emphasis on the free market (one Adam Smith would have been proud of) almost by definition precludes forms of cultural subsidy. Therefore, initiatives concerned with media development have been couched in terms stressing their connection with economic development, technical innovation, overcoming linguistic boundaries, etc.—even if forms of subsidy are effectively concealed therein.

Of the EC countries, Britain has been obdurately opposed to European cultural initiatives and could easily advocate the dismantling of cultural subsidies (e.g., those in the Federal Republic of Germany), which, the British will be able to argue, contradict the free market philosophy of the EC. France, on the other hand, has pushed the social dimension of the changes in progress as well as making a bid to coordinate European media policy.

It's not easy to predict what the benefits of the new EC media programs will be for independents. In some respects film and TV professionals already move easily between the various countries. 1992 will just make that process a bit easier. But, along the way, the media components of the plans being laid for 1992 have led to the formation of various projects which will encourage and rationalize production and which it would be foolish for independents to ignore. European organization for media production will allow for economies of scale, which may make low-budget production more viable.

I don't want to dwell on the details of these issues here. There is now a reasonable amount of coverage of European politics in the North American press. However, it's perhaps worth pointing out a few of the contradictions facing European socialists when addressing these issues. After long hostility to European unity, for instance, the UK Labour Party has been forced to

look toward the European arena for support for their policies. What was originally and to some extent correctly seen as simply a free market capitalist organization is now the last court of appeal for social justice. The European Court of Human Rights restrains some of the worst excesses of the UK Thatcherite state. The European Social Fund provides development financing for regions in the UK devastated by the deindustrialization which followed the monetarist policies in the eighties. Obviously, there is a different picture for other EC member countries.

For a North American reader, the nearest parallel is probably the process of US federation, in which states gave up some of their authority to the central federal authority. And to many Europeans the aim is a United States of Europe, no less. However, as economists continue to predict the eclipse of the U.S. by the Japanese and the Asian-Pacific economies, it may well turn out that the European project is less economically beneficial than its proponents argue. On the other hand, the political and historical rationale for stability in the European configuration where two world wars originated cannot be stronger.

✣ ✣ ✣

MEDIA 92

THIS EUROPEAN COMMUNITY SET OF PROGRAMS IS BASED IN THE DIRECTORate for Information Community and Culture (DG X) in Brussels. The acronym MEDIA stands for Mésures pour Encourager le Développment de l'Industrie Audiovisuelle (Measures to Encourage the Development of the Audiovisual Industry). The aim of the program as a whole is to help the audiovisual industries organize themselves on a European level as well as stimulating European production and "the European idea" (what that is I'm never quite sure). The program acts as a catalyst injecting seed money into projects. Its budget in 1988 was 5.5-million ECU, for 1989 more than 7-million ECU. The program changed its name from plain MEDIA to MEDIA 92 in order to emphasize its connection to 1992.

One of the main criticisms of the MEDIA 92 plans by film trade unions has been their piecemeal, underfunded nature. Compared to the Social Fund, for instance, the monies MEDIA 92 has at its disposal are peanuts and in themselves cannot shift the audiovisual economies of Europe. It is no accident that some of the more enterprising UK independents in the North East have been developing relations directly with the Social Fund.

On the other hand, one could argue that it is precisely because of this relatively low profile that MEDIA 92 has been able to develop its programs without interference from potentially hostile governments, such as the UK, that are opposed to any form of what they regard as interference in the marketplace. As a program within the EC, its budget is renewed annually and so is judged not by the standards industry professionals or independent producers might use but in terms of Brussels politics. Hence the importance of high-level publicity—a yacht in Cannes, Sir Richard Attenborough as head of the European Script Fund, and so forth. Many of the programs have been running for only one or two years, so it may be too early to form definitive judgements, although a number of the programs are clearly working well.

✣ MEDIA 92 Programs ✣

EFDO: European Film Distribution Office

EFDO is the undoubted success story of MEDIA 92. EFDO director Dieter Kosslick[2] used the framework of the Hamburg Low Budget Forum to establish this program, which supports distribution costs of selected films. EFDO's aim is to support and increase the distribution of low-budget[3] films from the countries of the EEC and Switzerland by providing advances on receipts for distribution costs. The main criteria for support is that there are a minimum of three distributors from different participating countries prepared to show the film. These distributors can receive up to 50 percent of predistribution costs (subtitling, prints, dubbing, promotional materials, etc.) in the form of up-front grants, thus reducing the risk to distribution companies. If the film turns a profit, the money must be repaid.

In the first year of operation, EFDO had allocated nearly 4-million ECU in grants to distributors of 34 features. Sixty percent of the funds are reserved for what we would call low-budget films (less than 750,000 ECU or approximately $900,000). EFDO is already showing a profit. Films supported in 1989 range from Terence Davies' *Distant Voices, Still Lives* (UK), which would have managed to get distribution anyway, to Jao Botelho's *Tempos Dificeis* (*Hard Times*, Portugal), for which distribution support was essential. Support for individual films in 1989 ranges from 201,000 ECU to 59,000 ECU.[4] EFDO has a board of directors with representatives from the participant countries, who are very supportive of Kosslick's work. At a meeting last fall at the San Sebastian Festival, Maria-Joao Seixas of the distribution company Uniportugal was elected president of EFDO.

✧ ✧ ✧

BABEL: Broadcasting Across the Barriers of European Language

Set up by the European Broadcasting Union and the European Alliance of Television and Culture with support from MEDIA 92, BABEL is concerned mainly with subsidizing the surtitling and dubbing of films and videotapes—particularly those in minority European languages—for broadcast beyond their regional or national borders. The program is also involved in developing dubbing and surtitling techniques as well as surtitling technology.

The rationale for BABEL is the need to promote multilingualism. Clearly, this could be of considerable use to minority European languages such as Welsh, Gaelic, Catalan, etc. Financial aid disbursed by the program consists of a nonreimbursable grant of up to half of a project's postproduction budget. So far, 20 projects have been funded.

This is a small project in terms of funding, with a 440,000 ECU budget in 1988-89. In a way, though, BABEL goes to the heart of the European ideology at play in the MEDIA programs—a set of nations united by geography, and now by history, but divided by language. English is set to become the major European language. Other dominant language groups, particularly the French, put vast resources into maintaining their language, but smaller linguistic groups do not have that protection and risk having their languages become mere dialects in the Europe of the twenty-first century.

Of course a multilingual society will only come into being if vast economic resources are mobilized. And there are few signs of that. One hope is that new technologies will enable simultaneous broadcasts in several languages, so that viewers will be able to choose the language for their TV or cinema viewing; BABEL is supporting research in this area.

✧ ✧ ✧

EUROAIM: European Organization for an Audiovisual Independent Market

EUROAIM bills itself as "providing services to independent producers in the EC" and was originally intended as a progressive organization setting up an independent market at Montbeliard (the site of a major biannual video festival in France), creating links with Third World countries, and organizing independent professionals in Europe. It may have lost some of its radical edge, but it's still a well-organized and successful program. EUROAIM currently coordinates subsidized participation for European producers in existing European markets (Annecy, MIPCOM, MIP-TV, San Sebastian) and a database on independent productions. In 1990 it promises to establish two new services: a producer database, called Mediabase, and a marketing and distribution consultancy.

EUROAIM also has relationships with designated producers'

organizations, *antennes*, in many European countries. In 1989, its first year of operation, 360 independent companies from 21 countries took part in the EUROAIM "umbrella" at Cannes and San Sebastian. Over 3,000 hours of programs and over 400 coproduced projects were marketed. They estimate that 2,000 hours were sold, representing an impressive turnover of nearly 13-million ECU.

My involvement in EUROAIM dates back to attending the Point 87 festival and conference in Paris in March 1987. For a while I was a UK rep for the organization and subsequently a member of the EUROAIM General Council. I recently visited the San Sebastian market put together by EUROAIM, which was very impressive both in its organization and resources, almost eclipsing the festival proper. The response of buyers was extremely favorable, and the few UK participants found considerable interest in their "products." EUROAIM's main organizer, Karol Kulik, is expert in organizing markets; she previously organized the London Screenings before it was bought out by the MIP/MIPCOM organization.

Since EUROAIM is currently conceived as intervening in existing markets, its relationship to those market organizations is crucial. One of the UK producers' groups, the Independent Programme Producers Association (IPPA), for instance, was concerned that EUROAIM would poach members who would normally subscribe to its umbrella schemes. An agreement was reached whereby EUROAIM selects producers who would otherwise not be able to afford to attend markets and who haven't benefitted from its subsidized places before. Even so, the cost of attending a market can run into hundreds of pounds (registration, fares, accommodation). What is needed for impecunious independents is a form of umbrella within the umbrella, so to speak, which producers' organizations such as the UK's Independent Film, Video and Photography Association is in a good position to provide—e.g., by presenting tapes of members' work, together with publicity material, possibly in return for a percentage of any sales made.

EUROAIM Production Mediabase

This EUROAIM database is a computerized list of completed European independent productions (all lengths, all genres) intended to give international buyers immediate access to detailed information on, currently, more than 3,000 titles. Registration of productions is free. North American producers interested in registration would need to be able to argue some European connection, but criteria are very flexible. The database can be consulted at markets but not accessed via modem; nor is it available as hard copy at present. This is unfortunate, given the development of community databases in other areas. But EUROAIM might respond to pressure to develop this concept of access.

EUROAIM Producer Mediabase

EUROAIM is now launching a new database comprised of profiles of European independent production companies. Operational by mid-1990, among other things it will enable North American producers to search for potential European partners.

Marketing and Distribution Consultants

This is a service concerned with promotion and selling—the territories that should be most interested in a particular program, a good price to offer, the markets that should be attended. Only written queries will be answered. As the MEDIA 92 program most open to non-European work and keen to develop contacts outside of Europe, EUROAIM is one of the first ports of call for US producers hoping to develop European contacts.

EUROAIM Calendar 1990

EUROAIM offers umbrella facilities at Cannes MIP-TV (April 20-25), Cannes MIPCOM (October 11-15), and at Donostia/San Sebastian (September). It will also be present at the Berlin Film Market (February 9-20), Monte Carlo International Television Market (February 11-16), and the Marseilles International Market for Documentaries (June 21-24).

✧ ✧ ✧

Media Investment Club for Advanced Technologies Applied to Audiovisual Programs

Set up in conjunction with INA (the French National Audiovisual Institute), the Media Investment Club aims to bring together European industrial, financial, and commercial institutions to promote both programs and projects involving the use of advanced technologies. Its announced objective is to encourage training, production, and information in computer graphics, digital television, and HDTV. The Club includes broadcasters RAI (Italy) and Antenne 2 (France), banks such as the CDC-Participations, multinational corporations Maxwell Communications and Thompson Techniques de Communication, and hardware producers, e.g., Phillips International. No details about projects in development are available as yet.

✧ ✧ ✧

ESF: The European Script Fund (formerly known as Script)

Based at the British Film Institute in London, this program has begun funding script development by providing seed money to foster script writing and financing packages for any kind of fictional work (excluding animation, which is dealt with by another MEDIA 92 initiative). Producers must put up half of the agreed budget. The maximum loan is 37,500 ECU (approximately $45,000). Thirty percent of the fund is allocated to writers working on their own. In practice, it is administratively easier for writers to get money from the fund than producers. They allow for writer's retainers in their budgets but not producer's retainers. The project has an annual budget of 2-million ECU and is expected to support between 80 and 120 projects a year.

The ESF grew out of a pilot project, Stories Come First,[5] involving consultation with leading European film professionals. This earlier project argued for the primacy of "stories" and the importance of the screenplay in a film's preproduction process. In practice, the ESF's judgment is very much that of its director Rene Goddard, who has extensive experience in TV, and her assistant Don Ranvaud, whose background is in film. Commercial potential is important because the ESF projects have to be seen as viable productions. It's also important for producers to have some ideas about potential European partners before applying, and the more professional the application the better.

I currently have a feature film project in development with funding from the ESF—a science fiction project entitled *Memoirs of a Spacewoman*. I had adapted a Naomi Mitchison novel myself but needed a more experienced writer to write the final draft(s). The ESF provided funds enabling me to engage a professional writer for the project, as well as budgetting and scheduling the script-writing process.

Although projects are judged on their merits, an unofficial quota system operates to ensure that smaller EC countries are not underrepresented in ESF subsidies. Consequently, it is easier to originate a project from a country like Portugal or Greece, rather than the UK, which swamped the Script Fund with applications in its early stages. I was lucky to secure the help of a Swiss executive producer, and so my project was presented as a potential Swiss/UK coproduction.

It is possible for North Americans to develop projects through the ESF, provided they employ a European national as a writer, have links with a European coproducer, and the subject matter has a European focus. Most European producers are desperate to break into the English-speaking (i.e., US) market, and many now plan their films in English, using some British

TARGET: DISTRIBUTION

The EFDO Program

TESSA HORAN

The European Film Distribution Office, EFDO, is one of the most exciting components of MEDIA 92. Its aim is to build a distribution network that bridges the cultural, geographic, and linguistic barriers of Europe. These barriers have been an obstacle to European cinema for years, and the results have been disastrous.

To understand the enormity of EFDO's task one must have a clear picture of the movie business in Europe. It is divided into two unequal parts. The smaller part belongs to the Europeans themselves. The lion's share, as here in the United States, belongs to the major Hollywood studios. In fact, the European film industry has a lot in common with US independent filmmakers. European films are much more a cultural product than a commercial product. European films have as hard a time finding a theater and building an audience as do American independents. And the distributors who are interested in European-made films are the ones who look for American independent films.



The European Film Distribution Office (EFDO) has helped support the European distribution of at least 17 low-budget films, including Terence Davies' *Distant Voices, Still Lives*, which played in Belgium/Luxembourg, Denmark, Italy, France, and the Federal Republic of Germany.

Courtesy Academy Pictures

Between 60 and 85 percent of the movies seen in Europe are produced and distributed by US studios. They have spent years building strong distribution networks in Europe and have always viewed the European market as a unified whole. Consequently, they have been able to develop cohesive advertising programs for their movies. They have access to the best theaters in most countries, thereby ensuring timely releases across the board. Most importantly, the US studios can cross-collateralize their profits and losses. This means that they are never at the mercy of one given country's particular tastes.

The European part of the movie business is made up of local film industries based in various countries. These markets are very insular; each country has its own set of films and distribution of them has always been a local affair. Eighty percent of the films made in one country never reach theaters in the rest of Europe. The obvious differences of language, tastes, and geography have been exacerbated by a total lack of any pan-European distribution network.

Without a strong network the 20 percent of European films that are distributed outside their country of origin rarely generate the momentum of a mass market movie: A movie that opens in France in December might not get to a screen in Germany until a full year has gone by. Very few theaters are willing to take a chance on these movies, and distributors are never able to ensure a steady stream of competitive product. There is no consistent advertising strategy from one country to the next. Most importantly, the territorial dictates of distributors make cross-collateralization an impossibility.

The opening of the European market in 1992 presents a major challenge to the European film industry. The industry now has an opportunity to break out of territorial limits and build an industry strong enough to give Hollywood a bigger run for their money. The challenge will be to make movies that maintain the cultural flavors of Europe while appealing to a mass audience. In order to do this, distributors across Europe must begin to work together. They must share both risks and rewards and develop a strong distribution network that encourages a pan-European film industry.

EFDO is instrumental in building that network because it focuses on the two key weaknesses of the current distribution system. EFDO provides financial support and actively encourages links between distributors. EFDO grants advances on receipts to cover costs for dubbing/subtitling a film in several different languages at one time, as well as for print and advertising costs.

To get an advance a film must have distribution agreements with three distributors in three different EC countries. The financial assistance gives these distributors the badly needed edge in competing against the more sophisticated Hollywood films. They can afford to develop comprehensive advertising campaigns and work towards simultaneous release schedules. Working together they will be more inclined to share in the profits generated in one country and absorb the losses in another country, minimizing the downside for everyone and making it more appealing to release other movies across Europe.

If successful, EFDO's support will create both a strong network of distributors and an appetite among Europeans for movies other than Hollywood fare. For independent filmmakers in the US this is good news. These are, for the most part, the distributors who are already handling US independent films in Europe. The stronger these distributors become, the more appetite Europeans develop for non-Hollywood fare, the more distributors will need an ever increasing number of quality films. To keep up a steady stream of product, they will most certainly turn to US independent filmmakers.

Tessa Horan is the head of Infinity Films, a company that produces films for children and is based in Weehawken, New Jersey.

and North American actors. A project that already had the interest of such actors would therefore be well situated to compete for ESF funding.

ESF funding is usually awarded on the basis of a synopsis, acquisition of rights, interest of key principals, and so forth, unlike the usual North American procedure of requiring either a first-draft script or a lengthy treatment. My project was one of the few where a finished script was submitted, and it will be interesting to see how many synopses develop into successful scripts compared to those already submitted in script form. One problem in European production is that those who commission films often have little script reading expertise. There will be room for this project to develop in this direction as well.

✧ ✧ ✧

Cartoon: European Association for Animated Film

Initiated by the Association Europeen du Film d'Animation (AEFA), the Cartoon program was established to encourage cooperation in areas of production, distribution, and training in animated films. Its projects include setting up a network of European studios, development of a database, and allocation of production aid in the form of advances on receipts.

European animation production currently represents about 200 hours per year, around eight percent of world output, from a range of small studios. One of the key goals of this project is to enable European studios to pool their resources and thus to compete more effectively in the international market. This involves standardizing production methods, developing a vocational training for a new generation of animation technicians, organizing animators professionally, and promoting European animated films to television stations and festivals. A number of preproduction and screenplay awards have also been established.

There is a European style of animation—"poetic, mannered, imaginative, it reminds me of vintage children's films," says one of the contributors to the MEDIA 92 newsletter. The problem facing European animators is to update this, make it adult. "Why not a European period to follow the Japanese invasion?" The aesthetic and economic battle has just begun.

✧ ✧ ✧

EAVE: Les Entrepreneurs de l'Audiovisuel Européen

EAVE is a training seminar for independent producers and is now in its second year. It comprises approximately six weeks of seminars in groups of two weeks in three separate European locations over the period of one year. The current session is being held in Avignon, Graz, and Lisbon. The seminar is conducted in English, but English treated as a second language, which is convenient for anglophone participants but curiously frustrating as well. All participants get a European postgraduate diploma!

The seminar program is organized by Raymond Ravar of the Belgian National Film School and Eckart Stein of ZDF, the innovative West German public TV station. Various experts, mainly producers, financiers, and commissioning editors who would not normally be accessible to independents early in their careers, are invited to address the seminars. The concentration of the sessions creates the opportunity for participants to develop links within the group, which will continue into their professional (and of course in some cases, personal) lives. Participants—20 this year—are first selected by national representatives on the basis of a production dossier, including a draft script and production plan; the final selection is determined by a European committee chaired by Stein.

The seminar is composed of three elements: roundtable discussions of projects, seminars, and individual tutorials. The seminars range over the entire terrain of preproduction, with much attention given to financing, learning how to negotiate the complex European subsidy system, and packaging and presenting the project to potential backers. Particular emphasis was put on the widely differing subsidy and production apparatuses of the participating countries. Independent filmmakers in Greece, for example, have precious little support, and their broadcasters pay ludicrously low rates. Filmmakers in Berlin or Barcelona, on the other hand, benefit from elaborate subsidy structures designed to promote the city or region.

Group sessions analyze each project in detail. The comments made by fellow participants are often hard-hitting. I attended the first course with a script I had written and found moving between the roles of writer/director and producer somewhat difficult. I was advised to concentrate on direction and involve another producer for my project. In fact, I was able to interest one of the course tutors to act as executive producer. Tutorials ensured that, as far as possible, the needs of an individual project were being met.

The final stage, which in my year was held in Barcelona, was constructed as a simulation of pitching one's project. I met commissioning editors from the countries most likely to be interested in funding my project and tried to sell the idea to them. No commitments were made at the seminar, but in many cases those contacts served the producers in good stead.

One of the most useful aspects of the course was meeting a range of European producers over a sufficiently long period to build up a small business-cum-friendship network. Rather like college graduates ex-EAVE participants continue to meet at festivals, develop projects together, and exchange information. An EAVE Club is being established to formalize this process.

From my experience of the course, it tended to pull in two directions: On the one hand, producers who had forked out hefty fees needed to recoup their investment, i.e., make contacts and get on with making films and programs. (I could take a slightly more detached view, having received a grant from Channel Four TV to attend.) On the other hand, the educational rationale of the course required debate and discussion on aesthetic and political issues which didn't immediately result in production potential.

"One of EAVE's tasks is to endeavour to promote new ideas for programs likely for example to break with the traditional laws of television programming," says course director Raymond Ravar in a recent publicity blurb. Yet my own feeling in reading the range of initial projects is that very few were particularly original. Novel perhaps, in that every new project must have an angle which make those commissioning it think it's different, but not too different.

Ravar also stresses the seminar's emphasis on working with independents who are already professionals. But many of us in the first year were not that well-established. A considerable component of our interest and excitement came from the clash of experience and expectations. It is difficult to teach entrepreneurial skills without endorsing a set of values that go with that. Hopefully, the seminar will manage to find a way to train people to produce differently as well. But they will produce. More than half of the projects selected to participate in EAVE in 1988-89 are either in production, preproduction, or further development—not a bad record for a new training program.

✧ ✧ ✧

EVE: Espace Video Européen/European Video Space

A recent initiative based in the Mediathèque de la Communauté Française de Belgique in Brussels, one of Europe's most progressive media centers, EVE[6] was set up to develop a network for video distribution and exhibition, involving "local" video distributors (video shops, libraries, etc.). The current market share for such distribution is currently estimated at 5-million ECU. Under EVE, a European group of distributors has been established to promote the sector and operate as a buyers club, which should allow the distributors to make more favorable deals on rights, as well as establish catalogues and collections more representative of the range of European film and video work. EVE also plans to design a financial support mechanism to transfer new European films to videocassette by providing aid to publishers and distributors in the form of loans based on the EFDO model.

As with most of the MEDIA 92 programs, the blurb for EVE is exemplary in its xenophobia: "Defence of cultural values in the European Audiovisual industry must be given top priority through support to distribution."

This is a relatively recent addition to the complement of MEDIA 92 projects, but it has considerable potential. Already in the UK, the BFI has begun developing a film "classics" on video library at relatively reasonable prices—you can buy such Soviet classics as *Potemkin* for about US $30. With European-wide organization, we may see prices approaching those for Hollywood classics and not-such-classics which dominate our video stores at the moment.

EVE also promises to give "proper attention to the dimension of the videocassette," sentiments videomakers will be pleased to hear. This program could transform the prospects of made-for-video work (whether video art or documentary) and provide a stimulus to production, for videomakers often dependent on meager subsidies.

✧ ✧ ✧

Media Venture and Media Guarantee

These projects will establish a venture capital fund to finance large-budget productions and a guarantee fund to extend the credit opportunities for the audiovisual industry, but both are still in development.

Media Guarantee is intended to guarantee up to 70 percent of loans to audiovisual producers, based on the model successfully developed in France by the IFCIC (Institut pour le Financement du Cinéma et des Industries Culturelles). Eighty percent of French film production is covered by such credit guarantees.

Media Venture will invest as coproducer in films equivalent to those which cost between US $14-million and $24-million. There are currently few European productions at this level. Television investment will be devoted to series with large number of episodes, soap operas, and prestigious series—types of programs that are relatively nonexistent in Europe compared to the US.

Unlike many European TV coproductions, where economies of scale enable relatively noncommercial programming, Media Venture projects will have to sell. It will also make capital investment in European production companies, as well as in the distribution industry. Hollywood-am-Rhien?

Preliminary discussions concerning these projects are on-going, preparing a legal framework and most crucially convincing financial experts and investors of their viability. This is very much a child of 1992: With the consolidation of the European market, its proponents argue, it may be possible to return to the days when Europe led the world in audiovisual production or, more modestly, put a dent in the US export market.

✧ ✧ ✧

Regional Development of the Audio Visual Industry

Originally one of the MEDIA 92's pilot projects, this was designed to transport the spirit of the UK's Workshop Declaration[7] to the rest of Europe, joining up with the EC's Social Fund to transform the face of workshop (and independent?) production. A study is underway involving Amber Productions, from the UK's North East, and producers from small countries/regions, coordinated by Channel Four's *Eleventh Hour* department. Apparently, the project hit snags earlier last year when Channel Four refused to sign an indemnity for the project, i.e., it didn't want legal responsibility. There has been a growing realization that the Workshop Declaration cannot easily be transplanted to other countries, mainly because it's too expensive. Now other, more flexible models are being discussed.

✣ Eurimages ✣

The Council of Europe has recently taken the lead in relation to broadcasting legislation. It has also recently initiated a filmmaking program, Eurimages, with large sums of money available to projects that deal with European issues. Eurimages' role is to stimulate coproduction and distribution of European film and audiovisual works, acting through subsidies, advances against receipts, and loans. Its brochure states, directors should "highlight the ways in which national outlooks reinforce European identity."[8] European producers are able to combine monies from the Eurimage fund with coproduction monies from European Broadcasters, thereby facilitating coproduction. Several fiction films are already in production which might well not have been made without the help of this initiative. Eurimages is not really accessible to UK filmmakers because the UK government, being against cultural "subsidies," is not a signatory to the program and Eurimages subsidy involves a project having at least three signatory coproducers participating.

✣ Eureka ✣

Eureka is a "pan-European" EC-funded initiative covering 19 countries. It encourages the European industry to collaborate on developing products, processes, and services for world markets, thus helping to commercially exploit research carried out at both the national level and within the EC R&D Framework Program. Last September a section of Eureka, Eureka Audio/Visuel, held a conference in Paris, Les Assises Culturelles. It was widely seen as an attempt by the French to corner EC media initiatives, as part of Mitterrand's Sun King approach to cultural issues. Twenty-six European countries were represented at the conference, which was not advertised at all in the UK, as far as I am aware. According to the press, delegates decided to encourage a more transparent and dynamic European marketplace for European projects, encourage more projects involving technological and artistic cooperation, gain wider distribution for European films and TV programs within domestic markets and overseas, and promote European technology, especially in the field of HDTV. The

✣ References ✣

The Europe 1992 Directory A research and information guide, edited by Anthony Inglis and Catherine Hoskyns, ITCU/Coventry Polytechnic 1989. A research and information guide emphasizing where people can find further information on issues related to the competition of the European market in 1992.

Media 92, Newsletter of the Media 92 Program An occasional publication which reports on the progress of MEDIA 92's major projects, pilot ventures, and new initiatives. Much of the information in this article is drawn from this newsletter, which is essential reading to keep abreast of developments in this sector.

Media 92 Vade Mecum Known in the trade as "the Bible," it contains all the official documents relating to the Media 92 Programs: EFDO, BABEL, Media Investment Club, European Script Fund, Cartoon.

User's Guide to the Media 92 Program A summary of the above. Contains detailed contact information.

The above publications are available from: Commission of the European Communities, Directorate-General Information, Communication, Culture, rue de la Loi 200, B1049 Brussels, Belgium.

conferees also agreed to set up an organizing committee made up of representatives of all the countries taking part, as well as the European commission, with a secretariat designed to help A/V organizations find partners in other countries for specific projects.

It was originally feared that Eureka would supercede MEDIA 92, but deals appear to have been made to protect MEDIA 92 and the Eurimage programs before the conference opened. Eureka A/V can be read as an attempt to inject real money into the European audiovisual industry, particularly in the area of new image technologies and developing technology that can compete with Japanese products.

✣ European Organizations of Independents ✣

THERE ARE A NUMBER OF ORGANIZATIONS CLAIMING TO REPRESENT EUROpean producers and directors: FERA, based in Brussels, which appears to do very little, and, in 1988 the UK's IPPA set up a group of producers' associations, called CEPI (Coordination Européen des Producteurs Indépendants), which represents Belgium, Denmark, France, Italy, the Netherlands, the UK, and West Germany. Not a festival or market passes without some mention of some new initiative to establish supranational links. Clearly there is a demand for an association of European producers and directors organizations to lobby institutionally at that level, and organizations of US producers would need to be involved in that process if they wish to be recognized in these debates.

✣ Subsidies in Individual EC Countries ✣

THERE IS ABUNDANT MATERIAL FOR A SEPARATE ARTICLE CONCERNING FILM subsidies in individual EC countries, for which all European independents will theoretically be eligible after 1992. There have been several proposals for compiling a database. Lucrative seminars are run on these issues, e.g., by Rene Gundelach in Germany. Details are best obtained through individual countries' producers organizations or pan-European associations as and when these are credibly established.

Notes

1. Like the situation of Kurdish refugees in the UK, who receive less attention than the refugees from East Germany.
2. Kosslick has now crossed the street to head Film Fonds Hamburg, which together with the Film Bureau promotes the use of Hamburg's film facilities by offering generous production subventions. The current director of EFDO is Torsten Teichert.
3. Low budget is defined by EFDO as less than 2,250,000 ECU; roughly $2,700,000.
4. These are the figures for *Hard Times*:

DISTRIBUTOR:		GRANT AMOUNT
Artificial Eye	GB/Ireland	9,632.12 ECU
Edition Salzgeber	FRG	9,226.79
Lasa Distribution	France	49,543.51
Cinelibre	Belgium/Lux	11,362.44
TOTAL:		89,764.86 ECU

5. *Stories Come First*, an IIC Report for the European Communities Directorate General Information, Communications, Culture, MEDIA Program, 1988.
6. Not to be confused with EAVE, both pronounced "eve." EVE will be organized from the Irish Film Institute, with an office in Brussels.
7. The 1984 Workshop Declaration is an agreement forged between groups of independent producers (workshops), Britain's principle union of film and television technicians, Channel Four, and the British Film Institute, which allows workshops franchised by the union and funded by Channel Four and the BFI to work within the film and television industries without abandoning their collective production practices.
8. The Council of Europe Committee of Ministers Resolution (88)15, setting up a European support fund for the coproduction and distribution of creative cinematographic and audiovisual works, which became Eurimages.

Mark Nash is a film producer and teaches film- and videomaking at the London Institute.

✣ Contacts ✣

✣ Broadcasting Across the Barriers of European Language (BABEL)
Secretariat, c/o European Broadcasting Union (EBU), Gisele Di Marzio/Diana Knopfle, 17a Ancienne Route, Case Postale 67, CH 1218 Grand Saconnex/Geneva, Switzerland; phone: 22798 77 66; fax: 22798 58 97; telex: 415700

✣ Cartoon
rue Frans Merjay 127, B-1060 Brussels, Belgium, attn: Marc Vandeweyer

✣ Eurimages
Executive Secretary, Palais de l'Europe, BP 431 R6, F-67006 Strasbourg Cedex, France

✣ European Organization for an Audiovisual Independent Market (EUROAIM)
26 rue des Minimes, B 1000 Brussels; phone: 2-518-14-60; fax: 2-512-86-57

✣ European Film Distribution Office
Friedensallee 14-16, D-2000 Hamburg 50, Federal Republic of Germany, attn: Ute Schneider, Secretary; phone: 040-390-90-25; telex: 216-53-55D; fax: 040-39-54-95

✣ European Script Fund
21 Stephen St., London W1P 1PL, UK, attn: Rene Goddard, Secretary General; phone: 01-251-4444; fax: 01-436-7950/580 0046; telex: 27624BFIDNG

✣ Entrepreneurs de l'Audiovisuel Européen (EAVE)
8 rue Thérésienne, 1000 Brussels, Belgium; phone: 322 511 9032; fax; 322 511 0279

✣ Media Investment Club
General Secretariat, Henri False/Patrick Madelin, 4, Avenue de l'Europe, F 94366 Bry sur Marne Cedex, France; phone: (331) 49-83-21 01/49 83-23-22; fax: (331) 49-83-25-82; telex: 231194F

IN & OUT OF PRODUCTION

RENEE TAJIMA



The Oedipal conflict which serves as the basis of *Rope of Blood*, Gordon Dahlquist and Gregg Osborn's seriocomic detective yarn, is suggested in this fish-cleaning scene.

Courtesy filmmakers

Filmmaker Steven Schecter, who lived in the Soviet Union 20 years ago, recently returned there to explore the startling changes that are taking place. In **My Russian Friends** Schecter uses both cinema verite and first person narration to create a personal film that confronts the political, ideological, religious, and even "new age" issues of the country. His Soviet friends talk candidly about the effect of *perestroika* and *glasnost* on their lives and their society. One old friend named Lyokha questions many of these changes, while a new friend, Vadim, supports the recent reforms. Schecter goes to a rock concert in Gorky and visits a modern art exhibit, a local marketplace, the Moscow countryside, a recycling plant, an Orthodox Church, even a small Hare Krishna sect to draw a portrait of a people in transition. The 58-minute video won a Silver Hugo Award at the Chicago International Film Festival and the Judges Award at the Sinking Creek Film Festival. *My Russian Friends*: The Video Project, 5332 College Ave., Ste. 101, Oakland, CA 94618; (415) 655-9050.

Ever since the First World War, Native American Indians have served in the Armed Forces of the United States. During the Vietnam War, when close to 90 percent of the 86,000 who served were volunteers, Native Americans had the highest record of service per capita of any other nationality. Over half served in combat. Why were so many Native Americans willing to fight in the United States' most controversial war? What is their view of Vietnam 20 years later? Deb Wallwork's **Warriors** is a new video documenting the commitment and contribution of these veterans. Created for Prairie Public Television, the one-hour program won first prize for documentary feature at the thirteenth American Indian Film Festival, Best of Festival honors at the Montana Film and Video Festival, and has been picked up for distribution by Intermedia Arts Minnesota. *Warriors*: Intermedia Arts, 425 Ontario St., S.E., Minneapolis, MN 55414; (612) 627-4444.

Teressa Longo's short film **Quizas** (*Perhaps*) presents the story of Linda, a young divorcee who moonlights as a sketch artist at a Las Vegas casino after winding up her day job as a secretary. Trying to forget her ex-husband, Linda keeps busy and hopes to earn enough money to move to Santa Fe and become a painter. One night at the casino, Al, a rich and very lucky older gambler, sits down for a sketch. He propositions her. Linda laughs, but reconsiders. Adapted from Alice Denham's short story "The Deal," *Quizas* follows Linda's delay—and final completion—of her half of the bargain with Al. Shot by Longo in a mid-fifties setting, the original story first appeared in *Playboy* in 1956 (as a publicity stunt, author Denham also appeared as the centerfold for the same issue). *Quizas*, which was completed last February, has already earned a Silver Plaque at the Chicago International Film Festival. *Quizas*: The Deal Productions, 14 Ozone Ave., #3, Venice, CA 90291; (213) 396-2723.

Tacoma, Washington-based filmmakers Gordon Dahlquist and Gregg Osborn have completed **Rope of Blood**, an off-beat seriocomic detective tale based on the Oedipus myth. The screenplay by Dahlquist, Osborn, and Chuck Sullivan, features the return of X (Luther James Luckett), a drifter, to his blighted hometown. Meeting with a former colleague, X takes on an assignment to find the lost son of a high-ranking scientist who is missing in the outlying desert. X reluctantly pursues the investigation armed with little information and in the course of his journey is faced with a mysterious tableau of phantom images. A first feature, Osborn produced, shot, and edited the 76-minute film for under $10,000 during a three-and-a-half year period. Photographed mainly in Portland, Oregon, the film's cast and crew were largely drawn from the local community. *Rope of Blood* premiered at the sixth Olympia Film Festival in Olympia, Washington, last November. *Rope of Blood:* Gorilla Productions, Box 111892, Tacoma, WA 98411-1892.

Through the words and ideas of environmental martyr Chico Mendes, filmmaker Miranda Smith explores the devastation facing the Amazon rain forest. Smith filmed Mendes' last television interview in November 1988, a month before he was assassinated by a shotgun blast at home in Xapuri, Brazil. In the resulting documentary, **Voice of the Amazon**, Mendes weaves the tale of events that have occurred in this region of Brazil during his lifetime, relating the development of the western Amazonian state of Acre with the destruction that threatens the lives of the forest's entire population. Mendes was a champion for the Brazilian Amazon. He fought to present economic alternatives to the destruction of the forest and worked to prove that the products which exist there naturally can yield a greater return than cattle ranching—one of a number of the causes behind deforestation. He achieved international attention for his work, but that success alarmed cattle ranchers and powerful speculators who had a financial interest in the region. And his organizing led to his death on December 22, 1988. Smith completed *Voice of the Amazon* last October in cooperation with the Better World Society. She received grants from a variety of sources, including Patagonia, Peter Max, the United Nations Environment Program, the F.P. Kendall Foundation, Lippincott Foundation, Laurance Rockefeller, and other private contributions. It premiered on the Turner Broadcasting System in November. *Voice of the Amazon*: Miranda Smith Prods., 30 W. 74th St., Ste. 4D, New York, NY 10023; (212) 362-1320.

Also set in Brazil, the documentary **The Forbidden Land** looks at Liberation Theology in the struggle for land reform. Directed by Helena Solberg and produced and edited by David Meyer, the one-hour film tells the story of the radical split in the Catholic church in Brazil and the involvement of the "progressive" church in the violent conflict over land rights. Included is an interview with Geraldo Rodrigues, the hired gunman who



Having raised his voice against the destruction of the Amazon rain forest, organizer Chico Mendes was the target of repeated assassination attempts and was eventually shot to death in his backyard in 1988. His last TV interview was conducted by filmmaker Miranda Smith, who incorporates it into her documentary *Voice of the Amazon.*

Courtesy filmmaker

killed Fr. Josimo Moraes Tavares in 1986 because of his support of the peasants in land conflicts. *The Forbidden Land* also focuses on the efforts by the Vatican to contain this new church by rezoning dioceses and installing conservative, pro-Vatican bishops. A major character is Pedro Casaldaliga, the controversial bishop of the remote village of Sao Felix do Araguaia. Meyer and Solberg produced the documentary with funding from the Corporation for Public Broadcasting, the National Film Board of Canada, and the Public Broadcasting Service. *The Forbidden Land*: International Cinema, 200 W. 90th St., Ste. 6H, New York, NY 10024.

Producer-videographer Will Doolittle has just completed **We All Belong: A Young People's Mural Honoring Cultural Diversity**. The 16-minute video shows a group of 34 young people, ranging in age from nine to 18 years and of diverse cultural backgrounds, making powerful statements against racism in their community. The camera follows them as they first view swastikas, racial epithets, and other graffiti defacing the back wall of a local business, then proceed to design and paint a colorful mural of hope along the 180 foot wall. They talk while they paint, and as they talk the mural takes shape: adorned with creatures of the sea, a multicolored pet shop and juke box dancers, people working together, all images both serious and whimsical. The tape was produced for Clergy and Laity Concerned of Western Oregon and is intended for distribution to schools and community organizations. *We All Belong*: IVS, 401 East 10th Ave., Suite 160, Eugene, OR 97401; (503) 345-3455.

ATTENTION AIVF MEMBERS

The **In and Out of Production** column is a regular feature in *The Independent*, designed to give AIVF members an opportunity to keep the organization and others interested in independent media informed about current work. We profile works-in-progress as well as recent releases. AIVF members are invited to submit detailed information about their latest film or videotape for inclusion in **In and Out of Production**. Send descriptions and black and white photographs to: *The Independent*, 625 Broadway, 9th floor., New York, NY 10012; attn: In and Out of Production.

FILM/VIDEO ARTS

PRODUCTION & POSTPRODUCTION SERVICES

INDUSTRY SERVICES PROGRAM

MEDIA TRAINING

A Nonprofit Media Arts Center Serving The Arts And Industry Since 1968

817 Broadway at 12th Street New York 212/673-9361

fva

3/4" off line video editing facilities

VALKHN VIDEO

Award winning editing staff available

Supervising editor Victor Kanefsky

Sound effects library and sound transfers

Lok-Box: film sound preparation for video sound mixing

1600 Broadway, New York

(212) 586-1603

Twenty years of film expertise brought to video editing

Media ALLIANCE On-Line

ARTIST ACCESS TO LOW COST STATE-OF-THE-ART FACILITIES

BROADWAY VIDEO
CGI
EDITEL
GBS VIDEO
LRP VIDEO
MANHATTAN TRANSFER/EDIT
TV-R MASTERCOLOR
TECHNISPHERE

- EQUIPMENT RENTALS
- INTER-FORMAT EDITING
- POST PRODUCTION
- AUDIO SERVICES
- COMPUTER GRAPHICS
- FILM TO TAPE TRANSFERS

For Information and Application:
Call 212/560-2919

Media Alliance
c/o WNET, 356 West 58th St., New York NY 10019

FESTIVALS

This month's festivals have been compiled by Kathryn Bowser, director of the FIVF Festival Bureau. Listings do not constitute an endorsement & since some details change faster than we do, we recommend that you contact the festival for further information before sending prints or tapes. If your experience differs from our account, please let us know so we can improve our reliability.

Domestic

AMPAS & ACADEMY FOUNDATION STUDENT FILM AWARDS, June, CA. 17th annual competition sponsored by Academy of Motion Picture Arts & Sciences to support & encourage filmmakers w/ no previous professional experience enrolled in accredited colleges & universities & whose work was made as result of student-teacher collaboration. $2000 outstanding achievement awards in cats of animation, doc, drama, experimental; up to 2 addt'l $1000 merit awards in these cats. Work must be under 60 min., completed after April 1, 1989. Judging done by regional coordinators & submitted to Academy for final consideration; submit work to appropriate coordinator. Academy also produces compilation film of winners. Format: 3/4", 35mm, 16mm. Deadline: April 2 (midnight). Regions: I (MN, NH, VT, MA, RI, CT): Ben Levin, Div. of Mass Communication, Emerson College, 100 Beacon St., Boston, MA 02116, (617) 578-8832; II (NJ, PA, DE, MD, DC, OH, VA, WV, KY): Fred Goldman, Middle Atlantic Film Board, 2338 Perot St., Philadelphia, PA 19130, (215) 978-4700; III (NY, PR): Daniel Glick, Brooklyn College Film Dept., Bedford Ave. & Ave. H, Brooklyn, NY 11210, (718) 780-5664; IV (NC, SC, TN, AR, GA, AL, FL, MS, LA, OK, TX, CO, NM, UT, AZ): Michael Cohn, Dept. of Radio-TV-Film, CMA 6.118, Univ. of Texas, Austin, TX 78712-1091, (512) 471-4071; V (MI, IN, WI, MN, IL, IA, ND, SD, NE, KS, MO): Dan Ladely, Sheldon Film Theater, Univ. of Nebraska, Lincoln, NE 68588, (402) 472-5353; VI (MT, WY, ID, NV, AK, WA, OR, North CA): Bill Foster, NW Film Study Ctr., Portland Art Assoc., 1219 SW Park, Portland, OR 97205, (503) 221-1156; VII (South CA, HI): Donald J. Zirpola, Communication Arts Dept., Loyola Marymount Univ., Loyola Blvd. at W. 80 St., Los Angeles, CA 90045, (213) 642-3033.

ASIAN AMERICAN INTERNATIONAL FILM FESTIVAL will be held from June 28-July 3, not April 6-8 as reported in the Jan/Feb issue.

BLACKLIGHT: A FESTIVAL OF BLACK INTERNATIONAL CINEMA, July, IL. Since 1982, fest has worked to present the best of Black-produced & Black-oriented cinema from around the world & is now one of largest of its kind. Program incl. features, docs, shorts, videos & int'l TV programs. Director Webb scouts works at Berlin & in France & England, as well as soliciting work from other continents & cultures. Past fests incl. special events such as retrospectives, screenings of African-American & African music videos, special midnight film screenings of cult classics, series from Black film workshops in England, Black-oriented TV programs from Channel 4 in London & video marathons. Several directors of participating films attend for post-screening discussions. Held at Film Center of Art Institute of Chicago & DuSable Museum of African American History. Deadline: May 1. Contact: Floyd Webb, Blacklight, 10 E. Ontario, Suite 2202, Chicago, IL 60611; (312) 988-7091.

NISSAN FOCUS AWARDS, Aug. 28, CA. Several film industry cosponsors—among them Amblin Entertainment, Eastman Kodak, Dolby, Universal, John Badham's Great American Picture Show & Benihana—support nat'l student filmmaking & screenwriting competition. Other awards incl. Women in Film Foundation Award & Renee Valente Producers Award. Principal sponsor: Nissan Motor Corp. Over $100,000 in automobiles, cash & prizes distributed in 9 cats, incl. narrative, screenwriting, animation/experimental, sound achievement, film editing, doc, cinematography. Competition, now in 14th yr, open to 16mm films produced noncommercially in conjunction w/ US educational institution, as well as feature-length screenplays. Winners flown to LA for week of informal seminars w/ FOCUS board members, film professionals & gala awards ceremony at Directors Guild Theatre. Several past winners have achieved commercial filmmaking success. FOCUS also exhibits winning films at festivals, colleges, universities, museums & libraries. Work must have been completed in previous 2 yrs & not entered in previous FOCUS competitions. Entry fee: $15. Format: 16mm. Deadline: May 4 (postmark). Contact: Sam Katz, Nissan FOCUS Awards, 10 E. 34th St., New York, NY 10016; (212) 779-0404.

PHILADELPHIA INTERNATIONAL FILM FESTIVAL (PHILAFILM), July 26-29, PA. About 100 films & videos programmed in fest in cats of feature, short, animation, experimental & super 8. Also features section of works by Latina directors & program of films from Spain, particularly Catalonia. Industry workshops also planned, incl. digital & computer graphics for TV. Sponsored by Int'l Producers Assoc. Entry fee: $20-100. Format: 35mm, 16mm, 3/4", super 8. Deadline: Apr. 15. Contact: Varrell Henderson/Larry Smallwood, Philadelphia International Film Festival, 121 N. Broad St., #618, Philadelphia, PA 19107; (215) 977-2381.

RIKER HILL FILM FESTIVAL, June 23, NJ. Debut yr of fest for independent, family-oriented short & feature-length films which tell a story, in all cats. Program to be shown in evening program at outdoor amphitheater in Livingston. Cash prizes & trophies awarded. Sponsored by Essex County Dept. of Cultural Affairs & Riker Hill Art Park. Entry fee: $20. Format: 16mm. Deadline: May 18. Contact: Bruce Paynter, Riker Hill Film Festival, Box 809, Montclair, NJ 07042; (201) 509-2036.

SAN FRANCISCO ART INSTITUTE INTERNATIONAL FILM & VIDEO FESTIVAL, Apr. 21-23, CA. Student-run showcase for artists' cinema, particularly animated & experimental work. Cash prizes. Fest also accepts submission of proposals for film/video-sculptures & installations, multiple projections & multi-channel video work (include written proposal w/ entry form). Entry fee: $25. Format: 16mm, super 8, 3/4", 1/2". Deadline: Mar. 19. Contact: SFAI Film Festival, 800 Chestnut St., San Francisco, CA 94133; (415) 771-7020 (Film Festival Office).

SAN FRANCISCO INTERNATIONAL LESBIAN & GAY FILM FESTIVAL, June 15-24, CA. Held annually during SF's Lesbian/Gay Freedom Celebration, competitive fest, now in 14th yr, is 1 of world's largest programs of its kind, bringing together feature, doc & short films & video works by & about lesbians & gay men. Awards presented to outstanding works in several cats. Sponsored by Frameline, nonprofit media arts organization founded to develop & promote production, exhibition & appreciation of lesbian & gay film & video. Format: 35mm, 16mm, super 8, 3/4", 1/2". Deadline: Mar. 31. Contact: Frameline, Box 14792, San Francisco, CA 94114; (415) 861-5245; telex: 6503477919MCIUW.

SINKING CREEK FILM CELEBRATION, June 9-16, TN. Last yr fest celebrated 20th anniversary as an important nat'l competition for student & ind. 16mm film & video & one of few major Southern showcases for ind. work. $8000 in cash awards go to winning entries; special awards incl. Hubley Animation Award, two $500 awards for feature works of special merit; two Asheville Cinematheque Awards of $150 ea. for excellence in doc & experimental works. Cats: Young film/videomaker (to age 18); college film/videomaker (undergrad/grad); ind. film/videomaker. Held at Vanderbilt Univ. in Nashville. Entry fees: $12-75, based on length. Format: 16mm, 3/4". Deadline: Apr. 20. Contact: Mary Jane Coleman, director, Sinking Creek Film Celebration, Creekside Farm, 1250 Shiloh Rd., Greeneville, TN 37743; (615) 638-6524.

SUFFOLK & NASSAU COUNTY FILM & VIDEO FESTIVAL, June, NY. Now in 7th yr, fest features both public screenings & cable broadcast for finalists & winners. Entries must be completed betwn May '81 & May '90. Cats: arts & entertainment (theatrical films, music video, experimental film/video art, animation, performing arts); sales & marketing (commercials, public relations); doc & education; student. Awards: $7000 in cash, scholarships, equipment, incl. Best of Fest Award of $1000, WLIW Channel 21 Award of $500, Olympus Corp. Award, Viacom Cablevision Music Video Award & first place awards of $250 & plaque in ea. cat. Formats: 35mm, 16mm, super 8, 3/4", 1/2". Entry fee: $50-75 professional, depending on length; $25 student. Deadline: May 1. Contact: Chris Cook, Suffolk County Film & Video Festival, Dennison Bldg., 11th fl., Veterans Memorial Highway, Hauppauge, NY 11788; (516) 360-4800.

WORKS BY WOMEN FILM & VIDEO FESTIVAL, October, NY. 14th annual fest featuring diverse sample of ind. films & videos directed by women. Several participating film/videomakers speak at screenings of their works. Format: 16mm, 3/4". Deadline: Apr. 30. Contact: Christina Bickford, Works by Women Film & Video Festival, Dept. of Media Services, Barnard College, Columbia University, 3009 Broadway, New York, NY 10027-6598; (212) 854-2418.

Foreign

BARCELONA INTERNATIONAL FILM FESTIVAL, July, Spain. Reorganized & refurbished in recent yrs, Barcelona now ranks as one of Spain's top fests, attracting many directors, writers & film professionals. 6 sections incl. competitive section, offering Europa Prize of 200,000 ECUS (about $250,000) to best feature-length Euro film for investment in future film by producer &

director of winning entry; Perspectives (recent worldwide productions); Encounters (monographic section—last yr dedicated to director/actors); Documents (featuring doc films); Hidden Treasures (films w/out wide distribution); Homages. Program also incl. symposium. Format: 35mm, 16mm. Deadline: May 15. Contact: Festival de Cinema de Barcelona, Passeig de Gracia 47, 3r 2a, 08007 Barcelona, Spain; tel: 215 2424; telex: 99373 FESTB.E; fax: 215 2966.

MIDNIGHT SUN FILM FESTIVAL, June, Finland. Sun never sets on world's northernmost festival, held for 5th yr in small municipality 80 miles north of Arctic Circle in Sodankylä, Lapland. Noncompetitive program arranged by filmmakers & enthusiasts intent on "creating a unique, friendly atmosphere for filmmakers & film lovers to meet." Films shown round the clock for 4 days, many in tent constructed for occasion. Audiences reached 15,000 last yr, double town's population. 40-50 films shown annually, incl. retros of honorary guest filmmakers. Selection of new films whose directors are invited, old & new Finnish films & special screenings, incl. silent classic accompanied w/ live music composed & performed by Finnish rock orchestra. Format: 35mm; preview on cassette (PAL or NTSC). Contact: Erkki Astala, executive dir., Midnight Sun Film Festival, Väinämöisenkatu 19 A 4, SF-00100 Helsinki, Finland; tel: (358) 0 498 366; telex: 125032 sesfi sf; fax: (358) 0 498 661.

TRENTO INTERNATIONAL FILM FESTIVAL OF MOUNTAINS, EXPLORATION & ADVENTURE, May 27-June 2, Italy. 38th annual competitive fest for fiction & doc films. Cats: mountain films—contribute to knowledge & conservation of mountains; exploration films—broaden & examine discovery &/or study of territory, water & space, w/ view toward conservation; mountaineering, sport, adventure films—document human resources in action in natural environments. Work must be produced after 1987. Awards: Grand Prize: Gold Centian & 10 million lire; 2nd Prize-Silver Gentians & 5 million lire to best feature & best doc; other awards & cash prizes in various cats. All participants receive certificate of participation. Films & videos also shown in info section & out of competition. For feature films, fest may contribute to cost of Italian subtitles. Deadline: Apr. 20. Contact: Filmfestival Internazionale Montagna, c/o Societa Spedizioni ST1-I-38100 Trento, Italy; tel: (0461) 982744; fax: (0461) 237832.

TROIA INTERNATIONAL FILM FESTIVAL, June 8-17, Portugal. Held in Costa Azul, a tourist complex on Portuguese peninsula south of Lisbon, FIAPF-recognized fest for full-length films now celebrating 6th season. Festival sections incl. Competition (Official Section), Information, First Works, American Independents, Man & His Environment (doc & fiction) & film market. Competitive section dedicated to promoting films from countries w/ small cinema production of not more than 20 films/yr. Awards: Gold Dolphin (Grand Prize), Silver Dolphin, Bronze Dolphin. Work must be completed after June 1989. About 10 films from US accepted in various sections. Concurrent symposium on Film & TV in Southern Europe Before & After 1992 will attract leading media officials from Spain & Portugal & feature seminars on coproduction possibilities, quotas, video piracy & rights & advertising. Format: 35mm, 16mm; preview on 1/2". Deadline: Mar. 30. US contact: Thomas de La Cal, 500 E. 63rd St., #10D, New York, NY 10021; (212) 421-3099. Contact in Italy: Film Festival Troia, 2902 Setúbal Codex, Costa Azul, Portugal; tel: (65) 44121; telex: 18138P; fax: (65) 44162.

ATTENTION
INDEPENDENT PRODUCERS
WE DON'T MAKE A BIG PRODUCTION OUT OF INSURANCE FOR YOUR PRODUCTION!!

FEATURES

ENDORSED BY PBS AND NPR

SIMPLIFIED APPLICATION

PREMIUMS START AT $1,500 FOR $1 MILLION

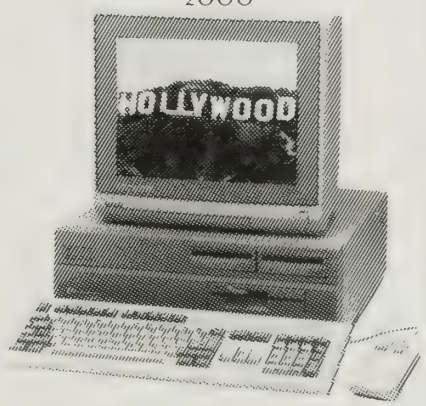
ONE TIME PREMIUM COVERS ORIGINAL RIGHTS PERIOD GRANTED PBS

WALTERRY INSURANCE BROKERS

7411 OLD BRANCH AVENUE • P.O. BOX 128
CLINTON, MARYLAND 20735
301-868-7200 800-638-8791



Desktop Hollywood!
Lights... Action...
COMMODORE AMIGA™ 2000



* Complete Video Production Studio
* High-resolution Graphics & Titles in 4096 Colors
* Super-impose 3-D Animation, Titles & Graphics over Video
* Freeze & Paint any frame of Video
* Special Effects & More

Only AMIGA Makes it Possible!
At very un-Hollywood Prices!

VIDEO ARTS
(201) 223-5999

CLASSIFIEDS

The Independent's Classifieds column includes all listings for "Buy • Rent • Sell," "Freelancers" & "Postproduction" categories. It is restricted to members only. Each entry has a 250 character limit & costs $20 per issue. Ads exceeding this length will be edited. Payment must be made at the time of submission. Anyone wishing to run a classified ad more than once must pay for each insertion & indicate the number of insertions on the submitted copy. Each classified ad must be typed, double-spaced & worded exactly as it should appear.

Deadlines for Classifieds will be respected. These are the 8th of each month, two months prior to the cover date, e.g., March 8 for the May issue. Make check or money order—no cash, please—payable to FIVF, 625 Broadway, 9th floor, New York, NY 10012.

Buy • Rent • Sell

FOR SALE RENT: JVC CR 4700U, 3/4" portable deck w/ AC adaptor, Porta-Brace case & battery; Sony VO-2600 3/4" studio deck. Sony ECM 50 lav. microphones (pair). Great conditions! Call Claudio at (212) 664-8009.

FOR SALE: Industrial camera/recorder, JVC KY-2000 color camera; CR-4400U 3/4" portable recorder: $2500 or BO. Also editing system, JVC RM-88U controller, JVC 6600U & 8200U recorders: $2500 or BO. Doug Hart (718) 937-7250.

FOR SALE: Video prod. pkg. JVC KY 2700 3-tube camera w/2 bats + ac; BVU 100 w/ tc module, portabrace case, 2 bats + ac; 2 Audio Tecnica lavaliers; 1 Nakamichi shotgun; Shure M67 mixer; Miller fluid head tripod. Good condition. $1500 or bo. (718) 965-0268.

WANTED TO PURCHASE: Sony off-line edit system (5850, 5800, RM440, and accessories). Call Maureen at (212) 925-8750.

FOR RENT: 3/4" off-line editing system. 2 BVU 950 time code decks. 2 monitors, 6-channel audio mixer, various audio sources. Negotiable rates. Obenhaus Films (212) 227-8366.

WORLD'S BEST 3/4" Editing System. Convergence Super 90 w/ TC reader/gen/plus JVC 8250 5550. Status mon. Audio mixer. Complete. Sacrif. $5850. Microtime TBC 320 D Freeze frame. $4,250. Moviola M-86. $4,500. Cine 60 fiberglass blimp for Arri 35. Best offer. (203) 637-0445.

Freelancers

HESSION-ZIEMAN PROD. We make Betacam look like film using Sony BVW507 bdcst high resol. Betacam & Betacam SP w/ complete off-line, on-line postprod. services. Field prod. & rental pkgs to suit your doc, indus., music vid, commercial project. (212) 529-1254.

FILM SEARCH: We obtain hard-to-find films (pre-1970) on tape. We are expensive, but good. 5 searches for $5 & SASE. Video Finders, Box 4351-453ind, L.A., CA 90078.

BETACAM PACKAGE w/ tripod, lights, mics, award-winning cameraman, crew & transportation, avail. for your project at great rates. Fast & reliable. Broadcast quality. Call Eric (718) 389-7104.

CINEMATOGRAPHER w/ feature (4), doc & commercial credits avail. for film or video projects of any length. Personable, w/ strong visual sense & excellent lighting. Own equipment, at a reasonable rate you can afford. Call for demo: Eric (718) 389-7104.

BETACAM SP packages available: New BVW-507 (w/ 700 line resolution); BVW35 & BVW-505 also avail. Your choice of field production package comes w/ award-winning videographer, Toyota 4-Runner & competitive rates. Call Hal at (201) 662-7526.

CINEMATOGRAPHER & soundperson to work on independent films. Alina & Vincent (718) 729-7481. Reel upon request. Long live independence!

AWARD WINNING DIRECTOR OF PHOTOGRAPHY looking for interesting projects. Owner of super 16 capable full Aaton package. Paul (212) 475-1947.

BETACAM or 3/4" SP location shooting as low as $300/day. Betacam and 3/4" SP to 3/4" SP editing with editor from $35/hr. Vega wireless mic, and Motorola MX-350 rental as low as $30/day. Call Michael at Electronic Visions (212) 691-0375.

AWARD-WINNING CAMERAMAN w/ 16mm ACL II 8fps-75fps w/ videotape looking for challenging projects. Partial client list incl: ABC Sports, ESPN, IBM, LIRR, Pitney Bowes. Complete crews avail. including sound recorder & grip truck. Reasonable rates. Mike (718) 352-1287.

SHOOTING IN WASHINGTON DC? We'll meet you w/ experienced, fully credentialed crew or produce from your script. Sony bdcst 3/4" SP or Betacam SP pkg, 8 lts, 5 mics. News/doc/interviews in several languages. Good rates, happy clients. Accent Media (703) 356-9427.

CINEMATOGRAPHER with Arri 16SR and lighting package: $750 a day. Ten years experience. Major awards. Excellent credits, including Smithsonian, National Geographic, 20/20. Call Len McClure at (301) 299-7893.

SHOOTING IN ASIA? See ad just above this one for a cameraman with years experience in Asia. Shot more than 20 films in China, Japan, Singapore, Hong Kong, etc. Lots of valuable contacts to help you. Call Len McClure at (301) 299-7893.

TRANSCRIPTS or other word processing. Fast, accurate & cheap. 100 wpm w/ own IBM-compatible computer. $15/hr or $1.50/page. Supply hard copy or floppy. Short notice OK. Will pick up & deliver. Kelly Anderson (718) 857-9239. References avail.

FUNDRAISER/COPRODUCER WANTED by TV production company w/ numerous PBS credits. Salary neg. Position is for imaginative environmentally related project. Resume to: Ideal Communications, 1026 6th Avenue, 5th fl., New York, NY 10018; (212) 768-1600.

CLASSICAL MUSIC FOR YOUR FILM? Call Dana Richardson (516) 599-1513 (noon-9pm). Flexible rates.

DIRECTOR OF PHOTOGRAPHY looking for new documentary or dramatic projects. 11 years experience. 35mm, 16mm, and broadcast video. Richard Chisolm (301) 467-2997.

NO-BUDGET SUPER 8 comedy-fantasy feature in the works. Hard work and, alas, deferred payment. Idea is to push this harder-than-35mm format to new professional highs. So, talented cinematographer...write! (No tapes). Soundperson, too. GAGA, Box 8218, Jackson Heights, NY 11372.

NEED TITLES for your 16mm independent or student film? Let Cinerose Productions take care of it for you. Clear, beautiful titles from design through shooting, wide choice of type faces. The lowest rates around. Fast turnaround time. Call Liz at (718) 622-2158.

DIRECTOR OF PHOTOGRAPHY/OPERATOR w/ feature film (5) credits. Self-owned 35mm, 16mm. Film cameras (w/ videotape), 50 kilowatt lighting/power/grip pkg, sync sound/video recording/playback system. Lowest rates in Tri-State! (201) 798-8467.

AATON PKG w/ assistant camera. 3 mags, Cooke 9-50, Ang. 12-120, Zeiss 8, 2 batts, eye piece X, zoom motor, Sachtler Video 20, Hi-hat, barney, filters, crystal 24, 25, 29.97 fps. I am accurate, fast & experienced w/ doc, rock video & feature prod. Sam (718) 636-5061.

SOUNDMAN w/ audio gear & good attitude available for film & video prods. Call for resume and rates. Claudio (212) 664-8009.

Postproduction

NEGATIVE MATCHING: 16mm, super 16, 35mm. Credits include Jim Jarmusch, Chris Choy, Renee Tajima, Bruce Weber & Yvonne Rainer. Reliable results at reasonable rates. One White Glove, Tim Brennan, 321 W. 44th St., #411, New York, NY 10036; (212) 265-0787.

TOTAL SUPER 8 SOUND Film Services. All S/8 production, postprod., editing, sync sound, sound mix, multi-track, single & double system sound editing, transfers, stills, etc. Send SASE for rate sheet or call Bill Creston, 727 6th Ave., NY, NY 10010; (212) 924-4893.

SOUND TRANSFERS: Convenient downtown location, FX library, digital sampling, transfers from & to 16/35mm, 1/4" mono & stereo (w/ SMPTE), cassette, CD, DAT & mini Nagra SN. Best rates (212) 255-8698.

16MM FLATBEDS FOR RENT: 6-plate flatbeds for rent in your workspace or fully equipped downtown editing room w/ 24 hr. access. Cheapest rates in NYC for independent filmmakers. Call Philmaster Productions (212) 873-4470.

16MM CUTTING ROOMS: 8-plate & 6-plate fully equipped rooms, sound transfer facilities, 24-hr access. Downtown, near all subways and Canal St. Reasonable, negotiable rates. (212) 925-1500.

SUPER 8 24 fps transfers: scene-by-scene color correction w/ CCD telecine, Sony color corrector w/ hue, phase,

THE ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS MEANS:

- Comprehensive health, disability, life, and equipment insurance at affordable rates
- Festival Bureau: your inside track to over 400 international and domestic film and video festivals
- Advocacy in government, industry, and public forums to increase support for independent production
- Seminars on business, technical, and aesthetic issues
- Discounts on professional services, including car rental, film labs, post-production facilities & equipment rental

AND

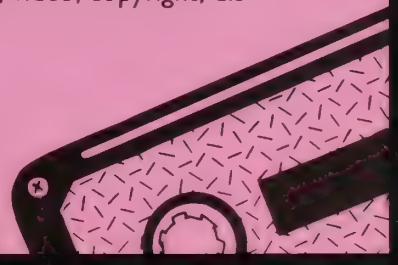
- A subscription to **THE INDEPENDENT** Film and Video Monthly, the only national film and video magazine tailored to your needs (10 issues per year)

AIVF Books and Tapes

- *A diversified catalogue of information for all your film and video needs.*

A wealth of information is now available to you through AIVF by mail or in person. Our book/tape list covers practically every facet of the field. Subjects covered are production, fundraising, legal, screenwriting, technical, super 8, lighting, audio, public tv, cable, video, copyright, distribution, political and more.

Complete the other side of this card and mail to AIVF to receive a complete list of books and tapes available or call us at 212-473-3400.



Help Yourself.

Join AIVF Today and Get a One-Year Subscription to THE INDEPENDENT Magazine.

Enclosed is my check or money order for:

- ☐ $45/year individual (in US & Puerto Rico)
- ☐ (Add $12 for first class mailing)
- ☐ $25/year student (encl: proof of student ID)
- ☐ $60/year library (subscription only)
- ☐ $85/year organization
- ☐ $60/year foreign (outside US, Canada & Mexico), surface rate
- ☐ (Add $15 for foreign air mail)

Name_____

Address_____

City _____ State _____ Zip _____

Country (if outside US) _____

Telephone _____

Please bill my: Visa___ Mastercard ___

Acct. # _____

Exp. Date _____

Signature _____

OR: Send check or money order to: AIVF, 625 Broadway, 9th floor, New York, NY 10012; or call (212) 473-3400.

PLACE STAMP HERE

Please send me the latest copy of your book and tape list.

Name_____

Address_____

City_____

State_____ Zip_____

Telephone_____

AIVF

AIVF Publications
625 Broadway
9th Floor
New York, NY 10012

gamma comp, neg-pos reverse, b&w tinting, letterboxing & Dolby stereo. Beautiful results @ 11¢/foot to Sony Pro-X 1/2" VHS. $35/min + stock. Gerard Yates (203) 359-8992.

16MM EDITING ROOM & OFFICE space for rent in suite of indies. Fully equipped w/ 6-plate Steenbeck & 24-hr access in secure, convenient building on both East & West side of Manhattan. Reasonable rates. (718) 997-6715.

COUNTRY VIDEO BED & BREAKFAST: 3/4" SP off-line system. Time Code reading/generating unit. Surrounded by acres of state forest. Enjoy country living, sauna, international hospitality & low rates. Log Country Inn, Box 581, Ithaca, NY 14851; (607) 589-4771.

3/4" OFF-LINE EDITING ROOM. BVU Time Code decks, 2 monitors, 6-channel audio mixer, various audio sources. Housed in Lower Manhattan production company with 7 day, 24 hour access. Daily or weekly; negotiable rates. Obenhaus Films, (212) 227-8366.

FOR RENT: 3/4" off-line editing room (brand new Sony 5850, 5800, RM440). Very reasonable rates, convenient midtown location in suite w/ other filmmakers. Xerox & fax available. Call Jane at (212) 929-4795 or Deborah at 226-2579.

MOVIOLA M-77 6-plate flatbed with bin, splicer, and extras. Excellent condition. $5,200. (212) 873-4470.

FOR RENT: VHS off-line editing room (JVC BR-8600 U, 6400 U & RM-86U, including 2-Panasonic monitors). Convenient midtown location in suite w/ other filmmakers. Xerox & fax avail. $400/wk. Editor avail, fee negotiable. (212) 563-2370.

UPTOWN EDIT: fully equipped 16mm editing rooms with 6-plate and 8-plate Steenbecks. 24 hour access. Best rates in town, student discounts. West 86th Street, (212) 580-2075.

POST ON THE COAST: Relaxed time-code editing in Maine, hassle free, multi-format (3/4" SP & 1/2", incl. SEG, freezes, Chyron, camera), software based A/B system w/ edit list generation. Cuts only as low as $20/hr. AIVF discount. Editing never had it so good! Expanded Video (207) 773-7005.

S-VHS, 1/2" VHS industrial editing decks for rough cuts and dubs. Also, Alta Cygnus TBC with special effects & Amiga computer with graphics capability. $15/hr. Private, quiet facility in Greenwich Village. Call Bob (212) 473-7462.

FUTURE FILM NEWS

NATIONAL FILM SOURCES

PRE-PRODUCTION NEWSLETTER

RESEARCHES SAG AND NON-UNION FILMS CURRENTLY IN PRE-PRODUCTION IN N.Y. - CALIF. - ALL THE U.S.A.

MONTHLY NEWSLETTER YEARLY SUBSCRIPTION $39.95
TOLL FREE CREDIT CARD ORDERS 1-800-222-3844
SAMPLE ISSUE $5.00
10 EAST 39th ST. SUITE 1017 N.Y., N.Y. 10016

Lowest Prices In New York

35mm Arri BLIII	$2,000 per week
Betacam SP	$250 per day
Super 16	$200 per day
16mm Arri	$150 per day
Accessories	Call

High quality, low prices, come see for yourself.

PRODUCTION PARTNERS
17 East 17th Street, 7th Floor
New York, NY 10003
(212) 675-3000
(212) 675-3275 FAX

INSURANCE BROKERS SINCE 1899

DEWITT STERN, GUTMANN & CO. INC.
Specialists in Entertainment Insurance

New York:
Jolyon F. Stern, President
Carol A. Bressi, Manager
420 Lexington Avenue
New York, NY 10170-0199
212-867-3550 Telex: 886142

Los Angeles:
Jerry VandeSande
Bill Hudson
11365 Ventura Blvd.
Studio City, CA 91604
818-763-9365

AFFILIATES
LONDON • PARIS • MUNICH

MOVING ?

LET US KNOW.
IT TAKES FOUR TO SIX WEEKS TO PROCESS A CHANGE OF ADDRESS, SO PLEASE NOTIFY US IN ADVANCE.

1/2"SP > 1"C

100% COMPONENT VIDEO IMAGING (BETACAM SP)
COMPUTERIZED EDITING (GRASS VALLEY 141)
COLOR CORRECTION (FORTEL CC-2'S)
3D EFFECTS & GRAPHICS (DIGITAL F/X 200)
AUDIO FOLLOW VIDEO (SOUNDCRAFT 200B/VE)
$200/HR

DV8VIDEO 738 BROADWAY NYC 10003
212.529.8204

COMPLETE POST-PRODUCTION FACILITIES

- Betacam SP A/B to 1" - $175/hr.
- 3/4" A/B to 3/4" - $60/hr.
- Additional Equipment: Abekas A53-D chyron scribe
- 16mm film to tape transfers to any video format:
  Single System - $60 per 1/2 hr.
  Double system - $75 per 1/2 hr.
  T.C. window also available
- Ikegami 79D/95B from $250 per Day

SPECIAL RATES FOR INDEPENDENT PRODUCERS

25% Discount

- Call (212) 997-1464 for more information

RG VIDEO
21 West 46th Street
New York, NY 10036

INSURANCE
LIKE FILM, LITERATURE & MUSIC IS AN ART



D.R. REIFF & ASSOCIATES

ENTERTAINMENT INSURANCE BROKERS
320 WEST 57 ST
NEW YORK, NY 10019
(212) 603-0231 FAX (212) 582-6256

NOTICES

Notices are listed free of charge. AIVF members receive first priority; others are included as space permits. The Independent reserves the right to edit for length.

Deadlines for Notices will be respected. These are the 8th of the month, two months prior to cover date, e.g., March 8 for the May issue. Send to: Independent Notices, FIVF, 625 Broadway, New York, NY 10012.

Conferences ▪ Workshops

ACCESS TO THE ARTS: A Right, Not a Privilege conference on special constitutency issues sponsored by the MidAtlantic Arts Foundation w/ the National Endowment for the Arts & MidAtlantic State Arts Agencies. July 9-10, Holiday Inn Crowne Plaza, Metro Center, Washington, D.C. Will educate participants in ways to make their orgs more accessible to disabled & older people. Reps from state arts agencies, regional orgs, local arts agencies & arts service orgs encouraged to attend. Contact: Trudi Ludwig, Conf. Dir., MidAtlantic Arts Fnd., 11 E. Chase St., Ste. 2A, Baltimore, MD 21202; tel: (301) 539-6656; fax: (301) 837-5517.

BOSTON FILM/VIDEO FOUNDATION Workshops: How to Org. a Media Prod., Mar. 10; Using the Waveform Monitor & Vectorscope, Mar. 10; How Video Cameras Work, Mar. 13-15; Creative Graphics on the Video Paint System, Mar. 13, 14, 15 & 27 w/ tutorials Mar. 17 & 18; Intro to MIDI & Multi-trk Recording, Mar. 15, 22 & 29 or Mar. 17 & 24; Lighting Techniques, Mar. 31 & Apr. 7. Workshops held at BF/VF except Lighting Techniques to be held at Somerville Community Access TV. Contact: BF/VF, 1126 Boylston St., Boston, MA 02215; (617) 536-1540.

COMMUNITY FILM WORKSHOP offers workshops in Proposal Writing, March 24 ($20/$10 CFW members), and Advanced Editing, March 31 ($65/$50 CFW members). Contact: Carolyn Glassman, Community Film Workshop, 1130 S. Wabash Ave., Suite 400, Chiago, IL 60605; (312)427-1245.

FILM ARTS FOUNDATION Workshops: Lighting Intensives: Interviewing People & Dramatic Scenes, Mar. 10 (People), Mar. 11 (Dramatic); Beginning Sound Editing, Mar. 15-Apr. 5; Off-Line Video Editing, Mar. 17; Professionals in Film: European Filmmaker Robert Tutak, "Sensuality of Filmmaking Based on European Models," Mar. 20; 2-D Animation, Mar. 22-May 17; Sound Intensive II: Postprod. Audio Basics, Mar. 24 & 25. Contact: FAF, 346 Ninth St., 2/fl, San Francisco, CA 94103; (415) 552-8760.

FILM/VIDEO ARTS Courses & Workshops: 16mm Film Prod. II, Apr. 10-June 26; Arri SR Workshop, Apr. 28 & 29; Independent TV Service, May 14; Myth & the Moving Image, Apr. 11-June 6; Prod. Mgmt. I, Mar. 15-May 3; Prod. Mgmt. II, May 10-June 28; Grantwriting, May 5 & 12; Location Sound Recording, Mar. 13-Apr. 3; Complete B.Y.O. Camcorder, Mar. 22-26; Video Cameras I, Apr. 21 & 22; Video Cameras II, Mar. 14-Apr. 4 or May 19 & 20; On-Line Editing w/ Standby Program, May 7; Time Code Basics, Apr. 14; Intro to 3/4" Video Editing, Mar. 17 & 18; Advanced 3/4" Video Editing, Mar. 3 & 4, Mar. 24 & 25; Sandin Image Processor, Apr. 12; Digital Effects Overview, Mar. 17 & 18 or May 26 & 27; Creating Amiga Titles for Video II, May 8 & 15; Intro to Digital Effects, Apr. 16-May 21. Contact: F/VA, 817 Broadway, New York, NY 10003-4797; (212) 673-9361.

NATIONAL ALLIANCE OF MEDIA ARTS CENTERS 10th Anniversary Conf. "The Unblinking Eye: Affecting Change in The 90's," May 17-20, Boston, MA. Pre-registration: $75/members, $125/nonmembers; on-site: $100/members, $150/nonmembers. Day rate: $30/members, $40/nonmembers. Subject to availability. Conf. limited to 300 regs. Contact: Bridget Murnane, ICA; (617) 266-5152.

SCHOOL OF VISUAL ARTS & AMERICAN FILM INSTITUTE cosponsoring all-day workshops on Writing TV Sitcoms and Inspiration Factor: A Workshop for Directors and Actors, both on Mar. 17 & 18. Held at SVA, 209 E. 23 St., New York, NY. For registration & info., contact: AFI, 1 (800) 999-4AFI.

YELLOWSTONE MEDIA ARTS 1990 Summer Workshops: June 11-July 13. Series of 1 & 2 wk workshops w/ lectures, discussions, exercises & screenings, incl. Soviet Cinema & TV, Native Amer. Film/Video, Women's Fact/Women's Fiction, Script Writing, Directing, & Animation. Contact: Paul Monaco, Dept. of Media & Theatre Arts, Montana State Univ., Bozeman, MT 59717; (406) 994-6224.

Films ▪ Tapes Wanted

ARTS FESTIVAL OF ATLANTA seeks video art for exhibit to be held in Piedmont Park, midtown Atlanta, Sept. 15-23. Video exhibit juried by John Hanhardt, curator of film & video at Whitney Museum, will examine political, social & environmental issues present in art work today. Deadline: Mar. 1. Contact: Arts Festival of Atlanta, 501 Peachtree St., NW, Atlanta, GA 30308; (404) 885-1125.

CABLEVISIONS: New public access series cablecast in metro New York & Long Island seeks student-produced video. Contact: Mario Chioldi, Middle College H.S., LaGuardia Community College, 31-10 Thomson Ave., Long Island City, NY 11101; (718) 482-5440.

CINEMA GUILD seeks distribution rights on new films & videos. Send descriptive info or preview VHS cassettes, or write/phone for copy of Distribution Services Brochure to: Gary Crowdus, Cinema Guild, 1697 Broadway, New York, NY 10019; tel: (212) 246-5522, fax: (212) 246-5525.

CROSS PRODUCTIONS: Programming agency for Italian TV wants to purchase new titles from U.S. Specifically unusual news/current events/trends-oriented pieces of up to 60 min. Emphasis on films & videos which address extremely current topics. Broadcast-quality technical standards are imperative. Contact: Cross Prods., c/o FIVF; or call (212) 941-8389.

NEW DAY FILMS: Self-distribution coop for independent producers seeks new members w/ recent social issue

docs. Also progressive films for young people. Deadline: April 1, 1990. Contact: Ralph Arlyck, 79 Raymond Ave., Poughkeepsie, NY 12601.

REEL TALK seeks publicity materials from film & video artists avail. for interviews on new 30 min. radio show hosted by Wendy Braitman. Airs Sundays, noon on KALW 91.7 FM, San Francisco. Contact: Michael Ehrenzweig, EBS Prods., 330 Ritch St., San Francisco, CA 94107; (415) 495-2327.

SELECT MEDIA is currently seeking health & social issue films & videos for children & young adults. Esp. interested in culturally specific materials. Submit 1/2" or 3/4" tapes & any supporting materials to: Acquisitions Dept., Select Media, 74 Varick St., Ste. 305, New York, NY 10013; (212) 431-8923.

SHORT FILMS WANTED for 3-vol. home video release of award-winning shorts. Must have won recognized award or honor, 40 min. or less. Large home video releasing co. will market project nationally to retail video outlets. Royalties to be divided equally among all contributing filmmakers. Do not send tapes. Send all pertinent info, incl. synopsis & bio to: Joe Berlinger, Creative Thinking Int'l, Box 256, Prince Sta., New York, NY 10012.

SUBMIT FILMS & VIDEOS for possible screening in continuing exhibition of works by Black filmmakers. All genres—personal, doc, etc. Formats: 16mm & super 8, silent/sound, 3/4" & 1/2". Send works to: Toney Merritt, Black Experiments in Film, c/o San Francisco Cinematheque, 480 Potrero Ave., San Francisco, CA 94110. Include personal statement/production stills.

Opportunities ▪ Gigs

AMERICAN FILM INSTITUTE seeks competition coordinator to coord. & supervise 4-5 annual TV/video competitions & awards. Duties incl. supervise publicity, contacting & securing judges, reviewing entries, correspondence, ads, prod. of brochures/entry forms, coord. awards ceremonies. Must have exc. communication & org. skills; background in TV/video/film criticism & history preferred. All benefits, F-T, EOE. Send resume, cover letter & salary history to: AFI, 2021 N. Western Ave., Los Angeles, CA 90027, Attn: Personnel/CC.

ITHACA COLLEGE: Tenure-eligible position avail. in Cinema & Photography Dept., Park Sch. of Communications, beg. Aug. 15. Successful candidate must be a practicing filmmaker able to teach Intro & Intermediary 16mm film prod. & develop courses in areas of his/her specialization. Ph.D., ABD, or MFA required. Send resume & statement of interest incl. areas of teaching & prof. experience to: Gustav Landen, Chair, Cinema Search Comm., Dept. of Cinema & Photography, Park Sch. of Communications, Ithaca College, Ithaca, NY 14850.

UNIVERSITY OF TEXAS AT ARLINGTON: Asst./Assoc. Prof. of TV/video tenure trk position avail. Teach 3 courses per semester & independent study projects. Primarily revise & develop undergraduate curriculum in Art Dept. & supervise video prod. for broadcast. Beg. Sept. Deadline: Apr. 16. Send letter of appl., vitae, tapes, reviews & articles, catalogues, names of 3 refs & SASE to: Larry Travis, Acting Chair, Dept. of Art, Box 19089, Univ. of Texas at Arlington, Arlington, TX 76019.

JUST US PRODUCTIONS: Attention Denver, Boulder & Rocky Mtn. Region. Newly formed prod. co. seeks

SENNHEISER
ELMO
SONY
FOSTEX
lowel
AKG
audio-technica
bogen GOSSEN
RANE
superedit EDITORS
SYNC RECORDERS
Conversions by THE FILM GROUP
dbx
JAC CARPENTER (CINE)
SHURE
P.O. BOX 1321
MEADVILLE, PA 16335—0821

¾" VIDEO & POST PRODUCTION
Dekart VIDEO
$40. w/Editor
Computerized Edit System
Eagle 2 w/DOS, Printer & CMX compatable disk.
Address Track Timecode, TBC, Freezes, Switcher w/GPI, Hi-res. Character Gen. (70 fonts), Fairlight Dig. Effects.
$60. A/B Roll w/all the above
$20. Do-it-yourself with RM440 & Fade to Black (3/4 to 3/4 & VHS - 3/4)
$30. with Editor - Cuts only
Striping - Window Dubs - Copies
3/4 Location Package with Ikegami 730, S-VHS Camcorder
TEL: (212) 219-9240

NEW YORK ZOETROPE presents
$9.95 plus $2 shipping & handling.
THE SCREEN WRITER'S GUIDE: (almost) Everything You Need to Know to Get Your Script Produced
SECOND EDITION
With the Names and Addresses of Over 2,200 Producers and Agents World-Wide
Joseph Gillis
A BASELINE BOOK
Write for a Free Catalog
Film & TV Reference Books
New York Zoetrope
Department V
838 Broadway
New York
NY
10003

Robert Bordiga's
Nuts & Bolts Production Seminar
BUDGETS • SCRIPT BREAKDOWNS • SHOOTING SCHEDULES
STRIP BOARDS • INDEPENDENT/STUDIO • FILM/TV
"If you're serious about understanding the business side of this business, you've got to take this course". *Patrick McCormick, Prod. Mgr. "GHOSTBUSTERS"*
Mar. 30 - Apr. 1
VISA/MC ACCEPTED
INFO & RESERVATIONS
(212) 594-4500
(213) 372-7748

FOX/LORBER

is acquiring

independent features

and

documentaries

for all markets and territories.

Contact: Liz Empleton

FOX/LORBER Associates, Inc.
432 Park Avenue South, Suite 705
New York, NY 10016
Tel: (212) 686-6777
Fax: (212) 685-2625
Tel: 425 730 FOXLOR

ALL YOU CAN EAT!

VHS Video Editing Studio

Our Menu

Fully Equipped--Digital Freeze Frames, Dissolves, Wipes, Etc.; Computer Animation and Titling; 3/4" Transfer; Complete 8-Track Recording System; and More.

Designed for Comfort

All for Only $15.00 an Hour

Call about subsidized studio time for artist projects, funded by New York State Council on the Arts

By Train:
2,3,4,5,A,C,F,M,N,R,G,B,D,Q,LIRR

MARGOLIS/BROWN ADAPTORS
397 Bridge Street
Brooklyn,New York 11201
(718)797-3930 or (212)727-0157

collaborators incl. 16mm & video camera, grants writers & prod. crew for variety of projects. Environmental issues are high priority, also social satire. Currently developing script for short Toxic Rabbit. Submit relevant info to: Just Us Prods, Box 36386, Denver, CO 80236.

LATINO COLLABORATIVE seeks F-T Executive Director. Fundraising, budgeting & reporting, coord. programs & services, membership recruitment. Must have 1-3 yrs related exp, preferably in nonprofits. Must be bilingual (Spanish-English) w/ good writing & communication skills, computer literate. Salary: $20-25K commensurate w/ experience. Send resumes to: Alfredo Bejar, Latino Collaborative, 280 Broadway, Ste. 412, New York, NY 10007; (212) 732-1121.

Publications

ARTISTS' TAX WORKBOOK by Carla Messman updated for 1990. Comprehensive tax preparation guide for artists & self-employed professionals. Price: $16.95 plus $1.50 shipping & handling (MN residents add $1.02 sales tax). Discount rates for bulk orders by nonprofits avail. Contact: Resources & Counseling, 429 Landmark Ctr., 75 W. 5th St., St. Paul, MN 55102; (612) 292-4381.

CALIFORNIA LAWYERS FOR THE ARTS sells books on finance & legal issues for artists. For booklist, contact: CLA, Fort Mason Ctr. Bldg. C, San Francisco, CA 94123.

LIES OF OUR TIMES: A Journal to Correct the Record, produced by the Institute for Media Analysis, edited by Edward S. Herman & William Preston, Jr. Periodical devoted to analysis of misinformation, disinformation & propaganda in major U.S. media. 12 monthly issues: $24/yr. *Lies of Our Times*, Sheridan Sq. Press, 145 W. 4th St., New York, NY 10012.

THE VIDEO PROJECT Films & Videos for a Safe & Sustainable World: 1990 Catalog features 25 new programs on the USSR, El Salvador, environmental & nuclear issues, the military, CIA & others. Contact: The Video Project, 5332 College Ave., Ste. 101, Oakland, CA 94618; (415) 655-9050.

Resources ▪ Funds

APPARATUS PRODUCTIONS provides grants of $1-5,000 to short films by emerging filmmakers that explore alternative approaches to narrative & challenge traditional readings of history & culture. Majority of grant money earmarked for NYS residents. Contact: Apparatus Prods, 225 Lafayette St., Ste. 507, New York, NY 10012; (212) 219-1990.

ACM SIGGRAPH offers conference grants to computer graphics educators in initiating, updating, or strengthening computer graphics courses or programs. Also limited number of awards to minority institutions. Directed to those who teach or support computer graphics education in any discipline, incl. arts, computer science & engineering. Each grant provides full participation in SIGGRAPH '90, to be held in Dallas, TX, Aug. 6-10. Deadline: postmark by Apr. 2. Contact: G. Scott Owen, Mathematics & Computer Science, Georgia State Univ., Atlanta, GA 30303; (404) 651-2247.

CHECKERBOARD FOUNDATION Postproduction Video Grants deadline: March 30. 2-4 grants of $5-10,000 awarded to NYS artists working in video. Contact: Checkerboard Fnd., c/o Media Alliance, WNET, 356 W. 58th St., New York, NY 10019.

CORPORATION FOR PUBLIC BROADCASTING Open Solicitation for TV Program Fund deadline: Sept. 14. Contact: CPB TV Program Fund, 1111-16th St., NW, Washington, DC 20036; (202) 955-5134.

CULTURAL COUNCIL FOUNDATION: Free 1 hr & low cost ($75 for up to 4 hrs) clinics for New York City nonprofit arts orgs provided by CCF's staff. Consultancies in arts mgmt., gov't & private funding. Contact: Program Asst., CCF, 625 Broadway, New York, NY 10012; (212) 473-5660.

EXPERIMENTAL TV CTR's Electronic Arts Grant Program provides finishing funds of up to $500 to NYS artists for completion of audio or videotapes, computer-based sound or image works & exhibition, plus small number of research projects aimed at advancing electronic arts. 3 appl. cycles/yr. Also, presentation funds to NYS nonprofits to assist w/ presentation of audio, video & related electronic art. 4 review cycles/yr. Contact: Experimental TV Ctr., 180 Front St., Owego, NY 13827; (607) 687-4341.

LONG BEACH MUSEUM OF ART Video Annex Open Channels Grants deadline: Mar. 15. Contact: LBMA, 5373 E. 2nd St., Long Beach, CA 90803.

MULTI-SITE COLLABORATIONS PROGRAM supports collaborative projects among artists' orgs throughout U.S. Grants of $5-25,000 to selected projects completed by Sept. 30, 1991, submitted on behalf of 2 or more arts orgs, 1 of which must be an artists' org. & full NAAO member. Program will not fund individual or completed projects. Deadline: May 1. Contact: NAAO, 918 F St, NW, Washington, DC 20004; (202) 347-6350.

NAMAC MANAGEMENT ASSISTANCE GRANTS: At least 9 technical assistance grants of $4,000, for hands-on management expertise & training projects beginning in June & completed by April 1991. Any nonprofit media organization eligible, except last year's awardees & recipients of NEA Challenge/Advancement grants. Deadline: Apr. 6. For appl., write: NAMAC, 480 Potrero Ave., San Francisco, CA 94110; for info, call: (415) 861-0202.

NATIONAL ENDOWMENT FOR THE HUMANITIES Projects in Media deadline: Mar. 16. Contact: James Dougherty, NEH, 1100 Pennsylvania Ave., NW, Washington, DC 20506; (202) 786-0278.

NEW YORK WOMEN IN FILM membership appl. deadlines: Mar. 1 & Aug. 1. Contact: NYWIF, 274 Madison Ave., New York, NY 10016; (212) 679-0898.

NEW YORK STATE COUNCIL ON THE ARTS Electronic Media & Film Program and all other disciplines provides support to artists & arts organizations. Deadline: Mar. 1 postmark. Contact: NYSCA, 915 Broadway, New York, NY 10010; (212) 614-3995.

1990 INDEPENDENT PRODUCTION FUND South Central region awards grants of up to $5,000. NEA/AFI-sponsored regional fellowship program for media artists living in AK, MO, KS, NB, OK, PR, TX & U.S. Virgin Islands. Deadline: May 1. Contact: SWAMP, 1519 W. Main, Houston, TX 77006; (713) 522-8592.

RHODE ISLAND STATE COUNCIL ON THE ARTS Individual Artists Support for Artist Development Grants, Artist Fellowships & AIE Artist Roster: Apr. 1. Contact: RISCA, 95 Cedar St., Ste. 103, Providence, RI 02903.

MINUTES

CONTINUED FROM PAGE 44

mail order source of books and audiotapes on independent film and video in the country. The board also heard that FIVF will publish the AIVF membership directory and a book on distribution in early 1990.

Martha Gever, editor of *The Independent*, reported to the board on design and editorial changes being instituted to make AIVF/FIVF's monthly journal livelier and more readable.

Finally, Sapadin reported on the start-up of the Independent Television Service (ITVS). The new service, authorized by Congress in 1988 legislation and fought for by AIVF and independents nationwide, will be based in New York City. It will fund independent work for magazine and thematic series as well as individual programs from a general production fund. Sapadin is chair of the ITVS board of directors. ITVS is hiring a search firm to find an executive director to the board and preparing information for distribution to the independent media field. Production funds are expected to become available sometime this summer The board also expressed a strong interest that AIVF provide leadership in the media arts community on issues relating to the NEA.

The next board meeting is scheduled for March 24, 1990, at 10 a.m. at AIVF's offices. AIVF members are encouraged to attend. Call to confirm date, time, and location.

AIVF REGIONAL CORRESPONDENTS

AIVF has instituted a network of regional correspondents, who will provide membership information, hold meetings, and aid recruitment in areas of the country outside New York City. AIVF Members are urged to contact them about AIVF-related needs and problems, about your activities, and other relevant information and news:

Howard Aaron, associate director, Northwest Film and Video Center, 1219 S.W. Park Ave., Portland, OR 97205; (503) 221-1156

Joyce Bolinger, 3755 N. Bosworth St., Chicago, IL 60613; (312) 929-7058

Cheryl Chisolm, 2844 Engle Road, NW, Atlanta, GA 30318; (404) 792-2167

Deanna Morse, School of Communication, Grand Valley State University, Allendale, MI 49401; (616) 895-3101

AIVF/FIVF BOARDS OF DIRECTORS

Eugene Aleinikoff,* Skip Blumberg (vice president), Christine Choy, Dee Davis (secretary), Loni Ding, Lisa Frigand,* Dai Sil Kim-Gibson (chair), Tom Luddy,* Lourdes Portillo, Robert Richter (president), Lawrence Sapadin (ex officio), Steve Savage,* Deborah Shaffer, Jack Walsh, Barton Weiss, John Taylor Williams,* Debra Zimmerman (treasurer).

* FIVF Board of Directors only

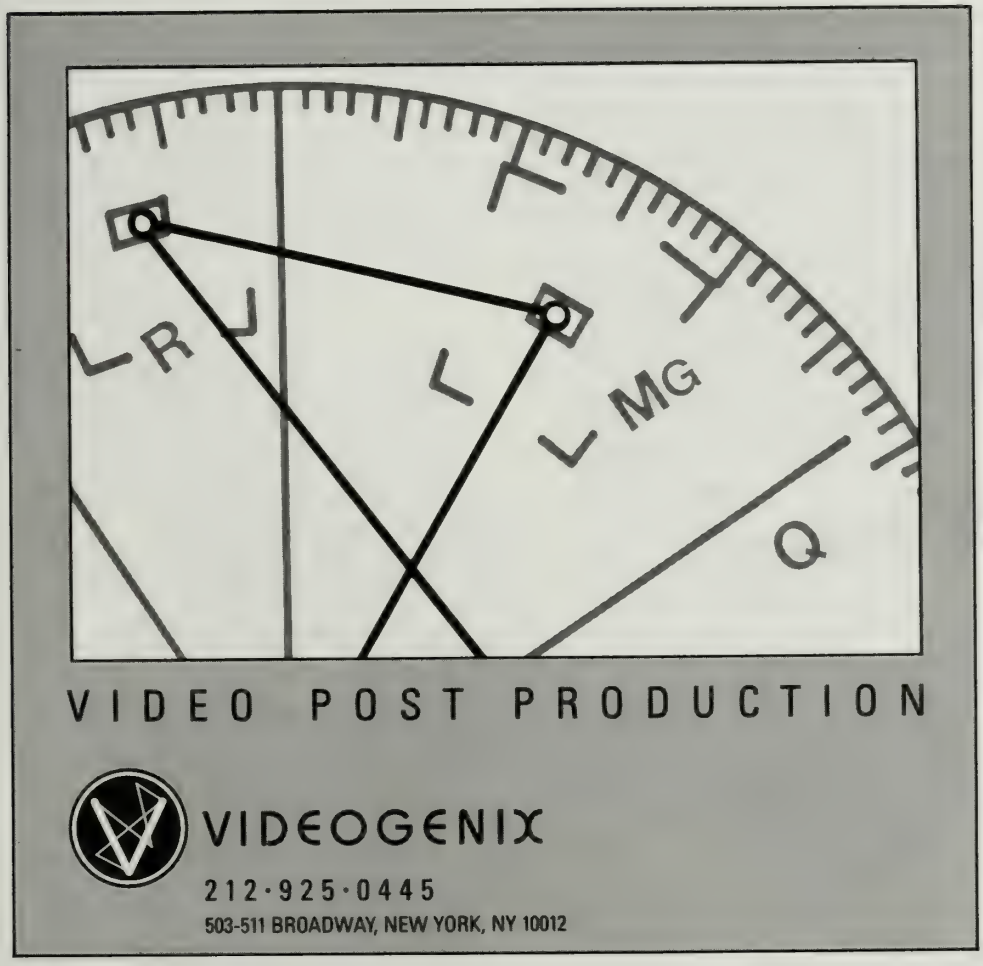
CORRECTIONS

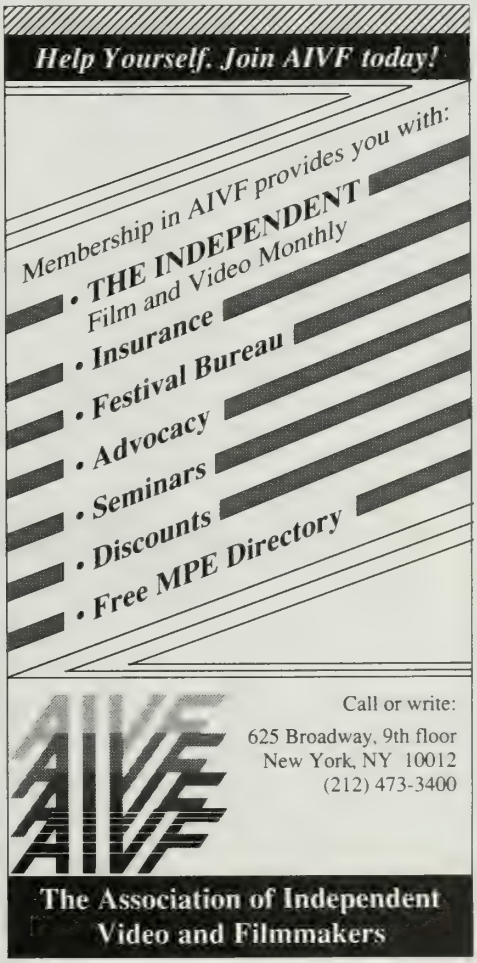
The December issue of *The Independent* included an article on fiscal agents and taxes but did not include an address for the Fiscal Agentry Research Project. The project is seeking information on the tax experiences of media artists who have worked with a fiscal agent. If you can help with this research, write: L. Wade Black, Bozart Mountain/Jade Films, 704 Kingman Road, Birmingham, AL 35235, or call: (205) 836-8052.

STAFF NEWS AT AIVF

Members who have visited the AIVF office might have noticed several new faces. Joining us in January was Carol Selton, the new adminstrative assistant and a recent graduate of Dartmouth College's history department. She replaces Mary Jane Skalski, who in December assumed the duties of Membership Director, replacing Ethan Young, who has moved on to other endeavors. We wish him the best of luck, as we do Andy Moore, the former advertising director of *The Independent*, who returned to his home state of California. The new advertising director is Laura D. Davis, who invites calls from readers formulating advertising plans for 1990. Welcome all!

AIVF bids a fond farewell to Sol Horwitz, project administrator of Short Film Showcase who retired last October. We wish him the best in his new home in Florida.





SUMMARY OF THE MINUTES OF THE AIVF/FIVF BOARD OF DIRECTORS MEETING

At its meeting on January 6, 1990, the AIVF/FIVF board of directors created a temporary committee to help make recommendations on restructuring the FIVF Donor-Advised Film and Video Fund. The Benton Foundation has given FIVF a small grant to research the feasibility of greater cooperation between indpendent producers and nonprofit organizations. The research, to be conducted by project administrator Barbara Abrash, will be the basis for recommendations by FIVF to the Benton Foundation board of directors in March. The FIVF board committee will advise Abrash in her research.

A board committee will also develop recommendations to the Screen Actors' Guild for changes in its special agreement for very low-budget projects. SAG wants changes to curb abuses by strictly commercial projects seeking the favorable terms of the Independent Producer Limited Exhibition Agreement. The original agreement resulted from meetings between SAG and AIVF representatives several years ago.

High on the board's priorities is membership development. The board welcomed plans submitted by newly promoted membership director Mary Jane Skalski. A board committee had some recommendations of its own, but decided to give Skalski an opportunity to implement her ideas before recommending major changes in AIVF's approach to membership development.

In the area of member services, AIVF executive director Lawrence Sapadin announced that the John D. and Catherine T. MacArthur Foundation awarded FIVF a grant of $25,000 to expand its publication projects. FIVF is now the largest

CONTINUED ON PAGE 43

MEMBERABILIA

Kudos to recipients of the **New York State Council on the Arts Individual Artists Media Production Awards.** AIVF members are: Jerri Allyn & Helen Thorington, *Angels Have Been Sent to Me*; Burt Barr, *The Pool*; Joan Braderman, *The Incredible Shrinking Citizen*; Maxi Cohen, *How Much Is Really True?*; Juan Downey, *Hard Times & Culture*; Aimee Evans & Carole Saft, *Shared Ground*; Paul Garrin, *By Any Means Necessary*; Annie Goldson & Chris Bratton, *Counterterror*; Alex Hahn, *The Kircher Itinerary*; Joan Jubela, *Portraits of Gay & Lesbian Teenagers*; Ken Kobland, *Radio/Video*; Joan Logue, *Video Portrait Gallery*; David Shulman, *Everyone's Channel*; Shelly Silver, *The Houses That Are Left*; Mierle Ukeles, *Media Flow Wall*; Edin Velez, *Signal to Noise*.

Congrats to AIVF member recipients of **NYSCA Film Production Awards**: Ralph Arlyck, *Current Events*; Skip Battaglia, *Restlessness*; Alan Berliner, *Unfinished Business*; Camille Billops, *Finding Christa*; Anne Bohlen, Kevin Rafferty & James Ridgeway, *Blood in the Face*; Bill Brand, *Home Less Home*; Emily Breer, *No Non Seq*; Shu Lea Cheang, *For Whom the Air Waves*; Gordon Erikson & Heather Johnston, *Ain't Nobody*; Holly Fisher, *Unorganized Territory*; Sonya Friedman, *Song of the Lark*; Su Freidrich, *Happy New Year*; Marina Gonzales, *Songs My Father Taught Me*; Sally Heckel, *Unspeakable*; Peter Hutton, *Landscape Pt. II*; Daresha Kyi, *Counting the Ways*; Sheila McLaughlin, *Fat Girls from Hell*; Gini Reticker & Amber Hollibaugh, *Women & Children Last*; David Russell, *Hairway to the Stars*; Deborah Shaffer, *Dance of Hope*; Leslie Thornton, *The End of Everything*; Karen Thorsen, *James Baldwin: The Price of a Ticket*.

Two grants from the **New York Council for the Humanities** went to AIVF members Stephen Brier, for *Immigrant Women in Turn of the Century New York*, and Marlina Gonzalez, for an Asian film series and accompanying panel discussions. Congrats!

The Community Film Workshop awarded 12 **Build Illinois Filmmakers Grants**, including Jeffrey Domm, *Captive Animals*; Carolyn Glassman, *Prospekt Mira*; Andrea Leland, *Jump Up/Mix Up*; Mark Mamalakis, *The Art of Alejandro Romero*; Katherin Nero, *The Choice*; Loretta Smith, *Ron Kovic & the American Dream* & Diane Weyermann, *Dead Silence Screams*. Congratulations!

Gina Lamb was named a winner of the **Long Beach Museum of Art Video Access Program** awards for her piece, *Short Documentary*. Congrats!

Kudos to Robert Richter (*Who Shot President Kennedy?*) and Bruce Weber (*Let's Get Lost*) for being awarded the 1989 **Distinguished Documentary Achievement Award** from the International Documentary Association.

Congrats to Kelley Baker, who will recieve a **Pioneer Fund Grant** for his documentary *No Past Tense Permitted*.

Intermedia Arts Media Production Award winners include member Fay Torresyap for *Synchronicity*. Congrats!

Mary Ann Lynch earned a Silver Plaque at the **Chicago Int'l Film Festival** for *Lyn Lifshin: Not Made of Glass*. Kim Smith is another winner at the Chicago festival, where she won a Certificate of Merit for *heartBeat*. Congratulations to both!

Congrats to Nina Menkes, a recipient of the 1989 **Western States Regional Media Arts Fellowship** for *Queen of Diamonds*.

AIVF member Tina DeFeliciantonio has earned a **National Emmy Award** for Outstanding News & Documentary Programs for *Living with Aids*. Kudos!

Independent editor Martha Gever was recently awarded the **Frank Jewett Mather Award**, presented by the College Art Association for distinction in art criticism.

AIVF members interested in having their recent grants and major awards listed in "Memberabilia" should send information to: AIVF, 625 Broadway, 9th fl., New York, NY 10012, attn: Memberabilia.

IN PRODUCTION

Program I Political Documentaries March 23, 1990 7:00 p.m.	Works by Paul Garrin Noreen Ash Mackay Camila Motta Barry Ellsworth
Program II Poetic Portraits April 20, 1990 7:00 p.m.	Works by Jem Cohen Tom Donley Webster Lewin Eva Schicker

Presented at Downtown Community Television, 87 Lafayette

$2 AIVF members/$3 non-members

A monthly works-in-progress screening of NYFA-sponsored film and video artists. Co-sponsored by Downtown Community Television and the Association for Independent Video and Filmmakers

For more information contact: DCTV at (212) 966-4510, or AIVF at (212) 473-3400

AIVF ANNUAL MEMBERSHIP MEETING

Sunday, March 25, 1990
Place and time to be announced.

This annual get-together is a great opportunity to meet other AIVF members, be brought up to date on AIVF activities, voice your concerns and questions, place nominations to the board of directors, and have a good time. Also, AIVF members will have the opportunity to meet the ITVS board of directors, who will fill you in on the ITVS' latest developments.

Nissan Presents FOCUS.

The Fourteenth Annual Student Film Awards.

Call For Entries.

This is your chance of a lifetime to make your break, win your share of over $100,000 in cash prizes and Nissan automobiles and gain recognition in the film community.

Enter your best work now! The entry you submit must have been produced on a non-commercial basis while you were enrolled in a U.S. college, university, art institute or film school.

NARRATIVE FILM

Finished 16mm film. $4,500 awarded in cash prizes. First-place winner receives a new Nissan Sentra. Sponsored by **Amblin Entertainment.** Board of Judges: Lewis Allen, Joe Dante, Nina Foch, Randal Kleiser, Lynne Littman.

DOCUMENTARY FILM

Finished 16mm film. $4,500 awarded in cash prizes. First-place winner receives a new Nissan Sentra. Sponsored by **Eastman Kodak Company.** Board of Judges: Saul Bass, Lance Bird, Karen Goodman, Marjorie Hunt, Humberto Rivera.

ANIMATED/ EXPERIMENTAL FILM

Finished 16mm film. $4,500 awarded in cash prizes. First-place winner receives a new Nissan Sentra. Sponsored by **Universal Pictures.** Board of Judges: John Canemaker, Ed Hansen, Faith Hubley, Chuck Jones, Harry Love.

SCREENWRITING

Original feature-length screenplays. $4,500 awarded in cash prizes. First-place winner receives a new Nissan Sentra. Sponsored by **John Badham Films.** Board of Judges: Tony Bill, Jed Dietz, Syd Field, Anne Kramer, Midge Sanford.

SOUND ACHIEVEMENT

Finished 16mm film. $2,000 cash prize. Sponsored by **Dolby Laboratories Inc.** Board of Judges: Gary Bourgeois, Charles L. Campbell, Donald O. Mitchell, Charleen Richards, Elliot Tyson.

FILM EDITING

Finished 16mm film. $2,000 awarded in cash prizes. Sponsored by **Benihana of Tokyo, Inc.** Board of Judges: Rudi Fehr, Lynzee Klingman, Carol Littleton, Clair Simpson, Michael A. Stevenson.

CINEMATOGRAPHY

Finished 16mm film. $2,000 awarded in cash prizes. Sponsored by **Eastman Kodak Company.** Board of Judges: John Bailey, Allen Daviau, Jim Glennon, Jacek Laskus, Mikael Salomon.

WOMEN IN FILM FOUNDATION AWARD

Finished 16mm film or feature-length screenplay. $1,000 cash prize. Sponsored by **FOCUS.** Board of Judges: Fern Field, Judy James, Ilene Kahn, Lynn Roth, Margot Winchester.

RENEE VALENTE PRODUCERS AWARD

In Honor of **Renee Valente,** Honorary Chairperson of FOCUS and former president of the Producers Guild of America. Finished 16mm film. $1,000 cash prize. Board of Judges: Bill Finnegan, Harry Gittes, Gale Anne Hurd, Alan Rafkin, Renee Valente.

INSTITUTIONAL AWARDS

The corresponding college or university of the first-place winners of the Narrative, Documentary and Animated/Experimental Categories of FOCUS will receive $1,000 in Eastman motion picture film from **Eastman Kodak Company** for their film department's use.

FOCUS AWARD CEREMONY

All winners will be flown, expenses paid, to Los Angeles for the FOCUS Award Ceremony, to be held August 28, 1990 at the Directors Guild Theatre.

BOARD OF GOVERNORS:
Lewis Allen • John Avildsen • John Badham • Ingmar Bergman • Tony Bill • Mitchell Block • Barbara Boyle • James Coburn • James A. Corbett, C.A.S. • Jules Dassin John Davis • Robert DeNiro Stanley Donen • Richard Edlund, A.S.C. • Federico Fellini • Milos Forman • John Frankenheimer Robert Getchell • Bruce Gilbert Taylor Hackford • Ward Kimball Herbert Kline • Arthur Knight Howard W. Koch • Barbara Kopple Jennings Lang • David Lean • Jack Lemmon • Lynne Littman • Sidney Lumet • Frank Perry • Sydney Pollack • David Puttnam • Ivan Reitman • Burt Reynolds • Gene Roddenberry • Herbert Ross David E. Salzman • John Schlesinger • George C. Scott Stirling Silliphant • Joan Micklin Silver • Neil Simon • Steven Spielberg • Peter Strauss • Jerry Weintraub • Gene S. Weiss Bruce Williamson • Robert Wise • Frederick Wiseman David L. Wolper • Peter Yates Charlotte Zwerin
HONORARY CHAIRPERSON:
Renee Valente

COMPETITION DEADLINE: MAY 4,1990

Get a complete set of rules from your English, Film or Communications Department. Or write to:

FOCUS
10 East 34th Street
New York, New York 10016
(212) 779-0404

Nissan Presents

FOCUS

ABOVE: D.W. GRIFFITH DIRECTING A FILM IN 1916. PHOTO COURTESY OF THE BETTMAN ARCHIVE. FOCUS IS A REGISTERED TRADEMARK OF TRG COMMUNICATIONS, INC.

LOADING DOCK

PRODUCTION

Concept to completion
Put our talented production team to work

EDITING

2 Off-line Editing Suites
VHS and S-VHS
with Time-code
Betacam, 3/4" and
1/2" Dubbing

EQUIPMENT RENTAL

Betacam Package:
includes production assistant, playback deck, tripod and AC power adaptor

S-VHS/VHS Package:
Panasonic 200CLE, AG 7400, AC adaptor and batteries

S-VHS/VHS camcorder

Sound and lighting packages available

Loading Dock Film & Video, Ltd
777 Third Ave. New York, NY 10017

212/888-1692

BROADCAST QUALITY
POSTPRODUCTION
¾" BVU SP • BETACAM • ONE INCH

$50/HR. TWO MACH. ¾" $80/HR. ¾ or BETACAM* A/B to BVU 950 SP $110/¾ or BETACAM* A/B Roll to 1"

*Including Betacam SP 20 & 30 Min.

DVE • CHYRON • FULLY COMPUTERIZED SYSTEM
NETWORK CREDITED GRAPHIC ARTIST & EDITOR
ROOM LOADED WITH ADVANTAGES

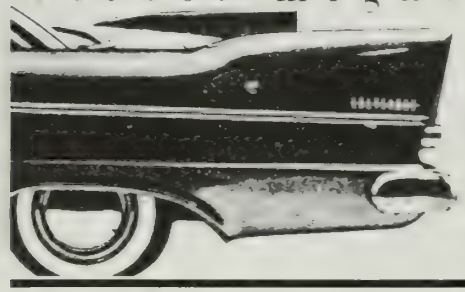
Our clients include National Broadcast and Cable Networks, Fortune 400 Companies, Broadcasters and hundreds of independent producers who stay ahead of the competition.

WINDOW DUBS • SLIDE TO TAPE TRANSFERS
DUPLICATION

FAST SERVICE • BROADCAST QUALITY FROM 1", BETACAM, ¾" OR VHS TO ¾", VHS, BETA II • DIGITAL TBC'S WITH HIGHEST QUALITY D.A.'S AND DECKS.
GREAT PRICES

QUARK VIDEO
212 • 807 • 8504
421 HUDSON ST
NYC 212 • 675 • 7589

customized off-line!
victor mignatti editorial



3/4" time-code editing
COMMERCIALS
MUSIC VIDEOS
DOCUMENTARIES
80 eighth ave · suite 303
new york , ny 10011
212 · 749 · 1286

SEEKING A DISTRIBUTOR?

The Cinema Guild is now acquiring distribution rights for all markets and all territories on documentary and narrative films and videotapes.

For further information, or a copy of our new Distribution Services Brochure, contact:

THE CINEMA GUILD
1697 Broadway, New York, NY 10019
Phone (212) 246-5522 Fax (212) 246-5525

FIVF
625 Broadway, 9th floor
New York, NY 10012

NON-PROFIT ORG
U.S. POSTAGE
PAID
New York, N.Y.
Permit No.7089

APRIL 1990

FILM & VIDEO MONTHLY $3.00

THE INDEPENDENT

DESKTOP VIDEO

A Guide to PC-Based Computer Editing Systems

A PUBLICATION OF THE ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS

INDEPENDENT VISION

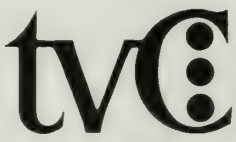


FILM LAB

More and more independent filmmakers think of TVC as a key part of their motion picture making team Because our 16mm and 35mm film laboratory is the standard of movie industry professionalism and has been for over 20 years.

TVC. We're focused on every facet of the independent filmmakers needs. Pre-planning. Budgeting. Shooting. Post-production. On time — on budget We get the picture.

Call today for a better view of what we can do for you.



LABORATORIES, INC.
311 West 43rd Street
New York, NY 10036

(212) 397-8640 • 1-800-225-6566 (Outside New York)

CONTENTS



12



21



26

COVER: Just as personal computers have catapulted the field of publishing into a new era, so too are they revolutionizing video editing. Desktop video, which brings all the advantages and capabilities of high quality computer-based editing systems to the personal computer, will be a ubiquitous and affordable tool for independent producers and editors within the next several years. In this issue, Teri Robinson scans the field in "Machine Montage," looking at the various systems currently available and the future direction of desktop video editing. Photo courtesy AT&T.

FEATURES

26 Machine Montage: A Report on Desktop Video Editing Systems
by Teri Robinson

2 LETTERS

4 MEDIA CLIPS

Monster Movie Tests Actors' Union Rules: SAG Low-Low Budget Contract in Negotiation
by Lisa R. Rhodes

SF Pubcaster Pursues Joint News Venture with Commercial TV
by Laura Fraser

When Is an Ad Not an Ad? When It's Underwriting
by Wayne Friedman

New Jersey Media Artists Showcased on State Network
by Walter Blakely

Deeper Cuts in Massachusetts Arts Funding
by Patricia Thomson

New Distributor Embraces the Avant Garde
by May Lyle

Sequels

12 FIELD REPORTS

Not Just Luxury Resorts: Travel Films and the Ecological Impact of Tourism
by Emily Emerson

Product Placement Pros and Cons
by Janice Drickey

The Simulated Society: Four Installations at the AFI Video Festival
by Bill Horrigan

Debut of Japanese Documentary Fest
by Gordon Hitchens

21 TALKING HEADS

Double Vision: Teamwork on *Eyes on the Prize II*
by Renee Tajima

24 IN FOCUS

Stacked Bullets and Divine Wind: The Sound Design of *Romero*
by Lucy Karhi

32 IN AND OUT OF PRODUCTION

by Renee Tajima

34 FESTIVALS

by Kathryn Bowser

36 CLASSIFIEDS

38 NOTICES

40 MEMORANDA

PROGRAM NOTES

by Mary Jane Skalski

LETTERS

An open letter to the film community

We are shocked and outraged that *Roger & Me* was not nominated for an Academy Award. Why did the nominating committee of the Academy of Motion Picture Arts and Sciences ignore this year's most visible, biting documentary, one that has already proved itself the people's choice? The film has been called one of the year's 10 best by more distinguished critics than any other US movie of 1989.

As documentary filmmakers, we constantly experiment with the uneasy relationship betwen reality and filmed reality. Recently several critics have raised questions regarding the storytelling in *Roger & Me*—questions that could be raised about many of our documentaries. It is difficult to ignore the fact that these questions have been raised at a time when General Motors has developed a political attack against the film.

For example, the Detroit Institute of the Arts cancelled its January 11 premiere of *Roger & Me* due to pressure from GM and company-related contributors to the Institute. Advertising agencies for GM's five automobile divisions are being instructed not to place extremely lucrative car commericals on television shows that feature Moore or the film—specifically during the airing of the *Donahue* broadcast from Flint. This is a terrifying example of the way a corporation can attempt to impede the free flow of information over national television through economic pressure.

What we need are 100 or more documentary films that will lead the field creatively, entertain, and take a good, hard look at the social reality of the nation. Michael Moore has pledged to create a foundation with a portion of his fees to fund filmmakers working on social issues raised in his film, such as homelessness, unemployment, racism, hunger, and corporate responsibility.

At a time of threatened censorship in the arts, the American people need as many independent voices as possible. The courage of *Roger & Me* in spotlighting one of the causes of our disgraceful national poverty, combined with its commercial success, opens the door for all of us.

We want to see a change in the documentary nominating committee of the Academy so that nominations will clearly reflect the best, most diverse, and most innovative films in the field. We think that the nominating committee should be made up of active documentary filmmakers who have no conflict of interest with their nominees. We encourage members of the Academy to write in their vote for *Roger & Me*. By doing so, *Roger & Me* can become the clear choice for best feature-length documentary of 1989.

*Pamela Yates**
*Haskell Wexler**
*Robert Richardson**
*Monona Wali**
Peter Kinoy
Sandi Sissel
*Julia Reichert**
*Jim Klein**
Joan Churchill
Nick Broomfield
*Deborah Shaffer**
Isabel Maxwell
Mary Beth Yarrow
Pierce Rafferty
Margie Crimmons
Helena Solberg
David Meyer
Nina Rosenblum
Bienvenida Matias
Lisa Engle
Ada Griffin
*Obie Benz**
*Robert Richter**
*Mira Nair**
Robert Young
Tom Sigel
Ed Lachman
Stephanie Black
*Chris Choy**
*Renee Tajima**
*Lourdes Portillo**
Gene Coor
Al Levin
J.T. Takagi
Ann Bohlen
Ruth Shapiro
*Jack Willis**
Gini Reticker
Greta Schiller
Andrea Weiss
Judy Irving
Chris Beaver
Mark Benjamin
*Louis Malle**

*Nominated for or won Academy Awards in past years

To the editor:

Renee Tajima's article "TV Diversity: Not in Name Only" [December 1989] does not accurately reflect the Corporation for Public Broadcasting's (CPB) support for minority programming. CPB has provided significant funding for programs by and about minorities through the major series funded by CPB, e.g., *American Playhouse*, *WonderWorks*, *Frontline*. CPB has had a long-standing agreement with these series that one-third of the CPB funds will be spent on minority productions. That amounted to roughly $4.3-million in fiscal year 1989. Minority productions also receive a significant share of CPB's Open Solicitation funds, some 39 percent ($2.5-million) in the last fiscal year.

In the Public Telecommunications Act of 1988, Congress directed CPB to make grants for programs that address the needs and interests of minorities. Toward that end, CPB created the Minority Programming Initiative and funded it for $3-million, the amount suggested in the bill's legislative history, beginning in fiscal year 1990.

While Tajima's article is primarily about the minority consortia, which did in fact have $800,000 earmarked by CPB for their activities in FY 1989, the reader is unfortunately left with the impression that that represents the sum of CPB's support for minority programming.

—Donald Marbury
director, CPB Television Program Fund
Washington, D.C.

Renee Tajima responds:

CPB defines a minority program as one that includes minorities in at least three of the following six roles: executive producer, line producer, director, writer, talent, and subject matter. I believe the Coalition members are concerned that funding be provided to those programs in which the primary creative and editorial decision-making rests with minorities.

THE INDEPENDENT

APRIL 1990
VOLUME 13, NUMBER 3

Publisher: Lawrence Sapadin
Editor: Martha Gever
Managing Editor: Patricia Thomson
Associate Editor: Renee Tajima
Contributing Editors: Kathryn Bowser, Bob Brodsky, Karen Rosenberg, Toni Treadway
Editorial Staff: Ray Navarro
Production Staff: Jeanne Brei
Art Director: Christopher Holme
Advertising: Laura D. Davis (212) 473-3400
National Distributor: Bernhard DeBoer 113 E. Center St. Nutley, NJ 07110
Printer: PetCap Press

The Independent is published ten times yearly by the Foundation for Independent Video and Film, Inc. (FIVF), 625 Broadway, 9th Floor, New York, NY 10012, (212) 473-3400, a not-for-profit, tax-exempt educational foundation dedicated to the promotion of video and film, and by the Association of Independent Video and Filmmakers, Inc. (AIVF), the national trade association of independent producers and individuals involved in independent video and film. Subscription is included with membership in AIVF. Together FIVF and AIVF provide a broad range of educational and professional services for independents and the general public. Publication of **The Independent** is made possible in part with public funds from the New York State Council on the Arts and the National Endowment for the Arts, a federal agency.

The Independent welcomes unsolicited manuscripts. Manuscripts cannot be returned unless a stamped, self-addressed envelope is included. No responsibility is assumed for loss or damage.

Letters to **The Independent** should be addressed to the editor. Letters may be edited for length.

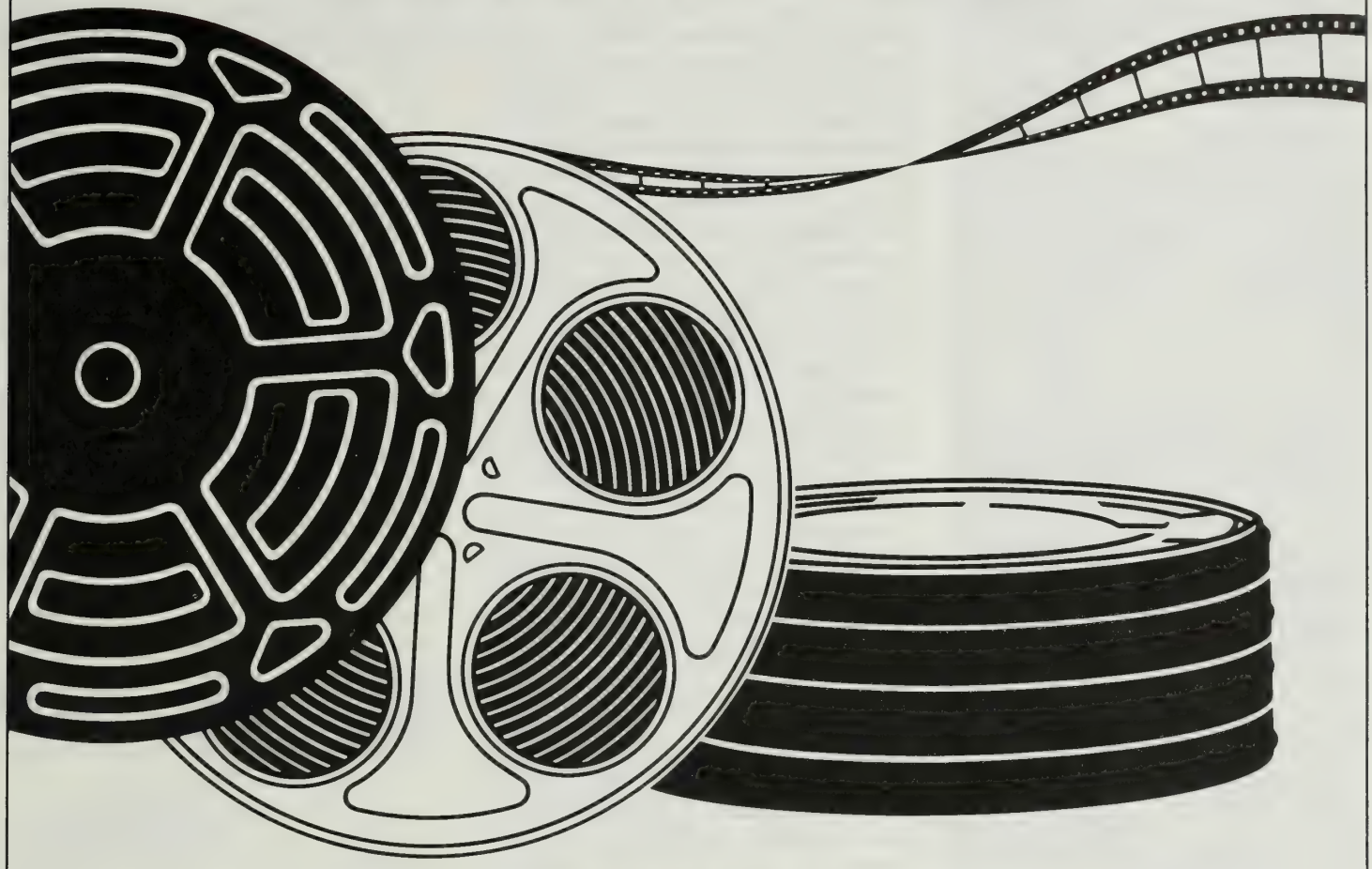
All contents are copyright of the Foundation for Independent Video and Film, Inc., except where otherwise noted. Reprints require written permission and acknowledgement of the article's previous appearance in **The Independent.**

ISSN 0731-5198. **The Independent** is indexed in the Alternative Press Index.

© Foundation for Independent Video and Film, Inc. 1990

AIVF/FIVF STAFF MEMBERS: Lawrence Sapadin, executive director; Mary Jane Skalski, membership/programming director; Kathryn Bowser, festival bureau director; Morton Marks, audio/business manager; Carol Selton, administrative assistant.

FOR ALL YOUR FILM PRODUCTION NEEDS



Eastman
Motion Picture Films

Kodak

© Eastman Kodak Company, 1990

EASTMAN KODAK COMPANY
Motion Picture and Audiovisual Products Division

Atlanta: 404/668-0500 • Chicago: 312/218-5174
Dallas: 214/506-9700 • Hollywood: 213/464-6131
Honolulu: 808/833-1661 • New York: 212/930-8000
Montreal: 514/761-3481 • Rochester: 716/254-1300
Toronto: 416/766-8233 • Washington, D.C.: 703/558-9220
Vancouver: 604/684-8535

MONSTER MOVIE TESTS ACTORS' UNION RULES

SAG Low-Low Budget Contract in Negotiations

SAG claimed that because *Frankenstein General Hospital* was a commercial film shown in commercial theaters, the independent film company Night Games Productions violated the Limited Exhibition Letter Agreement, which governs SAG contracts for low-low budget films.

The old adage "Say what you mean, and mean what you say" can't be far from the minds of negotiators from the Association of Independent Video and Filmmakers and the Screen Actors Guild (SAG) as they work to revise SAG's low-low budget contract for independent film producers. The need for revisions is the result of an arbitration decision in November regarding an alleged violation of the Limited Exhibition Letter Agreement (LEA), which has brought the two parties who drew up the agreement in 1986 back to the drawing board.

Last May, SAG's Hollywood office initiated an arbitration against the independent film company Night Games Productions, charging violation of LEA in the theatrical release of *Frankenstein General Hospital*, a low-budget horror flick produced in October 1987. LEA applies only to independently conceived and produced motion pictures that are not intended for national theatrical release, television broadcast, or cablecast. Films produced under LEA that run 90 minutes or more must be budgeted under $200,000. In addition, distribution of LEA films is meant to be strictly confined to "limited runs in showcase theatres," a term which SAG and AIVF originally understood to mean small, independently-run art houses, such as Film Forum in New York. However, this phrase was never specifically defined in LEA—an omission that ultimately cost SAG its arbitration.

Night Games Productions, based on the West Coast, produced *Frankenstein General Hospital* in four weeks for a purported $198,500. The film originally was intended for home video distribution only, but the producer later decided to test it for the theatrical market. *Frankenstein General Hospital* was shown for one week in two theaters in Las Vegas and 20 in Texas. Viewer response was poor, so the film then went directly to the home video market.

SAG claimed that because *Frankenstein General Hospital* was a commercial film shown in commercial theaters, Night Games violated the LEA. They contended that Night Games should have renegotiated its agreement with SAG before exhibiting the film theatrically. The fact that the release was only for a test market and had a limited run was beside the point, they argued.

Night Games countered that SAG's representative was never clear about what constitutes a showcase theater. Since Night Games had previously used a LEA for other projects, they contended, they had no reason to question the term. The company understood LEA to forbid national exhibition in theaters, but believed that a limited run on a local or regional basis was permissable. In addition, the producer pointed out that SAG approved of *Frankenstein General Hospital*'s production under LEA, even though the union knew it was a commercial project.

The arbitrator ruled in favor of Night Games, stating that the film's release to 22 theaters in two states could be considered a limited run. More importantly, the arbitrator concluded that since SAG did not clearly define what it intended by the phrase "showcase theatres," the producer's interpretation of the term was not unreasonable. The court advised SAG to state more clearly its intentions regarding distribution of films made under LEA.

At the time this article was written in mid-February, a SAG representative and AIVF executive director Lawrence Sapadin, working with a committee of the AIVF board of directors as well as an attorney, were in the process of hammering out a definition of showcase theaters that would satisfy both sides. "We're trying to come up with language that will work for independents and not undermine the union," says Sapadin, who helped draw up the original LEA.

John Sucke, executive secretary of SAG in New York City, says that while revisions are being made, the original LEA will remain in use. "At the moment, we're taking the risk and we're going with what already exists in the contract," he explains. "We've been following the usual procedure in the interim." One change since the hearing, Sucke notes, is that SAG's Hollywood office will not sign films under LEA that run for more than 60 minutes, which are dealt with by SAG's New York office. Sucke anticipates having a revised LEA ready by this summer.

LISA R. RHODES

Lisa R. Rhodes is a freelance arts writer who lives in Staten Island, New York.

SF PUBCASTER PURSUES JOINT NEWS VENTURE WITH COMMERCIAL TV

San Francisco's public television station KQED recently came up with an innovative plan to program KQEC, the other local public TV station which KQED also runs: turn it into a 24-hour

THE INDEPENDENT

FILM & VIDEO MONTHLY

AIVF

Books and Tapes


AVC
Books
and Tapes

> "There's a lot of worthwhile public affairs programming that could be produced in the Bay Area which will not sell pizza. That's what KQEC should be used for."

news station. The idea was to provide continuous local news as well as create a commercial-free news program for children in school.

But there was something wrong with this picture. The plan—which has since been scrapped in negotiations—called for KQED to enter into a joint programming venture with a local commercial station, KRON (owned by the Chronicle Broadcasting Company, also owner of the largest local newspaper, the *San Francisco Chronicle*). KRON was interested in the deal because KQEC is also carried by local cable operators, presenting a rare opportunity for a network affiliate to grab an additional lucrative spot on cable. According to the plan, KQED and KRON would create a news production company to program Channel 32 as a 24-hour news channel. The programs would run with commercials on cable and without commercials over the air.

Critics were quick to point out that programming created for commercial use isn't exactly the same as noncommercial public TV. Even without the commercials, it would still be commercially-driven. "The quality of that programming will be determined by commercial norms, rather than by public interest norms. So there's no reason to think it'll be any more diverse than other network news," noted Larry Daressa, a San Franciscan who is chair of the National Coalition of Independent Public Broadcasting Producers. "There's a lot of worthwhile public affairs programming that could be produced in the Bay Area which will not sell pizza," he continued. "That's what KQEC should be used for. They're not supposed to be imitating KRON. They're supposed to be doing some venturesome public programming."

Some critics regarded KQED's move as a last-ditch effort to try to save its license for KQEC, which the FCC revoked last year because KQED didn't program the station for about five months in 1980 in order to save money. KQED told the FCC that the station had been off the air because of technical reasons, but, as Larry Hall, a member of the California Public Broadcasting Forum which has worked to revoke both KQED licenses, put it, "It was a very clear lie, and both the administrative law judge and the appeals panel agreed on that." Yet the station still has to undergo another round of appeals to a US district court before the license is turned over to another group—a process that could take up to several years.

The KQED/KRON deal fell through in January because of messy negotiations, which neither side will describe. While some public television activists and independent producers consider that a victory, it is likely that KQED will continue to pursue other commercial partners to turn Channel 32 into an all-news station. KQED stands to make quite a profit on a commercial 24-hour news deal. The terms with KRON, for example, allocated 20 percent of the profits to KQED for the use of its license.

The plan marks another way in which public television has strayed from its public service mandate and become increasingly commercialized. Joe Camicia, KQED's director of government and cable relations, defended the joint venture, saying, "News is not a commercially-driven commodity," he said. "It's driven by events. We're not producing programming for advertisers. We're reporting the news." However Ben Bagdikian, former dean of the University of California, Berkeley Journalism School and author of *The Media Monopoly*, noted the idea that news is driven only by events is "a naive oversimplication." While some daily news is compelling, much of it is optional and based on the priorities of broadcasters, who too often show gory accidents and fires in order to keep viewers from turning the dial. "We do know that, especially in broadcasting, news is rating-driven," said Bagdikian.

He noted that the deal is "especially galling" since KQED used to have a widely-respected news program on the air that was innovative, *Newsroom*. "It was an hour long and was run the way a good newspaper is run, with reporters who covered events thoroughly for that day themselves," he described. "It was not hit-and-run—get 10 seconds of footage with a hot quote and make a news item. They covered events with considerable depth and discussed it intelligently."

But when KQED, like many public television stations, began to worry more about ratings than journalism, they cut *Newsroom*. To Bagdikian, it's part of a national trend. "The whole direction of all major public stations is increasingly commercial-driven," he says. "The programming is selected increasingly on the basis of corporate sponsorship, with decreasing regard for what the community as a whole lacks in news and information."

LAURA FRASER

Laura Fraser is a freelance writer who is press critic for the San Francisco Bay Guardian.

Call for Entries



4th Annual Producer's Marketplace

Sponsored by:
The National Educational Film & Video Festival

A premiere showcase of new independent documentary, educational and narrative films and videos. The Producer's Marketplace attracts a variety of distributors who specialize in marketing to domestic and foreign educational institutions, television and home video. The Marketplace has assisted hundreds of independent producers in finding distributors to represent their works.

Eligibility: Professional and student works, both non-fiction and narrative. Completed works and works in progress accepted. Some or all distribution rights must be owned by the producer as of April, 16, 1990

Deadline: April 16, 1990

Entry Forms:
Producer's Marketplace/NEFVF
314 East Tenth Street, Room 205
Oakland, CA 94606
(415) 465-6885

BETACAM

A-B Roll editing

WINDOW DUBS
DUPLICATIONS

Starfish
PRODUCTIONS

(212) 463 7881

AMERICAN MONTAGE
FILM AND VIDEO

CREATIVE PRODUCTION
AND POST-PRODUCTION

AFFORDABLE OFFLINE/
ONLINE EDITING

INDEPENDENTS
AND COMMERCIAL

At LRP Video
305 East 47th Street
NY, NY 10017
(212) 759-0822

(Formerly Video Deal)

WHEN IS AN AD NOT AN AD? WHEN IT'S UNDERWRITING

"Underwriting is a gentlemen's way of saying advertising these days," says one advertising agency executive. There's evidence everywhere. One 10-second Lexis car announcement showing an automobile in motion appeared recently on public television, raising the eyebrows of producers and some public television station executives.

Now *Time* magazine and *Frontline* are blurring the advertising-underwriting picture even more. In an effort to lure underwriters to the public affairs series *Frontline*, produced by WGBH-Boston and considered by PBS to feature "independent" documentary productions, the two news organizations have devised a novel plan that combines corporate underwriting and print advertising. Working together, *Time* magazine editors and *Frontline* producers will produce four special *Frontline* programs to be aired during the fall 1990 season.

The plan calls for *Time* and *Frontline* to find a sponsor who will contribute $1.5-million towards these programs. But key in this deal is the stipulation that the sponsor also buy $500,000 of general-purpose print advertising in *Time* magazine. *Time* offer to match this with $500,000 worth of advertising in six Time, Inc., Publications—*Time*, *Sports Illustrated*, *People*, *Money*, *Fortune*, and *Life*—which will promote the four shows and display the sponsor's logo.

PBS isn't worried about overlapping noncommercial and commercial media venues. "This is corporate social responsibility," says Geoffrey Little, director of national programming marketing for WGBH, who secures corporate underwriters for shows like *Frontline* and *Nova*. *Time*'s advertising sales team will participate in finding a sponsor for the project. But, Little says, "It's philanthropic in the larger sense. It will help us bring an audience to a program which they might not otherwise be aware of." He also defends the deal on the grounds that it will heighten *Frontline*'s editorial and production quality: "It will give [*Frontline*] the highest documentary budget in television." Whereas a one-hour documentary for *Frontline* might normally run $250,000, says Little, the budgets for each of these programs will be $500,000.

Likewise, *Time* sees only advantages. "It allows us to reaffirm our position in quality programming and extend our reach to an audience that may not be exactly the same as *Time*," says Bruce McGowan, executive producer of Time Television, which coproduces news specials for commercial television.

No subjects have been determined for the four special programs, but the extra production dollars will allow *Frontline* to cover international stories—something that has largely been prohibited in the past because of cost, notes Little. Stories about South American drug cartels or a report on the turmoil in Eastern European countries are potential topics.

While this is the first time *Time* and *Frontline* have collaborated on a media-buying business deal, *Time* has worked editorially with *Frontline* in the past. *Time* staff reporters contributed to two *Frontline* documentaries: *The Choice*, about the 1988 presidential contest, and *The Defense of Europe*, an analysis of NATO and Warsaw Pact military strategies. *Time*'s reporters' involvement ranged from background research to on-camera work.

This deal is a response to the current difficulties encountered in the search for program funding. At this level, Robert Richter, president of the Association of Independent Video and Filmmakers and a producer of documentaries which have frequently appeared on PBS, applauds *Frontline*'s ingenuity. But he worries about editorial control and potential advertiser conflicts. "If *Time* has the final cut, it ought to be stated clearly in the credits, and if that happens, *Time*, as a commercial entity, may be on the wrong network," Richter observes. He also wonders whether this might be construed as a harbinger of further changes in public television. "If *Time* magazine can buy four hours of time on public television airwaves, can *Pravda* also buy time?" queries Richter. "I would be concerned about PBS being a commercial enterprise instead of a public one."

WAYNE FRIEDMAN

Wayne Friedman is a senior writer at Inside Media.

NEW JERSEY MEDIA ARTISTS SHOWCASED ON STATE NETWORK

After years of trying to convince New Jersey's cultural administrators that film and video by local independents deserve greater recognition, New Jersey independents and other TV viewers were finally treated to a glimpse of what may become a very productive collaboration between independents, the statewide public television channel New Jersey Network (NJN), and the New Jersey State Council on the Arts (NJSCA). On Sunday, January 14, NJN aired its first *Film and Video Showcase* as a special two-hour presentation of the weekly arts magazine *State of the Arts*, a series coproduced by NJSCA.

Film and Video Showcase presented a wide range of short works by nine independent producers. These included the film animation *Factory*, by George Chase; *Shelter*, a docudrama, by Regina Conroy; a clip from *Steps*, a fictional film using documentary techniques, by Blair Murphy; *Verbatim*, Eleanor Russell's film mixing cartoon animation with live action; *Bombs Aren't Cool*, a rap music video with a message, by Joan Jubela and Stanton Davis; *Deliberating Man*, an animation, by Emily Hubley; *Spin Me Round*, an experimental film by Albert Gabriel Nigrin; Shalom

WHERE TO LOOK FOR SUPER 8

* *Straight Up,* Paula Abdul music video
* *Forever Your Girl,* Paula Abdul music video
Space Shuttle footage, NASA
* *Revolution,* Nike, commercial
America's Most Wanted, FOX
Black Rain, Paramount Pictures, feature film
Jovan Musk, Commercial, Clio winner
Imagine, John Lennon feature
Dear America: Letters Home from Vietnam, HBO
This is Elvis, feature
Flatliners, Columbia Pictures, feature film
21 Jump Street, FOX
Notorious, Duran Duran music video
James Taylor, music video
* *A Polish Vampire in Burbank,* feature film on USA network
McDonald's, commercial
Burger King, commercial
With or Without You, U-2 music video
Surf detergent, commercial
Let the Music Do the Talking, Aerosmith music video
Howie Mandel Special, HBO
* *Lunchmeat,* feature film
* *The Jet Benny Show,* feature film
* *Curse of the Queerwolf,* feature film
* *Wave Warriors, II, III, IV, V,* feature films
* *Journey to the Impact Zone,* feature film
* *San Clemente Locals,* feature film
* *Game of Survival,* feature film
* *Doctor Strain, The Body Snatcher,* feature film
The Outsiders, FOX
* *Ozone Attack of the Red Neck Mutants,* feature film
* *Desperate Teenage Love Dolls,* feature film
* *Chobe,* Documentary
* *Attack of the B Movie Monsters,* feature film
* *Gore-met Zombie Chef From Hell,* feature film
Paradise City, Guns and Roses music video
Sweet Child O Mine, Guns and Roses music video
Wildcats, feature film
Bad Medicine, Bon Jovi music video
* *Dreamin,* George Benson music video
Higher Love, Steve Windwood music video
No More Lies, Moody Blues music video
Tunnel of Love, Bruce Springsteen music video
REM, concert video
* *In the Name of the People,* Academy Award Nominee for Best Documentary 1984
Someday, Steve Earl music video
Coming Around Again, Carly Simon music video
Good Music, Joan Jett music video
Don't Disturb Groove, The System music video
* *Coca Cola,* Sprite commercial
Rosarita, Salsa commercial
Tran & Eddie, Stray Cats music video
* *Monument Valley,* PBS Documentary

* Shot entirely in Super 8



Brian Bleak

— Surf Cinematographer

On Super 8:

"I try to shoot the best surfers in the world in the best conditions. That's basically the format for ***Wave Warriors.*** We're starting on our fifth one now — sort of like the ***Nightmare on Elm Street*** of surfing.

I really think the reason why I'm sticking with Super 8 is that I see the potential of the medium. It's so much easier than shooting with say 16mm — and it's a lot less expensive. Kodachrome 40 is a tight grain film. On tape, it's really beautiful.

I own my own equipment. I can grab my Pelican case with three cameras in it and hump down the beach and be set up and shooting in two minutes while the other guys are still fumbling with their clunky rigs. I really believe that filmmaking should be fun. And if you're not having fun, forget it. With a camera like the Beaulieu 7008, film to video on the Rank Cintel, and the beauty of Kodachrome, Super 8 will blow you away."

Brian Bleak is head of production for Astroboys Productions. He has produced nine Super 8 surf films during the past five years. Mr. Bleak is a major contributor to "Surfer Magazine" on ESPN.



Super8 SYNC SOUND SYSTEM

Super 8 Sound:
2805 W. Magnolia Blvd., CA 91505
(818) 848-5522
95 Harvey St., Cambridge, MA 02140
(617) 876-5876

Gorewitz's *A Small Jubilee*, a video using image processing; and *Flag*, Linda Gibson's combination of performance and personal documentary.

Apart from having to live or work in New Jersey, the main criteria for *Showcase* was "excellence." The work was screened by an advisory panel of media arts professionals from around the state, including John Columbus and Lia De Stephano, both from the Black Maria Film and Video Festival, Larry Cocco, an independent producer then on staff at Newark Mediaworks, and myself. After the panel made its recommendations, final selection was made by the series' producers at NJN. Each media artist received an honorarium of $330.

State of the Arts first aired in 1982, intended to become, in the words of series producer Nila Aronow, "the definitive television arts magazine in New Jersey." The show was given NJSCA funding in 1985 and has, for the most part, achieved its original goal, covering a significant portion of the cultural scene in the state. With the premiere of the *Film and Video Showcase*, the generally overlooked realm of media art in New Jersey finally received state-wide recognition. "It evolved as part of the natural growth of *State of the Arts*," said Eric Luskin, who produces specials for NJN. "It couldn't have happened even two years ago." Anyone following the media arts scene in New Jersey knows that the subject of providing greater exposure for local independents via public television has come up at several conferences in New Jersey over the past several years at which representatives from either NJN or NJSCA were present.

Showcase was hosted by NJN staff member Amber Edwards, who along with guest artist Linda Gibson provided commentary on the independent scene as well as on the individual works presented. Their comments were geared toward a general audience with little familiarity with independent film- and videomaking.

The possibility of making *Showcase* an annual event is currently under discussion at NJN. In the meantime, New Jersey independents are being asked to submit short works (six minutes or less) to be considered for airing on an "irregular" basis on *State of the Arts*. For more information, contact Susan Wallner at (609) 530-5252.

WALTER BLAKELY

Walter Blakely is a freelance writer and independent film/videomaker living in New Jersey.

DEEPER CUTS IN MASSACHUSETTS ARTS FUNDING

When Governor Dukakis' so-called Massachusetts Miracle turned out to be Massachusetts' mirage, the state suddenly found itself staggering under the weight of an unforeseen and monumental deficit. The state's shortfall in revenues is now devastating the arts. And the prognosis seems to be growing worse.



The new distribution company Drift is dedicated to promoting such avant-garde works as Roddy Bogawa's *A Small Room in the Big House.*

Photo: James Gannon, courtesy Drift

Last summer, at the beginning the state's fiscal year, the legislature slashed the Massachusetts Council on the Arts and Humanities' budget in half, rather than eliminate the agency altogether as the House had proposed. The cuts came out of program funds. Merit Aid, which provides general operating support to arts organizations, including 15 to 20 media arts organizations like the Newton Television Foundation, Boston Film/Video Arts, and public television station WGBH, was reduced by 45 percent. Grants available to individual media artists through the Mass Productions and New Works programs were also severely cut.

In November, after the legislature saw that the deficit was exceeding the projections made five months earlier, the arts council again faced the threat of extinction. In response, the council, arts advocates, and members of the state Senate tried to hammer out an alternative solution. The result was a restructuring of the state's two main arts agencies and further budget reductions, this time coming out of administrative funds.

As of January 1, the Massachusetts Council on the Arts and Humanities and the Arts Lottery Council were merged and renamed the Massachusetts Cultural Council. Previously the two agencies had distinct functions: the larger Massachusetts Council on the Arts and Humanities had a statewide perspective and merit-based awards and the Arts Lottery Council distributed funds on a per capita basis to cities and towns. These awards were community-controlled, with local arts councils determining how the funds should be spent. As its name implies, the Arts Lottery Council's funding came from the state's sale of lottery tickets—a booming business which pulls in $1-billion or so per year. The new agency will also get its revenues from this pool.

For the duration of this fiscal year, the Massachusetts Cultural Council will have only $17.3-million: $5-million from the Arts Lottery's pot and $12.3-million from the legislature. (In comparison, the Arts and Humanities Council alone had a budget of $21.7-million and $19.4-million in 1988 and 1989). But even this is now $300,000 less than originally allocated in the 1990 budget, due to further cuts made in the administrative budget this winter. Further crippling the council is the loss of a third of its staff in the last 18 months, due both to attrition and "unhappiness," according to a spokesperson at the agency.

The merger itself does not particularly disturb arts advocates, who recognize the merits of administrative streamlining—one of the merger's rationales. Says Susan Walsh of the Newton Television Foundation, "As long as they keep their distinct functions intact, it should be fine." What haunts the arts community is the spectre of future cuts—the governor is now proposing a 20 percent reduction in the next budget—and, even more, the willingness of state legislators to consider totally eliminating support for the arts. "It would be devastating to media artists in the state," declares Walsh. For Walsh and other observers, Massachusetts' troubles may well be a sign of hard times ahead for other states, such as New York, which is facing its own snowballing deficit. "A year ago at a NAMAC conference, when they were first talking about eliminating the Massachusetts Arts Council, I went around and talked to people from other states about this threat," recalls Walsh. "Everyone seemed to think it was just our problem. But I don't think so. I'm afraid Massachusetts is just the beginning."

PATRICIA THOMSON

NEW DISTRIBUTOR EMBRACES THE AVANT GARDE

A new nonprofit distribution company dedicated to socially conscious avant-garde film and video recently opened its doors. The downtown Manhattan group, called Drift Distribution, has a dual purpose, according to cofounder Brian Goldberg. One is media advocacy, by which Goldberg means Drift's advancement of money to "unknown, underfunded, under 25" media artists to help them make prints and tapes of their work for distribution. Drift also hopes to help sustain a practicing and mutually supportive experimental media

community by handling "volatile, challenging, nonfeature-length" works which other distributors shy away from.

Drift was cofounded by Leslie Thornton, producer of such avant-garde works as *Adynata*, *There Was an Unseen Cloud Moving*, and *Peggy and Fred in Hell*, together with Goldberg, a filmmaker and one-time student of Thornton's at Brown University. Their experiences as filmmakers "dependent on companies afraid of new work" led them to resolve to form a company that falls "between New York's Filmmakers Coop, a passive distributor, and First Run Features, which is full-service, but conservative and commercial," explains Goldberg.

The company name is a translation of *dérive*, a word favored by the French Situationists to describe a process of drifting across existing cultural boundaries to discover alternate ideological and artistic parameters. Thornton explains that this idea is central to Drift: the promotion of film and video critical of culture and of its own practice, which also seek to displace such categories as documentary, experimental, narrative, animation, and the film/video boundary. Goldberg also hopes Drift can help dissolve the boundaries between these "atomized communities" of producers.

Drift has no genre restrictions and is casting a wide net. At this early stage, their roster contains 40 titles, including *The Best of the Gay and Lesbian Experimental Film Festival*, Peggy Ahwesh's experimental narrative *The Deadman*, the experimental shorts *True Michigan* and *To Clementine*, by Roddy Bogawa, the films of Alan Sondheim, and many of Thornton's titles. Goldberg hopes to expand the list with neglected work from abroad, particularly Latin American super 8 features, Cuban cinema, and lesser known European cinema. In addition, underexposed films from past eras which are important to the medium's historical development will be revived "to recontextualize the historical process and reinvigorate current thinking," says Goldberg.

All contracts with artists are nonexclusive. "The intention is to contribute to the livelihood of the artist, not be counterproductive," says Thornton. Sales rates are tiered according to the type of usage, and 50 percent of the royalties will go to the artist. As happens "from Hollywood on down," Goldberg expects a handful of the titles to carry the rest.

In what Goldberg calls a "too closed" industry, Drift hopes to have a noncompetitive relationship with other small distribution companies. "We have no desire to step on anyone's toes," says Goldberg. Drift plans to handle films that are usually relegated to an "experimental ghetto" and labelled commercially unviable. So far, Drift's rentals have come about through word of mouth. In addition to the income generated through rentals, the company has been sustained by Goldberg's personal savings, plus a $20,000 donation from a private benefactor. Overhead is low, since Goldberg's apartment is, for the time being, doing double-duty as the company's office space. Drift's

PHENOMENAL FOOTAGE.™

It's just a phone call away. Stock footage from silent films, feature films, newsreels, documentaries, industrial films and more. Fully cleared for use in your productions.

Our computerized system insures fast access. Call or write for a free brochure and sample reel.

ARCHIVE FILMS
STOCK FOOTAGE LIBRARY

800-876-5115

Archive Films, Inc., Dept. IND,
530 W. 25TH ST. NY, NY 10001
FAX 212/645-2137

BETACAM-SP
&
3/4" SP

Packages
at Great Prices

Starfish
PRODUCTIONS

(212) 463 7881

Sinking Creek Film Celebration

DEDICATED SUPPORT FOR INDEPENDENT MEDIA SINCE 1970

21ST SINKING CREEK FILM\VIDEO FESTIVAL

Call for 16mm film & 3/4" U-Matic Video Entries

$10,000 in CASH AWARDS

DEADLINE APRIL 23

FESTIVAL - JUNE 9-16 - NASHVILLE

ALL AWARD WINNERS WILL BE PROGRAMED AT THE FESTIVAL.
Attendance of maker quarantees discussion of Award entry.

Please Write For Entry Forms & Procedures
SINKING CREEK FILM FESTIVAL
1250 Old Shiloh Road
Greeneville, TN 37743
615 ● 638 ● 6524

marketing strategy includes the publication of a catalogue which will be updated several times a year. The first edition appeared in February. A mailing list of 2,000 names has been collected, but Drift's staff is more inclined to rely on festivals and screenings to generate sales. Theaters in the US and Europe have already expressed interest in feature-length packages.

For further information, contact: Drift, 83 Warren St., #5, New York, NY 10007; (212) 766-3713.

MAY LYLE

May Lyle is distribution coordinator for Film News Now in New York City.

SEQUELS

The nudity in **Julie Zando's videotapes** exhibited at the State Museum in Albany, New York, amounted to little more than a heterosexual couple embracing in bed, with the woman's breasts exposed ["The Empire State Strikes Back," March 1990]. Nevertheless, this prompted an indignant outcry from conservative state Assemblyman Robert D'Andrea, who announced that he would explore legislation barring state funds from such work, which he deemed pornographic. But seeing how there has not been a groundswell of support from state legislators, it is uncertain whether D'Andrea will actually introduce a bill.

✣ ✣ ✣

There's good news and bad news in **President Bush's proposed 1991 budget**. For the first time in 10 years, funding levels for the arts and humanities have increased, if only modestly. If Congress approves the budget as written, the National Endowment for the Arts would receive $175-million—a 2.2 percent increase over 1990. The NEA's arts-in-education program would benefit the most, receiving an additional $2-million. The National Endowment for the Humanities' budget would increase by 5.2 percent, to $8.1-million. And the Institute of Museum Services would be allocated $1.3-million, representing a 5.7 percent increase.

The bad news is that Bush has proposed slashing $45.5-million from the $285-million **budget approved by Congress for the Corporation for Public Broadcasting** for 1993. (CPB's budget is authorized three years and funded two years in advance and is listed in the 1991 figures.) Of this amount, $25.5-million would be cut from operating expenses and $20-million from satellite replacement funds.

✣ ✣ ✣

A more immediate blow to CPB is the loss of $60-million from the Annenberg Foundation. The **Annenberg/CPB Project** was created in 1981 when Walter S. Annenberg pledged $150-million to be disbursed over 15 years. So far the foundation has paid $90-million and supported such programs as *The Africans*, *Ethics in America*, *War and Peace in the Nuclear Age*, and *The Brain*, as well as televised courses for higher education. The foundation explained its decision to terminate funding—which was announced suddenly and caught CPB by surprise—as due to a recent IRS ruling altering the foundation's tax status. The CPB/Annenberg contract allows the foundation to withdraw funding only under these circumstances.

✣ ✣ ✣

After slogging through the courts for seven years, the case of **Preferred Communications v. the City of Los Angeles**—one of the most significant court battles over cable franchising—took a decisive turn in cable's favor ["Sequels," August/September 1986]. A federal court deemed the one-area, one-operator rule most cities use to be unconstitutional. Although it did not deny the right of cities to issue franchises, the ruling would allow competing, qualified operators to wire an area already served by another franchised company. The judge also ruled as unconstitutional LA's requirement that its cable franchise provide six access and two leased access channels. But

29TH STREET VIDEO, INC.
(212) 594-7530

PRODUCTION

Broadcast
- SONY Betacam
- Ikegami 3/4"
- Full Light & Sound Packages
- Experienced Crews

Industrial
- 3/4" JVC KY310
- Fluid Head Tripod
- Same Crews

EDITING
- $50/hr with Editor
- Sony 3/4" System
- Full Color Correct
- Fortel TBC
- High Resolution Char. Generator

New
The VHS Room
- New 8600 System
- Fades & Wipes
- Full Color Correct.

DUPLICATION
- SONY 3/4" Record/Playback
- Videotek Amps
- Mitsubishi HS 306 VHS Decks
- Only High Grade Tape Stock Used
- Flexible Pricing
- Extra Care Always Taken

PROFESSIONAL VIDEO EDITING COURSE
- 3/4" SONY System
- Color Correction
- Two Days/16 hours
- Full Audio Mixing
- Character Generation
- Max 4 Students per class

Total $250

29TH STREET VIDEO, INC. THE INDEPENT CHOICE

INSURANCE BROKERS SINCE 1899

DEWITT STERN, GUTMANN & CO. INC.
Specialists in Entertainment Insurance

New York:
Jolyon F. Stern, President
Carol A. Bressi, Manager
420 Lexington Avenue
New York, NY 10170-0199
212-867-3550 Telex: 886142

Los Angeles:
Jerry VandeSande
Bill Hudson
11365 Ventura Blvd.
Studio City, CA 91604
818-763-9365

AFFILIATES
LONDON • PARIS • MUNICH

Preferred is not settled yet. Los Angeles is preparing an appeal to the Supreme Court.

Cable operators in Chicago did not fare so well. The Supreme Court affirmed a lower court decision that the Chicago Cable Commission can require its cable operators to air minimum amounts of local programming. Three systems owned by Tele-Communications, Inc., had ignored the franchise requirement to cablecast four-and-a-half hours of local-origination programming a week and, as a result, suffered fines of $61,000. The Appeals Court upheld the city's fine, adding that there had been no infringement of the cable operator's First Amendment rights.

✣ ✣ ✣

The UK government finally unveiled its **British Broadcasting Bill**, in the works for two years ["European Broadcasting: New Rules, Old Game," March 1989]. As anticipated, the most controversial measure replaces the 15 commercial ITV companies with a new Channel 3 made up of regional licensees, each awarded to the highest bidder. Also included in the plan are measures tying Channel 4 much more closely to governmental authority. Its chair and board of directors would be appointed by a newly created regulatory body, the Independent Television Commission, and approved by the government's Home Secretary. While the channel's mandate would remain unchanged, it would be required to sell its own advertising—a measure that may profoundly effect the nature of the channel's programming.

✣ ✣ ✣

This year's winner in the independent category of the highly regarded **DuPont-Columbia Journalism Awards** is *On Our Own Land*. This documentary exposé of broadform deed strip-mining in Kentucky, produced by Anne Lewis Johnson of Appalshop, raised the hackles of coal company executives and kicked off a lively statewide debate on the issue ["Film Fuels Battle over Kentucky Coal," January/February 1989].

✣ ✣ ✣

Robin Reidy has moved to Seattle to take over as the new executive director of 911 Contemporary Arts Center. **Mark Finch**, a former program advisor for the British Film Institute in London, is now distribution manager at Frameline in San Francisco. Frameline also has a new executive director, **Tom DeMaria**, the former assistant director of development with the National Lesbian and Gay Task Force in Washington, D.C. In New York City, Deep Dish TV has a new programming coordinator, **Lorna Johnson**, previously with Film News Now and Third World Newsreel and a contributor to *The Independent*. She joins **Steve Pierce**, who came aboard as director after a stint as assistant manager at Pacifica Radio station WBAI.

H8 VIDEO

•Camera & Steadicam Rental
•TC Striping & Window Dubs
•H8 to 3/4" SP Editing
•Component Beta SP Dubs

Plus full professional video services

FREE H8 SEMINARS
Call for Info
(212) 627-3774

ERIC SOLSTEIN PRODUCTIONS

COULTER & SANDS INC

Debra Kozee- Sands Julie Coulter

Independent Insurance Brokers
for the Independent Producer

3 Hanover Square-Suite 13C
New York N.Y. 10004
tel: 212-742-9850 fax: 212-742-9852

Call us first for the best rates!

Members: AICP/AIVF/FIVF & IFP

SVHS & SVHS Interformat Production

(SVHS to ¾ SP, Betacam & VHS)

Editing: *A/B Roll • Cuts • Digital Effects • Chyron CG • Dub TBC w/Color Correction • Time Code • Quality Audio Mixing • Computer Graphics*

Production Packages:
Panasonic 200CLE Cameras • AG 7400 Decks • SVHS Camcorders • Lights, Mics & Crew

Walking Wolf Productions, Inc.
212-431-8748



NOT JUST LUXURY RESORTS

Travel Films and the Ecological Impact of Tourism

EMILY EMERSON

How do you "sell" a place without selling it short or selling yourself out as a filmmaker? That was the issue being debated among jury members and spectators at the second annual Festival International du Film et du Clip Touristiques held September 26 to 29 in Trouville (next to Deauville), France.

The travel film is a flexible genre. Some travel films are standard industrials that promote a tourism organization. Others are like TV commercials for a tourism-related product. And others can only be classified as documentaries trying to get to the heart of a place. Some travel films look at places from the outside, as things to be sold, while other travel films try to get inside places and judge them by their own rules. *Nanook of the North* was the first great travel film in the latter style. Travel films take a positive approach—showing the interesting facets of a place, what might make someone want to go there—even if negative characteristics are also brought out.

To the general public the words "travel film" suggest—if they suggest anything at all—a videocassette with scenes of luxury resorts somewhere, loaned by a travel agent to a prospective client. Jean-Pierre Greverie, organizer of the Trouville festival, explains, "Most early travel films were filmed or taped slide-shows, brochures really," a holdover from the days when the main tools of a travel agent's trade were printed promotional flyers full of glossy stills.

But, as Greverie and other organizers of travel film festivals are aware, international travelers these days are media-wise, used to the technically sophisticated images they see in movie theaters or on their own VCRs. A travel film or video now has to exploit the potential of its medium, whether to sell a place or tell about it. And the tourism industry is beginning to take such films more seriously.

Major international travel film/video festivals—some of them aligned with tourism-industry conventions—include, in addition to the Trouville event, the International Travel Film Festival (Burbank, California), now in its twenty-second year, with an average annual attendance of well over 100,000 (the 1990 session was held last January); the International Tourism Exchange Fair's annual travel film/video festival, held in Berlin each March, and the World Travel Market's annual International Travel Video of the Year competition, launched in November 1988 in London.

According to the organizers of these festivals, most of the films and videos submitted are made by independent producers. Funds for the works come from a variety of sources: tour organizers; airlines; tourism bureaus of countries, regions or cities; resorts; and private funding. Budgets range from minimal to hundreds of thousands of dollars. Average running time is 15 to 20 minutes, but some films and tapes are shorter or much longer.

Winning entries at this year's festival in Trouville were all produced by independents. The films were made with very different techniques, budgets, and funding sources, but had some features in common: all used natural sounds extensively and none relied on the kind of characterless synthesized American pop-style music that marred many other festival entries. All the winning films focused on particular, telling details, such as people's faces, rather than scenery, and none of them showed a typical luxury hotel.

The grand prize winner, *Danish Symphony*, was a 20-minute film commissioned by a Danish bank and shot in 35mm by Peter Roos and Ronald C. Goodman. It stood out among festival entries for its sophisticated camerawork and editing, its focus on people, and especially for its humor, often created through witty combinations of sounds and images. *Behind the Mask*, the second-prize winner at the Trouville festival, was a 12-minute 35mm film on Hong Kong made, according to Kent Hayden Sadler of the Hong Kong Tourist Association which financed the $150,000 film, to "create an evocative image of Hong Kong that would reveal the magic of the place." Unlike many other tourism films about Hong Kong that show the colony as a shopping mecca, this film focuses on a young Chinese woman as she walks in modern clothes through city streets, then ritualistically puts on her costume for a performance in a traditional Chinese opera. There is no narration, no buying and selling, and not even the predictable treatment of the girl as a sex object.

Lettre d'Anjou, the winner of the prize for best film/video about France, was sponsored by the small, financially limited but forward-thinking tourist bureau of the Anjou region. Although made about a place with spectacularly beautiful scenery, the film focused on people throughout—artisans, horseback riders, actors, winemakers—and was the only entry that took the camera inside someone's home: it shows a man having café au lait in his dining room before biking to the Loire river to fish. Winner of the festival's special Prix du planète prize was *Komodo: Our Ancient Treasure*, a low-budget film about the rare Komodo



***Komodo: Our Ancient Treasure*, a film on the habitat of the rare Komodo lizards, explains how these animals could be endangered by too much tourism—an unusual assertion for a travel film to make. The potential ecological hazards of tourism is the point of the low-budget Indonesian film, which won a special prize at Trouville's travel film festival.**

Courtesy Indonesian Embassy, Paris

dragon (giant lizard), which was the only entry in the festival that directly commented on the potential ecological dangers of tourism.

Few US films or videos were submitted to the festival, either because the festival is new or because many US film- or videomakers fail to offer their work to smaller foreign festivals, fearing language or video-standard problems. In fact, most European film festivals, including the one in Trouville, have juries capable of judging films in English and accept entries in 16mm, as well as PAL, SECAM, or NTSC half-inch cassettes.

The biggest problem the Trouville festival's organizers face is a lack of awareness among international film- and videomakers of the artistic and financial potential of travel films. Around 390 million people traveled abroad in 1988—spending around $195-billion—and the international business/leisure travel industry is growing. In some developing countries, tourism may be the *only* industry that is growing. As a result, there is definitely an expanding international market for travel films. Distribution is usually arranged by funding organizations. The films or videos are sent to potential clients or travel agents, shown on airlines, or, increasingly, broadcast on TV, for example by England's Channel 4 and the BBC, France's La Sept/FR 3, or PBS's new *Travels* series.

What about quality? Greverie sees the first evolution in travel films as a progression from simple techniques—the filmed slide show "brochure"—to sophisticated use of media designed to sell a place as though it were a product. The next stage, he believes, will be an increase in "expressionistic documentaries set in a certain place that might even have been shot without the goal of promoting tourism" but that give the viewer a sense of the special character of a place. This would parallel the evolution in the typical traveler, now much more worldly-wise than in the past, used to standard hotels and group tours but looking for something "different."

This change in the travel film also reflects changing attitudes about tourism in developing countries. Economically poorer nations who leapt onto the tourism bandwagon early in the game learned that filling a formerly pristine setting with "international" resorts might have brought an initial wave of tourists, but that if tourists kept coming, it was for more than just standard amenities. The most powerful tourist attraction any place not already on the international circuit can flaunt these days is the possibility of calling itself unspoiled.

For Third World countries, tourism too often creates situations like that of the Masai in Kenya and Tanzania: a proud—and hungry—nomadic people have been forced to abandon their old ways, their trails have been cut off by plots of private or government-owned land, and their game concentrated into parks designed to attract affluent tourists who will boost foreign-exchange revenues. The endangered African elephant is finally receiving extensive international press

The Standby Program
video access services for artists and independent producers

Computer Graphics Seminar
Date: 12 May 1990, 1 PM
Instructor: Mechthild Schmidt

An introductory seminar to demonstrate the use of the Quantel Paint Box/Harry for independent producers. Learn the capabilities and design procedures necessary for utilizing this digital paint and editing system. The cost is $75. Enrollment is limited. Advanced registration is required.

Box 184 • Prince Street Station • NYC 10012 • (212) 757-1812

ALL YOU CAN EAT!

VHS Video Editing Studio

Our Menu

Fully Equipped--Digital Freeze Frames, Dissolves, Wipes, Etc.; Computer Animation and Titling; 3/4" Transfer; Complete 8-Track Recording System; and More.

Designed for Comfort

All for Only $15.00 an Hour

Call about subsidized studio time for artist projects, funded by New York State Council on the Arts

By Train:
2,3,4,5,A,C,F,M,N,R,G,B,D,Q,LIRR

MARGOLIS/BROWN ADAPTORS
397 Bridge Street
Brooklyn,New York 11201
(718)797-3930 or (212)727-0157

LOADING DOCK

PRODUCTION

Concept to completion
Put our talented production team to work

EDITING

2 Off-line Editing Suites
VHS and S-VHS
with Time-code
Betacam, 3/4" and
1/2" Dubbing

EQUIPMENT RENTAL

Betacam Package:
includes production assistant, playback deck, tripod and AC power adaptor

S-VHS/VHS Package:
Panasonic 200CLE, AG 7400, AC adaptor and batteries

S-VHS/VHS camcorder

Sound and lighting packages available

Loading Dock Film & Video, Ltd
777 Third Ave. New York, NY 10017

212/888-1692

AUDIO FOR FILM AND VIDEO

- Full SMPTE lock up to 8 trk and computer controlled music or sound effects.
- Digital Audio Recording
- Center track stereo mixdown.
- Call for equipment list and information.

Studio PASS 596 Bdway (602)
N.Y. N.Y. 10012. 212-431-1130
"Professional Audio Services for the Independent"

COMPLETE POST-PRODUCTION FACILITIES

- Betacam SP A/B to 1" - $175/hr.
- 3/4" A/B to 3/4" - $60/hr.
- Additional Equipment: Abekas A53-D chyron scribe
- 16mm film to tape transfers to any video format:
  Single System - $60 per 1/2 hr.
  Double system - $75 per 1/2 hr.
  T.C. window also available
- Ikegami 79D/95B from $250 per Day

SPECIAL RATES FOR INDEPENDENT PRODUCERS

25% Discount

- Call (212) 997-1464 for more information

RG VIDEO
21 West 46th Street
New York, NY 10036



Although Hong Kong is shown as a shopping mecca in most tourism films, *Behind the Mask* reveals a different side. It follows the transformation of a young Chinese woman as she changes from her contemporary Western dress to an elaborate costume of traditional Chinese opera.

Courtesy Hong Kong Tourist Association

coverage (and more visits from tourists), the endangered Masai culture, very little.

With the inevitable growth of international tourism and many economically fragile countries clearly in need of the financial boost that tourism can bring, it's time for a rear-guard action, for tourism development programs that are not aimed at turning everywhere in the world into imitation Miami Beaches. And films about a place that show its individual character can be a powerful means of promoting tourism that respects and conserves rather than spoils.

The Indonesian film *Komodo*, submitted to the Trouville festival by Indonesia's tourism board, was the one film of many entries from developing nations that courageously did not depict the country as a foreign tourist's haven of luxury hotels, souvenir handicrafts, and smiling natives. Instead, the film shows the giant Komodo lizard as it really is—big, prehistoric-looking, cannibalistic, dangerous, and surviving because the Indonesian island where Komodos live is well off the usual tourist routes. The film's Jakarta-based producers Gemini Satria Films wrote of their project, "We feel obliged, as the son of the country, to help preserve the nature."

The film's informative, non-hype narration directly states that too many visits by humans could destroy the Komodo's habitat. *Komodo*, made in 16mm on a limited budget, has many technical problems but was admirable in its point of view: a rare animal—even an unlovely rare animal living on a lovely, "undeveloped" tropical island—should be protected. In addition, the film shows Indonesian scientists and guides who are experts on the Komodo, unlike most travel films which depict local populations only providing service for tourists.

Many of the Trouville festival's entries were free of the stereotypes common to standard travel films, mainly because the organizers decided to create a festival that promotes *good* films about places, not unimaginative films that only treat surfaces. Greverie and his colleague Patrice Bernasconi chose a jury this year that was made up primarily of film producers rather than tourism officials, for example. This was a courageous move for a young film festival, since more funding would probably have been available from tourism organizations if they were allowed to appoint their own representatives as jury members—as has been the case, apparently, with some other travel film festivals.

The more complicated issue concerning travel films, of course, is whether tourism should be encouraged at all. No matter what is done to confine its spread, however, international tourism will continue to grow. Yet in spite of the tourist industry's history of cultural—and sometimes economic—destruction, tourism programs have recently been developed in various places that not only bring in needed income and jobs, but also help to conserve ecology and culture. Ecotourism, as this brand of travel is called, involves small, specialized tours that will have a low impact on the place being visited. The Indonesian government's plan to help save the Komodo through limited tourism is one example where much of the income will be funneled back into environmental protection programs. Another is a project on Madagascar designed to bring in a small number of visitors interested in the island's rare flora and fauna. A similar project in Costa Rica allows local farmers to remain on land designated as a nature preserve and trains the farmers in ecologically non-destructive modes of agriculture.

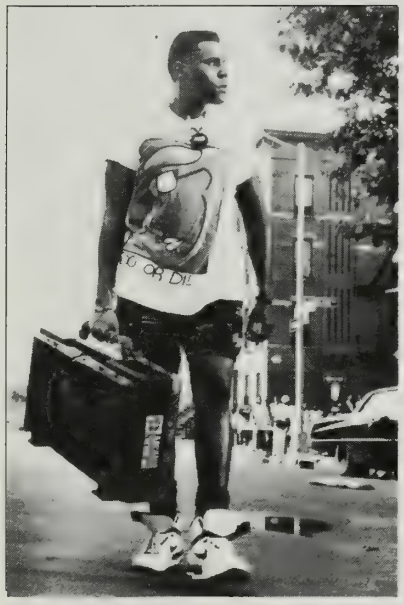
A typical luxury resort, and the modern infrastructure needed to support it, is not only harmful to the environment and local culture but also immensely expensive to build and maintain. Many formerly lovely areas of the world are now cluttered with half-built or gone-to-seed resorts that benefit no one—or with profitable resorts that benefit their owners but not the local population. Low-impact ecotourism could help alleviate these problems. According to Elizabeth Boo, who has written a report entitled *Ecotourism: The Potentials and Pitfalls*, "Most countries have only recently turned their attention to the potential of the ecotourism industry." The more publicity alternative tourism programs receive, the more other places will decide to develop similar programs—before it's too late. Travel films are one powerful means of bringing the advantages of conservation-oriented tourism to the attention of a wider audience.

Emily Emerson is an editor at the International Herald Tribune *in Paris and an independent video documentarian. She served on the jury for the 1989 Trouville International Festival of Tourist Film and Video.*



PRODUCT PLACEMENT PROS AND CONS

JANICE DRICKEY



Radio Raheem's Nike shoes were among the promotional items that appeared in Spike Lee's *Do the Right Thing*.

Courtesy Universal Studios

For two days during November 1989, the first national entertainment marketing conference, Building Profitable Promotions for the 1990s, unfolded at the Registry Hotel in Universal City, California. During lunch, over cocktails, or around groaning refreshment tables, hundreds of earnest, dark-suited men and women from advertising agencies, product placement houses, manufacturers, and studios praised each other for bold or unusual appearances of brand names in feature films, like the Pioneer laserdisk machines in *Scrooged* ("hands-on" placement—star handling brand name product on camera) or the 21 Miller beer appearances in *Bull Durham* ("signage"—prominent placement of brand name in a shot) or the Coke "verbal" (spoken reference to the product) in the movie *Volunteers*. In between the social events they attended seminars on Product Placement; 900-number Hotlines; Retail Tie-Ins; Product Sampling; Video, Venue, and Music Sponsorship; and even Comedy as a Promotion Vehicle, featuring comic Richard Belzer.

The premise of entertainment marketing is to use movies and television programs to sell fast food, beverages, packaged goods, pharmaceuticals, automobiles, as well as other goods and services. For the product placement slice of the entertainment marketing pie, advertisers will pay as much as $350,000 per product placed (Lark cigarettes in *License to Kill*). In turn, they are rewarded by impressive brand recall scores (as high as 50 percent for some placements), increased sales (the appearance of Reese's Pieces in *E.T.* boosted sales of the candy by more than 65 percent), and access to new, hard-to-reach audiences. There's also "implied endorsement," a canon of product placement which says that any product associated with a charismatic personage—fictional or real—gains desirability.

"From the viewer's point of view, it's hidden advertising" is the criticism of this burgeoning activity voiced by Michael Jacobson, executive director of the Center for Science in the Public Interest (CSPI). CSPI, a nonprofit consumer advocacy organization, has petitioned the Federal Communications Commission and state attorneys general to require that paid product placements in movies be disclosed to theater and television audiences or be banned completely. "It is the very fact that audiences are unsuspecting that makes this form of advertising so attractive," continued Jacobson. "Because the glamour of Hollywood films and the big name stars rubs off on the product, it's probably much more persuasive than a typical 30-second spot that people discount heavily."

With the success of low-budget, independent features like Spike Lee's *Do the Right Thing* and Cannes winner *sex, lies and videotape*, marketers recognize an opportunity to hawk their wares in a way that is demographically astute *and* cost-efficient. Monty Ross, coproducer of *Do the Right Thing*—which featured Miller beer, Nike tennis shoes, and other brand name items—employed Unique Product Placement, a product placement house, to solicit manufacturers. Although Ross said he would not allow all brand names in his films (no "Coors beer and certain alcoholic beverages"), he believes the advantages product placement offers filmmakers make it a practice independents should seriously consider:

• Convenience (or one-stop shopping). For an on-camera appearance of their brand name product, companies provide "free" props, as well as sodas and snacks for the set. They may outfit everyone from the producer to the gaffer in "small ticket" items like tennis shoes and jackets.

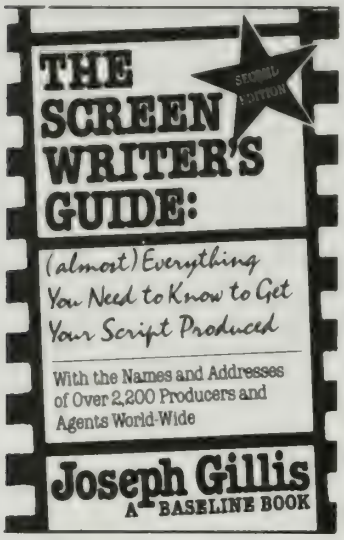
• Reduced production costs. One well-placed shot of a brand name airline can net plane tickets to distant locations. Mention a hotel and get free rooms. The same applies to thousands of dollars worth of cars, tires, computers, and other types of hardware. When not dealing with "big ticket items," manufacturers are often willing to pay fees for their product to be handled, worn, or shown in a realistic setting on camera.

• Tie-in promotion. What entertainment marketer Rusty Citron called OPM—other people's marketing. Goodyear, for example, provides $40,000 worth of tires for a film. When the picture comes out, Goodyear includes "as seen in..." in their ads. All manufacturers' promotional gambits are tied to the opening weekend of the film. At a time when marketing budgets nearly equal production budgets, this type of "back end promotion" is perhaps the most compelling reason for independents to consider product placement.

When Miller brewery spokesman Douglas Christoph received a letter from Spike Lee's 40 Acres and a Mule Productions about placing Miller beer in Lee's film, he felt it was too good an "ethnic opportunity" to pass up. (Oddly, during his presentation at the conference, Christoph twice referred to the audience for the film as Hispanic.) "We saw genius in Spike Lee and saw the movie as a great way to secure good trademark visibility for our products," Christoph explained from his

NEW YORK ZOETROPE
presents

$9.95 plus $2 shipping & handling.



Write for a Free Catalog
Film & TV Reference Books

New York Zoetrope
Department V
838 Broadway
New York
NY
10003

THE BEST

3/4" BVU -SP Post Production Facility in New York

featuring...
Computerized A/B Roll
Dynamic Motion Control
1 Pass Slo/Mo & Freeze Frame
Audio Follows Video
Hi-Res Character Generator
Edit List Management/CMX Disk

$80 per hour with editor

Timecoding and Window Dubs Available

Also...Sony Type 5 Cuts Only System
With editor: $30 per hour
Edit yourself: $15 per hour

Ask about our* LOCATION PACKAGE *featuring...Sony 3/4" BVU 150SP with Address Track Timecode

Call us about our 10% Get Acquainted Discount

GBS VIDEO®
44 West 24th Street, NYC 10010
(212) 463-8863

French, German & Spanish Spoken

offices at the Miller Brewing Company in Milwaukee, Wisconsin, where he is manager of Motion Picture and Video Entertainment .

Copies of the script were read by Christoph and by Miller's LA marketing representatives, Norm Marshall and Associates. Placement opportunities were earmarked and discussed with director Lee. Four weeks before the start of principal photography, a deal was struck. Miller's corporate offices contacted their local distributors who worked with the production crew to, as Christoph put it, "secure realistic beery kind of exposures."

40 Acres' Ross and Miller's Christoph both insisted that the script had not been changed to accommodate the placement of the product, nor, they said, had shots been altered to feature the Miller name more prominently. The "verbal" in the film, in which a character demands Miller High Life by name, was, Christoph said, an on-set ad-lib that "caught us all kind of off-guard."

More typically, though, marketers are not shy about asking for what they consider to be necessary changes on behalf of their clients. Rough language or risqué action in the vicinity of the product is not appreciated, nor any derogatory references to the product. Rusty Citron, president of the Entertainment Marketing Division at Don Jagoda Associates in Encino, California, explained, "I've been involved personally in a number of these things where you turn around [to the filmmaker] and say, 'You know, my client would really like to feature their product in your film, but this scene is a little tough. Can we change the language? Or how would you change this shot,'" so it doesn't reflect badly on the client?

Eva Marie Steortz, the pert, young director of research at Krown, the entertainment marketing division in Culver City, California of Young & Rubicam Advertising, laughed as she recalled, "There was a scene in a film involving a condom, which was very clever and very cute, but at the end the couple finds a hole in it. We said, 'The condom manufacters would love to work with you, but we can't if you leave in the joke about the condom with a hole.'" When the filmmaker chose to leave in the scene, she lost the client as a result. "The way it works is not just paying money to have your product [in a picture]," CSPI's Jacobson lamented, "but these agencies rewrite the script, or you shoot from a slightly different angle. It really is, I think, a sickening kind of element in the movie industry."

A rash of takeovers concentrating ownership of communication facilities in the hands of a few behemoth corporations has also affected what products get shown (or not shown), and how they are exhibited. Perhaps the best example is Coca-Cola, which, until recently, owned Embassy Communications, Columbia Pictures, and Merv Griffin Enterprises. Coke removed all Pepsi soft drink machines from the studio lots, strongly discouraged the use of Pepsi products in films and television shows produced by these companies, and refused to allow Pepsi to be served at business meetings or social functions sponsored by the studios. At the same time, a Coca-Cola representative said Coke products showed up regularly in company-produced vehicles.

Along with corporate takeovers, there is a trend toward international coproductions. This combination has entertainment marketers excitedly discussing opportunities for "global penetration" of their products. In response, Jacobson protests, "Our lives are being totally infused by corporate America. Everything is commercialized. The whole goal of everything is to sell products and the movie industry is doing its share." Jacobson expressed his support for legislation prohibiting all tobacco product advertising and promotion in theatrical films that wind up on television, where they might be seen or heard by viewers under the age of 18. The Protect Our Children from Cigarettes Act of 1989 (HR 1250), introduced in Congress by Representative Thomas Luken, blasts cigarette product placement that—at no additional cost to advertisers—gets around the ban prohibiting tobacco advertising on television.

Although agreeing "for cigarettes, maybe it does make sense," Krown's Steortz said that, in general, entertainment marketers hope the new restrictions will not happen. "We like it more the way it is," Steortz commented. "And we don't really talk to consumer publications at all on that type of thing. The less people know the better, actually."

Jacobson believes product placement could be a medium "with diminishing returns. As more people understand that these are ads, the less influence they'll have," he remarked. "And at some point, people will start thinking, 'Wow, this is just like TV.'" But Christoph of Miller Beer disagreed: "I think people are getting enjoyment out of spotting brand name products in films right now."

Entertainment marketer Citron took a pragmatic position. "The motion picture industry is evolving into a version of the packaged goods business. And it's a lot harder to get films mounted today. The up side is greater, and the down side—the risk—is also greater. Placement has its role and it has its place, but it's not omnipresent; it's not a panacea. It is as much a part of the process of making movies as a lighting director is, a scenic director, a script girl [sic], or a director of photography, or an editor, or anybody else.... It's part of the fabric."

Jacobson believes most independent producers will resist the temptation to pepper their films with brand names. "My guess is that most of the good independent film producers would object to product placement on philosophical grounds," he said. "They want to convey their own thoughts through the film and aren't going to compromise it for the sake of shooting that Philip Morris billboard." But in the face of staggering production costs and the need for extravagant promotional schemes, purism may be a luxury few independents can afford.

Janice Drickey is a freelance writer covering theater, film, and television in Los Angeles.

Getting the Goods

The entertainment marketers interviewed offered the following dos and don'ts for independents participating in product placement deals:

- **Lead time**: Ideally, four to eight weeks prior to the start of production.
- **Angle**: If there is a "natural" opportunity to feature a particular product in your film, think about what advantage it offers a major advertiser (particular audience segment, connection to star, unusual publicity) before approaching the manufacturer with that special marketing niche in mind. Also, make sure the representation is a positive one. "[Filmmakers] have to imagine that the companies they're going through are as protective of their product as the filmmaker is of his or her film," entertainment marketer Rusty Citron stressed.
- **Integrity**: If you have any thoughts of taking the money and running, think again. To make sure that their product is shown as promised and is featured in a positive—or at least a neutral—light, most companies will hold product placement fees in escrow until they can see the final cut. Disgruntled manufacturers can resort to what Christoph called "leverage tactics"—threatening to pull proposed promotion, nonpayment of promised funds, and refusing to fund future projects. *And*, with the exception of "small ticket" items given as gifts (tennis shoes, jackets), always return the items loaned. Citron said it is the filmmaker who deliberately designs a scene because he or she wants some television sets for the home "besmirches everybody in the industry."
- **Research**: Taking time to learn a little about the industry you're dealing with could save you money. For example, the difference between an entertainment marketing broker and an agent. Citron again: "An agent for a company gets a retained fee to perform a service. A broker for the company is somebody who is making money if the placement is accepted. So brokerage fees run anywhere from 10 percent to 50 percent...[if] you're going to charge $100,000 for placement, and you're going to go to a broker, that broker may then turn around and charge the client $150,000 and take $50,000 for the service."

JD

FILM/VIDEO ARTS

PRODUCTION & POSTPRODUCTION SERVICES

INDUSTRY SERVICES PROGRAM

MEDIA TRAINING

A Nonprofit Media Arts Center Serving The Arts And Industry Since 1968

817 Broadway at 12th Street New York 212/673-9361

Media ALLIANCE

On-Line

ARTIST ACCESS TO LOW COST STATE-OF-THE-ART FACILITIES

BROADWAY VIDEO
CGI
EDITEL
GBS VIDEO
LRP VIDEO
MANHATTAN TRANSFER/EDIT
TV-R MASTERCOLOR
TECHNISPHERE

- EQUIPMENT RENTALS
- INTER-FORMAT EDITING
- POST PRODUCTION
- AUDIO SERVICES
- COMPUTER GRAPHICS
- FILM TO TAPE TRANSFERS

For Information and Application:
Call 212/560-2919

Media Alliance
c/o WNET, 356 West 58th St., New York NY 10019

OPERATIONS MANAGER

Non-profit film distribution service seeks energetic, creative person to work in two areas: 1) booking, invoicing, and shipping films, with much telephone contact; knowledge of computers is helpful, but we will train person on our system; 2) preparation and editing of catalogs and other publications; layout, proofreading, and printing experience desireable. Competitive salary, benefits. Send resume to Film-Makers' Cooperative, Search Committee, 175 Lexington Avenue, New York, NY 10016. Equal opportunity employer.

STAGESAURUS

a stage with the essentials to shoot things and non-things.

CHROMAVISION

a full service video facility with a stagesaurus.

119 W. 22nd St. NY, NY 10011 (212) 463-8997. Ask for DORIS.

THE SIMULATED SOCIETY

Four Installations at the AFI Video Festival

BILL HORRIGAN

Less by design than by default, the American Film Institute Video Festival has become this country's principal annual occasion for independent video producers, programmers, and educators to gather. Approaching its tenth anniversary in the fall of 1990, the AFI event has evolved into the typical festival form of about a half a dozen distinct programs of single-channel screenings of national and international works (usually selected by outside curators), plus a number of symposia and lecture-demonstrations on issues more or less related to the thematic tracks. Beyond that, the festival has for the last several years supported a few video installations, some original and some produced elsewhere. Four were on view during the 1989 festival, held from October 26 to 29 of last year.



In Julia Scher's video installation *Security By Julia, VI*, a guard clad in candy-pink uniform checks out the pictures spewed out by a video printer, a device that allowed gallery visitors to take home souvenir copies of surveillance images of themselves.

Courtesy videomaker

Kate Horsfield and Ellen Spiro's *April 9, 1989, Washington, D.C.* consisted of two monitors flanking one of the entrances to the festival's main screening space. What viewers saw on one monitor was documentary footage of a spontaneous demonstration held on the steps of the Department of Justice by reproductive rights activists in Washington for the National March for Women's Lives. On the adjacent monitor were views of the same events seen from slightly different vantage points—the effect was that of seeing an approximate shot/reverse-shot, though never precisely in sync with each other. That nonsync aspect extended to the soundtrack, which consisted of the agitational/celebratory chanting and singing of the protesters. What was heard from the speaker of one monitor was both echoed and foretold from the other as the same event advanced, receded, played, and replayed itself out. Beyond providing a constant acoustic reminder to festival participants of the stakes involved in the April march, Horsfield and Spiro's installation functioned as a forceful example of how video has remained necessary—some might argue become even more central—to political actions, particularly in light of broadcast television's disinclination to provide such documentation.

Placed at the other end of the lobby from the Horsfield-Spiro piece sat a single monitor on which appeared a live image from a surveillance camera placed in an upper corner of a room elsewhere in the building. In that room was Shu Lea Cheang's *Making News/Making History: Live from Tiananmen Square*, which viewers in the lobby were able to "see" from the point of view of a surveillance camera long-shot while standing one floor above the actual installation. The surveillance camera also recorded everyone who entered the room that housed the installation, thereby casually evoking the important reliance the Chinese state placed on surveillance apparatus for pursuing and policing the "criminal" student activists. This component of Cheang's piece was essentially a rhetorical, improvised addition to the main body of the work, which consisted of an enclosed room in which viewers were confronted by a row of four monitors playing four separate channels of text and image addressing the events leading to the brutal crackdown of the Chinese students' democracy movement in Tiananmen Square on June 4 of last year.

The fifth component of the installation was, in fact, the first part of it viewers actually saw: placed directly outside the door one used to enter the room was another monitor showing a short loop of news fragments of US coverage of the events: Dan Rather in Beijing being shut down by the police, Henry Kissinger holding forth from a New York TV studio, and so on. That this monitor was placed outside the room, directly in front of the door through whose window one could see the other four monitors, provided an evocative simulation of the effect one felt originally while attempting to watch the events in Tiananmen Square unfold from another country's distance. Inside the room on the four monitors, fragmented images of the struggle towards democracy were being played

out via amateur and broadcast terms of representation. As such, these images were contradictory, competitive, in opposition, while from the distance of "outside," viewers had to rely on the translation of these events into the familiar terms of US television.

The apparatus and ideology of surveillance imagery was also central to Julia Scher's installation, *Security by Julia, VI*, the latest in her ongoing series of site-specific pieces. Situated directly inside the main entrance to AFI's Warner Communications Building, Scher's installation involved a row of nine small monitors hung slightly above eye-level, on which appeared surveillance imagery transmitted from eight cameras she had placed at various sites throughout the AFI campus. At these locations, she had posted signs warning individuals that they had entered a zone being patrolled by closed circuit television. Directly below the monitors was a station overseen by an incongruously pink-clad guard, with a small monitor on which one could observe one's own image at that moment, alongside a video printer allowing the viewer to obtain a "souvenir" printout of that image. That Scher's piece allowed viewers to retrieve and "own" a fragment of themselves via a hard copy video portrait highlighted the convergence of narcissism and voyeurism sometimes played upon by surveillance systems. In that respect, her piece complemented the more mortifying implications of Cheang's, in which surveillance systems were shown to be tools for policing and apprehension—matters, literally, of life and death.

Bruce and Norman Yonemoto's *Framed*, seen originally at the Long Beach Museum of Art last spring, was a meditation on the experience and media representation of the Japanese American internment camps during World War II. When viewers entered the installation, they stood in front of a mirror, reflecting a blue-sky scenic drop on the facing wall. As the lights dimmed, the mirror was revealed to be a two-way glass, and they could see what lay "behind" it: Playing on a monitor in the far distance were outtakes of a documentary produced by the War Relocation Authority, showing a series of staged events designed to describe the normal domestic routines of the Japanese American internees (who themselves were not permitted to have cameras). On scrims in the middle distance were projected slides of blown-up details from that footage, capturing and freezing moments that give the lie to the fictions of normalcy the documentary was produced to establish. The Yonemotos, whose parents were Nisei internees, rendered the experience of the internment camps in the intertwined terms of hallucination and memory, distilling it into a series of wholly silent fragments that both recall and substitute for the experience of internment. In the process, they provided an unemphatic simulation of the framing tendencies of any collective act of memory.

Loosely regarded as a suite, these four installa-

INSURANCE
LIKE FILM, LITERATURE & MUSIC
IS AN ART



D.R. REIFF & ASSOCIATES

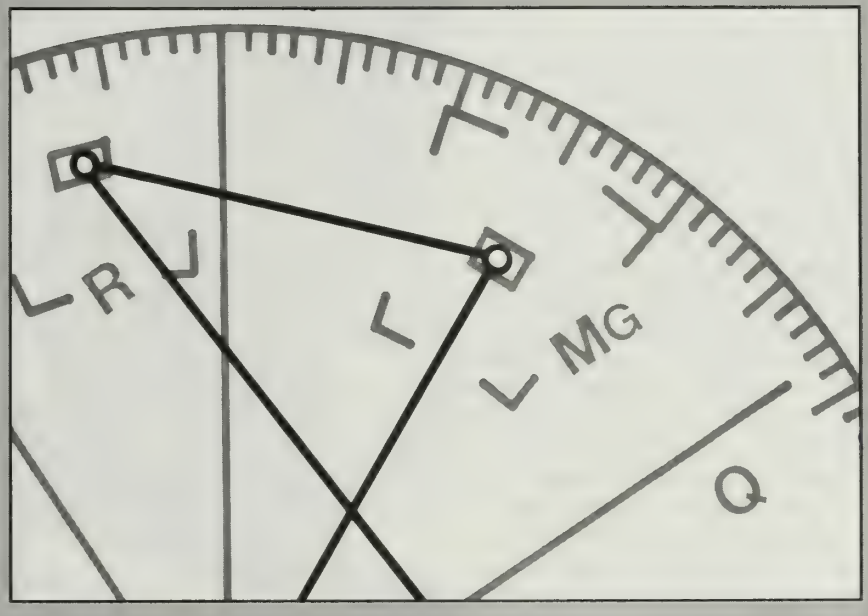
ENTERTAINMENT INSURANCE BROKERS
320 WEST 57 ST
NEW YORK, NY 10019
(212) 603-0231 FAX (212) 582-6256

FOX/LORBER

is acquiring
independent features
and
documentaries
for all
markets and
territories.

Contact: Liz Empleton

FOX/LORBER Associates, Inc.
432 Park Avenue South, Suite 705
New York, NY 10016
Tel: (212) 686-6777
Fax: (212) 685-2625
Tel: 425 730 FOXLOR



VIDEO POST PRODUCTION

VIDEOGENIX
212·925·0445
503-511 BROADWAY, NEW YORK, NY 10012



Images of the Japanese American internment camps, such as this reframed War Relocation Agency photograph from Topaz, Utah, form the basis of Bruce and Norman Yonemoto's installation *Framed*.

Courtesy American Film Institute

tions all evinced a concern for the ownership of one's own image. Or, rather, in its own way each work posited the image of the social body as the privileged site in the battle waged by the state to construct and thereby control the individual. The AFI Video Festival's programming priorities over the past few years have favored the presentation of politicially and socially-engaged single-channel works. The presentation of these four installations carried on that agenda by other means.

Bill Horrigan is media curator at the Wexner Center for the Visual Arts in Columbus, Ohio.

DEBUT OF JAPANESE DOCUMENTARY FEST

GORDON HITCHENS

The Yamagata International Documentary Film Festival debuted October 10 to 15, 1989, with screenings in the city's specially equipped Central Public Hall. Twelve thousand citizens, paying modest fees, attended the day-long and evening screenings, including documentary superstars from around the world.

An international jury of seven evaluated 21 films and gave its Grand Prix, the Robert and Frances Flaherty Award of three million yen (approximately 145 yen=$1), to the Soviet film *The Crossroads Street*, by Ivars Seleckis of Riga, Latvia. In addition, five other prizes were awarded, totalling 2,200,000 yen. Flaherty's daughter Monica was present at Yamagata, as was documentary producer Richard Leacock, who had been cinematographer of Flaherty's last film, *The Louisiana Story*, in 1948. Leacock also served on Yamagata's jury. He and Monica Flaherty were childhood pals in England before World War II, and they introduced the festival's restrospective tribute to Flaherty.

Other US documentaries at Yamagata included *Azul*, by Roland Legiardi-Laura; Kathryn Taverna and Alan Adelson's *Lodz Ghetto*; *Plain Talk/Common Sense (Uncommon Senses)*, by Jan Jost; *Weapons of the Spirit*, by Pierre Sauvage (a coproduction with France); Nestro Almendros and Jorge Ulla's *Nobody Listened* (a coproduction with Mexico); and *Route One*, winner of the festival's second prize, by Robert Kramer, another French coproduction.



Director Joris Ivens, playing the Old Man in his final film, *A Tale of the Wind*, stands before a man in the moon borrowed from Georges Méliès.

Courtesy Film Society of Lincoln Center

In addition to the competition and the Flaherty retrospective, a dozen other documentaries were shown in an information section, as well as a six-hour salute to Japanese documentary—from the Russo-Japanese War of 1905 to the present. A special homage was made to the late Joris Ivens, who died in June at age 91. Ivens' last film, *A Tale of the Wind*, produced in 1988 with his partner and wife Marceline Loridan, was introduced at Yamagata by her.

The festival paid for translation and the technical work of subtitling all non-Japanese films in Japanese. Additionally, all non-English films were translated into English via simultaneous headphones, in effect making every effort to make all films shown at the festival understandable in English.

A medium-sized city near Tokyo, Yamagata initiated the documentary festival to commemorate the city's one-hundredth birthday, one of 19 cultural events organized to observe the centennial. The festival will continue biannually.

Gordon Hitchens retires in June as film professor at C.W. Post/Long Island University. He is US assistant to the Berlin International Film Festival and Nyon Documentary Festival.

DOUBLE VISION

Teamwork on *Eyes on the Prize II*

RENEE TAJIMA

Eyes on the Prize II, the public television series presented by WGBH-Boston on African Americans' struggle for civil rights and self-determination, is a unique event in US television for a number of reasons. Like its precursor, *Eyes on the Prize I*, it is a major series by a minority-run production company, aptly called Blackside, Inc., led by the series' maverick executive producer Henry Hampton. In an industry that shies away from provocative subject matter, *Eyes* deals head on with issues of racism, injustice, and social rebellion in our not so distant past.



***Power!*, collaboratively produced by Louis Massiah and Terry Rockefeller, concentrates on the fight for community control. One result was the election of Carl Stokes as mayor of Cleveland—the first black politician to win this office in a major U.S. city.**

Photo: UPI/Bettmann Newsphotos, courtesy WGBH

The production process itself represents an experiment in cross-cultural, collaborative filmmaking. For *Eyes II*, Hampton configured four producer partnerships, each consisting of one African American and one white producer, who were responsible for two shows in the eight-part series. It is a structure that seems to have been born out of the principles of the political movement the series documents. Ideally, the production teams would form a dialectic approach to filmmaking and precipitate a kind of creative tension not possible in the conventional hierarchy of documentary production: one program, one vision. The black-white configuration of the teams would seem to deepen the dialectical nature of the process, giving it the benefit of two perspectives.

In realistic terms, though, collaboration can be a dicey proposition. The production team assignments were made by Hampton, who paired together producers who did not necessarily know each other prior to being hired for the job. Like putting two lead singers together on stage, this arrangement could either create sweet harmony or discordant noise. From the results thus far, it seems that the collaborations have in fact resulted in another round of critically-acclaimed and no doubt award-winning shows for Blackside. I talked to three producers about their experience with this process: Louis Massiah and Terry Rockefeller, who were responsible for the programs *Power!* and *A Nation of Law?*, and Thomas Ott, who joined the team after production was underway.

Their collaboration began with the "Eyes School" for all the program staff, a strategy used often at WGBH, as it was for *Eyes I* and the series *Vietnam: A Television History*. The curriculum consisted of six full days of meetings, readings, and lectures with scholars and activists who discussed the broad historical context of the series, including political and economic issues. At the conclusion, the producers were given outlines for the eight programs and their assignments. Massiah and Rockefeller were given *Power! (1966-68)*, which looks at the emergence of the Black Power movement in Oakland, California, and the Ocean Hill/Brownsville experimental school district in Brooklyn, New York, and *A Nation of Law? (1968-71)*, chronicling the government's response to that movement, focusing on Cointelpro, the assassination of Black Panthers Fred Hampton and Mark Clark, and the Attica Prison uprising. Ott was originally hired as an editor for both shows, but later became a coproducer on *A Nation of Law?* during its postproduction phase.

A successful collaboration depends on friendship combined with creative and professional chemistry. You must, first of all, get along and trust each other. Then there is the matter of a shared aesthetic vision and, in the case of social-issue films, similar political views, as well as the capacity to work out a division of labor. But Massiah and Rockefeller had never even met each other before the production school. Upon receiving their assignment, they were left to work out the partnership and produce the shows on deadline. Says Massiah of the experience, "Collaboration is

Now available!

The AIVF Membership Directory

An indispensable guide to the independent media field, providing contact information on over 4000 AIVF individual and organizational members nationwide.

- Names, addresses, telephone numbers, personal/professional statements
- Regionally organized
- Skills indexed by region

Send check or money order or charge to your Mastercard/VISA by phone.

AIVF Publications
625 Broadway, 9th Floor
New York, NY 10012
(212) 473-3400

$9.95 (AIVF members)
$14.95 (non-members)
Ask for a complete list of AIVF Publications.



A Nation of Law?, Massiah, Rockefeller, and Thomas Ott's program for *Eyes on the Prize II*, recounts how Black Panther Party leaders Fred Hampton (with mic) and Mark Clark were gunned down in a pre-dawn raid by Chicago police acting on information supplied by an FBI informant.

Photo Black Star, courtesy WGBH

a joy, but the two collaborators have to make that choice. When someone else has made the decision to put you together, you have to figure out how to complement each other and work together."

Like most of the other teams, their solution was for each producer to take the lead on one show at the outset—somewhat of a dilution of the collaborative ideal. For example, as primary producer of *Power!*, Massiah did most of the research and writing, conducted the bulk of the interviews, and structured the show, consulting closely with Rockefeller as well as series staff people and advisors. These roles were reversed for the production of *A Nation of Law?*

Both producers were present during shooting. With two producers on the set, conflicts might seem inevitable. But these were mitigated by the stylistic limitations imposed by the series' established format: archival footage intercut with straight interviews and no verité or B-roll material. Apart from lighting and composition, there weren't many aesthetic decisions to make. Content, however, was the domain of the lead producer. Says Rockefeller, "It's difficult even when one producer has the lead, since your name will be on the show. Whenever you do things by committee, it's a very slow, painful process."

One sticking point for the producers was the assumptions behind the integrated teams. "It was frustrating to think, the way the teams were set up, your role should be [to provide] the white woman's perspective," says Rockefeller. "The expectations of having people represent those backgrounds didn't automatically mean those perspectives would be resolved." Massiah agrees, "You don't necessary get a black and white or male and female perspective. Men don't necessarily take up a chauvinistic position, and hopefully everyone will take up an enlightened position. Another problem with the teams is that they are built on a black-white dichotomy, which denies the importance and significance of Native Americans, Latinos, and Asian Americans in the struggle. *Eyes* claims to be more than Afro-American history, with ramifications on a national scale, but it still leaves others out of the framework."

However, Rockefeller admits that there are intangible benefits that emerge from even the limited diversity of the production teams. She cites her work with Massiah on the Attica Prison story in *A Nation of Law?* "Over and over again," Rockefeller remembers, "Louis would say we're getting too hung up on the media story of the Attica uprising—what was in the headlines—and are ignoring the ongoing movement that was already in place. Perhaps as someone from the black community with a different understanding of the significance of Attica, Louis was able to change my values in terms of the way I looked at the footage." Says Thomas Ott, who became coproducer for *A Nation of Law?* later in the process (since *Power!* ran beyond deadline, Massiah and Rockefeller could only work part-time on the second show's editing), "I made a very conscious effort to run ideas by Jackie Shearer [an African American producer of two other *Eyes* shows], because I wanted to maintain a black perspective."

Shearer seemed to serve as something of a conscience for the series in terms of gender issues. Rockefeller remembers, "Jackie was particularly strong in dealing with the women's role in the movement. Men's names were constantly in the headlines during the era, but that had more to do with the sexism of the media at the time, and she wanted to make sure we didn't replicate those attitudes." According to Massiah, this type of cross-pollination between production teams was one of the series' strengths. For example, Rockefeller and Massiah even switched stories with fellow producers Sam Pollard and Sheila Bernard, swapping the 1972 National Black Political Convention in Gary, Indiana, for the Attica uprising story, for which Pollard and Bernard had already shot interviews. "The producers used each other as resources," says Ott. "They all had a commitment to the subject and were available on a daily basis to brainstorm."

Like the production phase, the collaborative aspects of postproduction had its benefits and

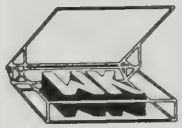
drawbacks. At this stage, as Rockefeller described it, "the time when most of the struggles take place, when you have to cut down from 90 to 60 minutes," more people were involved in giving input. There were periodic screenings and consultations with Hampton, outside advisors, and series staff, like writer Steven Fayer and associate producer and veteran civil rights activist Judy Richardson. As executive producer, Hampton left specific cuts to the teams. "Henry was not hands-on," says Ott. "He gave general responses about clarity, balance, emotional impact. But he would leave it up to the producers to figure out how to fix problems."

"It's very different from having one person's vision," says Massiah of the compromises producers faced. According to Ott, as editor and coproducer he found the script discussions to be the toughest challenge. "At that point people's concerns resurface," he recalls. "As a committee, you try to please everyone, usually by adding narration lines. I was fighting hard to keep the narration sparse." Massiah agrees, "At script lock, you're concerned with more than grammatical revisions. You're arguing for the political sense of the piece."

Ironically, the three producers cited the large public screenings of their rough cuts as one of the most exciting and useful stages of the process. All of the programs were screened during consecutive days for an audience of series personnel, advisors, public television representatives, and friends. "It was extraordinarily helpful," says Massiah. "Those sessions gave me a lot of strength. When people have an analytical understanding of the subject, it really helps you decide which way the film should go." Rockefeller had a similar reaction: "The advisors helped to mediate discussions among team members. It gave you someone else who could articulate your point of view."

It is, perhaps, this pool of talent that defined the chemistry of *Eyes* and made the collaboration palatable to producers accustomed to working independently. By nature, independents bristle at the thought of executive overview. But a smart executive producer who knows his audience and knows filmmaking is another story. "Henry has the ability to come back and watch the film time and time again with fresh eyes," says Rockefeller. "And he has an extraordinarily high standard of accuracy and drama"—a combination that is no easy task to achieve. Fayer, an Emmy Award-winning writer who coauthored the book *Voices of Freedom: An Oral History of the Civil Rights Movement* with Hampton, was on call to work with the producers on script revisions. And there were Richardson and a heavy-weight crew of advisors. "When you care about this history," says Massiah, "and you're able to talk to people who spent years living the history, you feel privileged. And our thinking as producers grew as a result."

For a Master Quality Presentation
WK STUDIO 212/473-1203
Real Time Hi-Speed From any Format
Cassette Lengths to Any Order
Highest Quality Guaranteed



WK Studio
611 Broadway at Houston NYC, NY 10012

16 m/m B&W REVERSAL
processing & workprints

16 m/m B&W NEGATIVE
processing & workprints

16 m/m VNF
processing & workprints

S/8 E160, 7244 & B&W
processing & workprints

State of the Art Film to Video Transfers

YALE LABORATORY, INC.
1509 N. Gordon Street
Hollywood, CA 90028
(213) 464-6181

"We take S/8 and 16 m/m Reversal Film Processing Very, Very Seriously"

¾" VIDEO & POST PRODUCTION
Dekart
V I D E O

$40. Computerized Edit System
w/Editor Eagle 2 w/DOS, Printer & CMX compatable disk.
Address Track Timecode, TBC, Freezes, Switcher w/GPI, Hi-res. Character Gen. (70 fonts), Fairlight Dig. Effects.

$60. A/B Roll w/all the above

$20. **Do-it-yourself** with RM440 & Fade to Black (3/4 to 3/4 & VHS - 3/4)
$30. **with Editor** - Cuts only

Striping - Window Dubs - Copies
3/4 Location Package with Ikegami 730, S-VHS Camcorder

TEL: (212) 219-9240

WHATEVER YOU'RE LOOKING FOR,
I CAN FIND,

BE IT OBJECTS, PEOPLE, INFORMATION,
OR RESOURCES; PUBLIC, PRIVATE,
GOVERNMENTAL, SCIENTIFIC,
HISTORIC, ARTISTIC, COMMON,
RARE, ESOTERIC, MUNDANE,
SUBDUED, WILD, CHIC,
OR TACKY

DESIGN RESEARCH
DEPT. I
PO BOX 1503 BANGOR, ME 04401
PHONE: 207-825-3068
HELPING CREATIVE PEOPLE CREATE

STACKED BULLETS AND DIVINE WIND

The Sound Design of *Romero*

LUCY KARHI

"Sound design is not just a question of putting the gun shot in the track to match a gun being fired. It's a question of how strong the gun shot is in terms of feeling."

To try to describe the look of sound in a feature film may be impossible. But the concept of sound design and its contribution to the impact of a film can be better understood by the work done on the narrative feature *Romero*, which tells the story of Archbishop Oscar Romero's struggle to overcome the violence and brutality of the National Guard in El Salvador. Produced by Father Ellwood Kieser and Paulist Pictures on a budget of between $3- and $4-million, this dark tale presents a serious dialogue about the search for justice and freedom for an oppressed people. Some of the most haunting images in the film, for example, show children as they pick through garbage mixed with human remains or confront a naked dead body lying in the street.

When sound designer Edward Beyer became a key member of the creative team headed by Australian director John Duigan, he presented his design concept, telling him, "I want to make the audience feel that they are in the center of everything happening, just like the people in El Salvador, and they can't escape it." In order to create this kind of cinematic space, Beyer decided to rerecord the sound of certain scenes in layers, much like a music recording session using a 24-track recorder.

In one crowd scene with cheering, protesting, and crying voices, the original production track was unusable due to generator noise. Says Beyer, "We handled the recording session a little differently than a normal crowd recording session. I wanted everything to be in stereo because I wanted the track to be 'big.' 'Big' covers the gamut from many, to a few, to specific people crying out their lines." Sound editor Robert Yano contacted local Latino groups who provided almost 100 people for the recording session. Beyer continues, "I had four pairs of stereo microphones set up in the studio. Each mike was pointed in a different direction, and these were patched into the 24-track recorder. Twenty people were placed in the four corners of the studio. Then while we ran the film, I gave each corner a time and a place to scream. Next, small groups would chant the word 'freedom,' and this chanting would cut through the screaming. Then 10 women were given specific lines to scream out, and these screams were heard in close-up and long shot with a slight reverb. This layering takes away the feeling of sameness that exists in many crowd scenes we see in films today."

According to Lewis Abel, another producer on *Romero*, "In the last 10 years sound design has emerged as a new film credit. There's a reflective input from the designer, and design itself has an almost subliminal effect on the audience. Because of the nature of our story and the shooting style, we knew that sound design would help us control the pacing of the film. We knew that Ed had a feel for the story, and he would have solutions for pacing the film."

With more than 25 years in the feature film industry, Beyer's experience includes noted work as supervising sound editor on *America, America*, music editor on *The Miracle Worker*, and as picture editor on *A Thousand Clowns*, *Short Eyes*, *Alambrista*, and *We Are the Children*. More recent credits for his work on sound tracks are *The Cotton Club*, *Scarface*, and *Power*.

With both industry savvy and a little luck, he played a major role in securing the use of Sprocket Systems, the postproduction division of Lucasfilm, for *Romero*. "While I was working on the film *Deadlock*, by chance I met Steve Sutter, one of the engineers from Lucas, wind surfing off the Berkeley pier. We talked and he said they could give me a good deal on a budget. Lucas was quiet after *Roger Rabbit*, and *Indiana Jones* hadn't started yet. So I called up production manager Tom Kobayashi and we worked out a deal. When the possibility of *Romero* turned up, I arranged a meeting between Kobayashi and the producers Mike Rhodes, Kieser, and Abel. The deal was set, and we ended up doing all the postproduction sound work, mixing, and sound effects on the Lucas ranch." This meant that Beyer was able to use the staff and facility to create original sounds and also had access to sound designer Ben Burt's extensive sound library. "If you remember the opening of *Apocalypse Now*, there's a great helicopter sound of blades spinning around. I used the exact same sound for *Romero*."

Initially, Beyer reviewed the production track to judge what sound was usable, what needed to be replaced, and what new sound should be added from sound libraries or created in a studio or location recording. He maintains that ambience—the general background sound which seemingly has nothing to do with the action on screen—has a creative potential for telling a story. "When you record ambient sound like rain, you can then take it back to the studio and sweeten it by slowing it down or speeding it up or mixing two rain sounds together and making one. Just by bringing up the level of a fan during the mixing may create a more ominous feeling in a scene."

One especially significant sound in *Romero*



For the feature film *Romero*, which starred Raul Julia (right), sound designer Edward Beyer makes the audience feel in the center of the film's action by creating a densely textured sound environment, laying on multiple tracks much like a music recording session.

Courtesy Paulist Pictures

came to be known as the divine wind. "Whenever we wanted the feeling of something ethereal or magical we'd play this wind sound. I created it by having three of us—Duigan, Abel, and myself—blow into a microphone. Then Randy Tom did a wonderful job mixing it on an eight-track recorder. It's repeated throughout the film. We mixed for six weeks so by the end of the mix we were calling it the divine wind. As a matter of fact, John Duigan wanted a copy of it sent to him in Australia—that's how superb it was."

The details of the sound effects are important in creating the overall design. Borrowing carefully constructed sound effects that he had originally created for the film *Scarface*, Beyer used what he calls "stacked bullets" in *Romero*. "When you hear the bullet sound, you're hearing the explosion of the hammer of the gun hitting the back of the bullet, then the sound of the bullet passing out of the barrel and then hitting the air. We stack all these sounds one on top of the next, and when we mix them it's like mixing a symphony orchestra."

Since they did not have money in the budget to shoot scenes that actually included helicopters, the use of sound created their presence and added a sense of terror to one memorable scene in which the National Guard attacked worshippers taking communion. "Now that we have stereo sound and surround sound, I have the helicopters filling the theater. You don't just see the pictures on the screen, you hear the helicopters around you, and you feel as oppressed and frightened as the people of El Salvador."

On *Romero*, the chief mixer at Sprocket Systems was Gary Rydstrom. There was a sound effects mixer, a music mixer, and a dialogue mixer. The sound effects and dialogue were each premixed. Then the music was mixed with the premixes. In the final mix they were all put together. Beyer counsels, "Sound design is not just a question of putting the gun shot in the track to match a gun being fired. It's a question of how strong the gun shot is in terms of feeling. The sound mixer does the level control and the contour of the sound, but I work with the texture of sound."

In one of the film's most dramatic scenes, Romero's best friend, Father Grande, is murdered. "The scene begins with music running underneath the picture of a jeep going down a road," Beyer explains. "The music stops when the machine guns lace into the jeep. What do you hear next? Gunshots? No. You hear a distant buzzard and as the car halts you hear a couple of sweet birds to give it contrast. Then you hear the sound of sniffling children. One of the killers comes over to the car and tells the surviving children to run. Then he shoots a wounded boy who can't run away. I thought of using the sound of children's breath as the key sound. As they get up and run, you just hear their footsteps, their breathing, and the sound of the wind. Those are the three sounds I put in that scene to give it a certain character and power."

Beyer emphasizes that sound is not just in there for effect but for emotion. "A lot of directors get bogged down in mechanics, and they lose track of their story. It's the story that counts." In *Romero* the creative challenge was to convey emotionally how Oscar Romero became a ray of hope for a people launched on a dark and troubled journey. Beyer's sound design not only meets the challenge of storytelling but intensifies and unifies the artistic contributions of the cinematography and editing.

Lucy Karhi currently teaches film and video production at the University of Kansas and is working on a book on contemporary documentary productions.

BUY, RENT, OR SELL

EQUIPMENT AND SERVICES IN THE INDEPENDENT CLASSIFIEDS.

FOR INFORMATION, SEE PAGE 36.

CODE 16

16 MM EDGE NUMBERING

★ Codes Every 16 Frames

★ Prints on ***All*** 16 MM Stock Including ***Polyester***

★ ***Clearest,*** Easiest to Read Numerals Anywhere

Lowest Prices Anywhere

1,000 ft $10.00

Polyester Track
1,000 ft $12.00

Let CODE 16 Sync up your dailies — low rates call for information

496-1118

Same day service—
Weekends & rush hours possible

21 W. 86th St.
Monday – Friday 10 – 5

NEW!

From AIVF Publications

Directory of Film and Video Production Resources in Latin America and the Caribbean

A guide to over 400 film and video producers, organizations, and production-related services, listed by country, for all of Latin America and the Caribbean.

Fully-indexed to provide easy access to categories including:

- Archives
- Broadcasters
- Distributors
- Exhibitors
- Festivals
- Film Laboratories
- Producers
- Repairs
- Transfer Facilities
- *and more*

■ An essential handbook for all media professionals working internationally.

■ $10 (add $2.50 for postage and handling)
■ Send Check or charge (Mastercard/VISA)
■ by phone:

■ **AIVF Publications**
■ 625 Broadway, 9th floor
■ New York, NY 10012
■ (212) 473-3400
■ *Ask for a complete list of AIVF Publications*

MACHINE MONTAGE

A Report on Desktop Video Editing Systems



A complete Avid desktop video system includes (left to right): two Macintosh monitors (record and playback), a mouse and keyboard, a central processing unit, three hard disk storage modules, and two video decks.

Courtesy Avid Technologies

TERI ROBINSON

ONCE UPON A TIME, ONLY A LUCAS, A SPIELBERG, OR A TV studio could afford to own high-quality, computer-based editing systems. But the personal computer has changed all that, offering independents affordable, sophisticated versions of professional off-line editing systems. This development has been dubbed desktop video, borrowing the connotations of ease and accessibility associated with now ubiquitous desktop publishing systems. Greater power and functionality of the desktop have brought a number of benefits to the PC user who, in this case, becomes the video editor. And the enhanced editing capabilites, plus the nonlinearity of the new systems, have begun to seduce even those who previously shunned video in favor of film.

Contributing to the acceptance of desktop editing systems in the video world is the popularity of the Apple Macintosh, which has been touted in many industries for its user-friendliness and high-resolution graphics. Software packages and hardware peripherals are quickly springing up around the Macintosh, and a whole slew of vendors have dedicated themselves to developing software-based editing systems on a Mac platform. More importantly, the video community and to some extent those who deal in film are embracing the Mac technology and looking closely at new developments to determine whether they will choose the Macintosh as the basis for their editing systems.

Independent film- and videomakers represent a different kind of animal for the computer industry, one that has been much harder to market to. "They are not really computer users," says one vendor representative. He explains that editors are interested in using the PC-based systems as editing machines, not as computers. Issues of great importance to the average PC user—interoperability between disparate machines, word processing speed, and vendor label—are not the concerns of these independents. Interoperability refers to the ability of one computer to "speak" or communicate with another. Although this is an easily accomplished feat between computers that come from the same vendor, the computer industry has had less success in enabling computers from disparate vendors to communicate. When international standards for communications evolve more fully and when vendors show a commitment to open communications rather than proprietary concerns, this problem should be resolved.

The film industry has long seen the natural fit between computers and editing equipment. After all, the editing process is number-intensive, while the computer's best subject has always been mathematics. But the changing role of computers in society and the proliferation of the PC, coupled with increased user literacy and rapid technological advances, have caused the film and video industries to sit up and take notice of the computer for assets beyond its number crunching capability.

EditMaster and Calloway, and more recently the Comprehensive and Symphony systems, have proven to be popular (and cheap) PC-based editing solutions. Many of these have found a platform (a hardware base on which to build a system) with IBM equipment or IBM compatibles, due to a perception that IBM will remain viable while others falter. And there has been no shortage of software for IBM machines.

Companies like Commodore International have also had tremendous success in offering editing systems. Commodore's Amiga, fully equipped for editing at under $4,000, is generally cited for its high-brow graphics capabilities. Filmmaker, videographer, and industry consultant Joe Conti in Los Angeles uses the Amiga for animation. Conti, who is currently working on the Warner Brothers film *Dive*, says the Amiga outdistances other PC-based systems with its graphics potential. "Amiga is ideal because it was created for the games environment," says Conti. Ironically, it is the Amiga's games reputation that at first caused more "serious" videographers to shun it. But Amiga quickly shrugged off its playful image and parlayed the strength of its graphics capabilities into other arenas. The system accomplishes its graphic feats with custom chips which even the graphics-intensive Mac doesn't incorporate.

Harvey Kopol of Kopol Films in New York City is currently working with three PC-based systems—EditMaster, Calloway, and Case machines. All three are IBM clone systems and range from inexpensive to moderately expensive. "They're cheap systems, depending on where you are and the range of things that you want to do," he says. According to Kopol, all of the

systems do almost everything that a CMX does, but "a CMX is $30,000 while Calloway is $15,000 and EditMaster is $4,000 to $7,000. They all work basically the same. The keyboards [for each] are almost identical to the CMX." But Kopol admits that the main benefit of the clone system is economic. Rob Oudendyke at Electric Film in New York concurs. "The Symphony is cheap and comes close to a CMX," he says.

As prices fall and technology improves, a whole generation of PC-based editing systems, mostly contingent on IBM PCs or compatibles, is giving way to the easy-to-use and graphic-intensive Mac environment. Kopol was quick to point out that although he uses three IBM clone systems, he believes the Apple Macintosh will define the future of PC-based editing. New systems like Avid Technologies' Avid/1 Media Composer, EMc2, and Specialized Computer Systems' EditWorx rely heavily on the nonlinear editing trait that have made their film editing brethren so attractive. Earlier video editing systems were based on linear editing, which meant that editors had to overcome a number of obstacles and jump through hoops to do nonlinear editing, which is generally the favored method. In the new world of editing, the Mac reigns supreme. These systems let a videographer log all of his or her information about the film or tape—time, frame, shot, etc.—into the computer database, which then keeps track of the data with no further instruction. The expanded database plus other enhanced features means that the editor can construct an Edit Decision List (EDL) easily and uniformly to guide the eventual on-line editing process.

The Changing Market

A number of elements have made the computer editing system—or specifically those based on the PC platform—a more attractive alternative to earlier video editing methods. The industry has seen technological advances that have bolstered the storage capabilities of the PC—laser disks, faster disk drives, and improved magnetic tape. Boosted video compression rates (granted, there is still a lot of work to be done here) have been integral in enhancing the full-motion image on a PC screen and enabling more information to be pressed onto a storage medium (e.g., disk, magnetic tape, or hard drive). Video compression is a method by which video images are coded into digital information. This process is invisible to the user and is done internally by the computer, carried out by a series of chips on a processor board. Because the information is digitized, which is already a form of compression, it can then be compressed again and recorded on a hard drive or laser disk. Current compression ratios are about 75 to one, but they are expected to reach greater levels in the next five years. Graphical user interfaces (GUI) have proliferated as well, making it easier for users to gain access to images and other data.

Finally, a demand for PC-based video editing systems by Corporate America, mainly for intercompany video training and marketing purposes, has spurred research and development efforts among vendors. The fruits of those efforts have trickled down to other niches in the marketplace and contributed to the development of advanced, but affordable, editing equipment for independents.

Behold, the Future Systems

The newest systems claim to take the blood, sweat, and tears out of the editing process. Since all data can be stored in the computer via hard disks, laser disks, or magnetic tape, the editor can easily develop a log and an EDL. The new systems also endow editors with the potential to edit a project many different ways in the same amount of time it would take to edit a single version using more traditional means. Conceivably, if one version is not satisfactory, another can be used in its place. This is especially useful in situations where more than one person is involved in piecing together a video project.

The portability of the systems also means that they can be taken almost anywhere that a power supply exists. This is where the "personal" aspect of the PC shines. The systems can be used at home, set up on an office desk, or shunted from city to city. "You can set them up in a more creative environment, like out in the country," says Canadian filmmaker Richard Bujold. Bujold, who has been testing the EMc2 recently purchased by the National Film Board of Canada, concedes that PC-based video editing will supplant older methods of editing. And he admits that he has been impressed with what the EMc2 and Avid systems are trying to accomplish, as well as the convenience of the systems.

How They Work

The Avid/1 Media Composer is a nonlinear system that the company says will provide 30 frames per second accuracy. The system was originally designed to operate on an Apollo computer, but was quickly adapted to the Mac platform. The system consists of a 32-bit 68030 process (an Apple Mac IIx unit); 5 Mbytes of RAM, 32-bit NuBus architecture, a board that serves as a videographics coprocessor, as well as a board that operates as an audio coprocessor. An SCSI bus for disk input/output and 600 Mbytes are also integral to the Avid/1 Media Composer, as is a deck control system and two monitors, one called "record" and one called "play." Editors on the Avid system can use a mouse—a handheld device that serves as an alternative to a keyboard. An editor manipulates the mouse to move a cursor on the computer screen, which generally shows a number of icons, or picture images, representing the functions the computer can run. After moving the cursor to the icon needed, the editor can click a button on the mouse to execute that function.

Source material, both audio and video, is digitized and pressed onto disk drives. The video is compressed at a 75 to one ratio, and audio is captured at CD-quality rates. To snare the desired shots, an editor must open a "bin" (file) and move into the Capture mode. The editor automatically can achieve control of the VTRs via the computer.

In the Capture mode, the graphics coprocessor offers full-resolution digital video. It also processes an NTSC signal through a monitor. While in the bin window an editor can rely on prompts on the screen to control virtually any professional deck. By entering a time code number, the editor prompts the deck to cue to that particular point.

When the deck is in the play mode, the editor can choose the source material needed by clicking a digitize button at the beginning of a sequence and then once again at the end. Once the elements, or shots, have been digitized, the system allows the editor to then give them names, using an unlimited number of characters.

On leaving the Capture mode, the system's other files, or bins, are used to assemble a project. Data appears in the bins in column form and can be viewed and tailored through a function called Custom View. The system offers pop-up menus, familiar to Macintosh users, to call up comments and shot titles without having to type them into the system. The information columns can be easily rearranged or certain ones can be "hidden" until they are needed again. Through a Frame View feature, an editor can look at any frame within a shot; an additional feature allows modification of the frame size. While in Frame View, shots can be rearranged to created a visual storyboard. Sorting can be accomplished rapidly and at a number of levels. In the same vein, a sifting function makes it easy to pull out shots that meet only certain criteria, such as all the long shots of outdoor scenes.

The next mode is the Edit and Assemble window where clips are pulled from bins and, with a click of the overwrite button, edited together instantaneously. At this point, the Avid system begins to mirror film editing by offering splice-in capabilities at any time during the program. Avid also borrowed trimming capabilities from the film model. The trim mode is reached by clicking the "go to transition" button in the record monitor. The length of a clip is automatically adjusted per the editor's specifications.

The Avid system is able to produce EDLs, broadcast quality masters, or rough cuts. Its auto-assembly features preview sequences while the Avid/1 loads up the EDL for that sequence on display. With the addition of a time coded tape, the system applied the EDL, cuing the editor to change the reels. Its $40,000 to $80,000 price tag is out of the range of the majority of independents, but once the system is popularized, expect to see those prices go down.



Top and middle: Selecting the in-point and out-point of an edit on the Avid system.

Bottom: The edited sequence as it appears on the Mac screen.

Courtesy Avid Technologies

EditWorx from Specialized Computer Systems, Santa Rosa, was built on the principle that providing a database should be the first benefit of a good editing system. With earlier computer-based editing systems, it wasn't uncommon to find a database graphed onto the editing system almost as an afterthought. Julian Systems, which originally developed EditWorx before being purchased by SCS, constructed the database first and then built the system around it. This database can handle all the information necessary to construct an EDL and control video postproduction. The company chose the Mac platform, because there was no right or wrong way to do an edit on the Mac.

The system has three phases—Catalog, Rough Cut, and Final Cut. EditWorx uses a mouse, like the Avid system, and also touts a control panel. After the source material is shot, it is logged into the database. Using a project management software package like MacWorx, the editor can view the source on a video monitor. When a desired scene appears, the editor simply clicks a mouse to capture the frame and store it. Each frame is assigned a time code. At the end of a sequence of frames, a second click of the mouse will log the time and frame of the outpoint.

Because all the necessary production information is logged into the database, the editor can search through the catalogue at any time and extract the data needed. The names used in the catalogue and edit list aren't always the same, so EditWorx developers provide a pop-up menu that shows an editor the standardized code for various kinds of shots. That way if a second editor comes in to continue editing where the first left off, the different shots are labelled in a uniform fashion.

SCS stresses that the system is not intended to be keyboard-oriented, but rather relies on the mouse and icons to lead an editor through the process. Once the source material is catalogued and organized, the data can be manipulated as part of the system's second phase—Rough Cut, which is the first pass at piecing video sequences together. During this phase, icons representing different functions appear on the screen as a visual aid to commanding the edit. In the middle of the screen, empty frames are lined up to receive shots captured and logged during the first editing mode. By clicking from one icon to another, the chosen frames are placed in these windows in the desired sequence. An insert button stores the sequences as they are chosen. The tape is virtually laid out by this point, although the system allows editors to make further modifications. The plotted tape is then sent into the Final Cut mode. When the transfer button is pushed, the system automatically converts this edit into a CMX-compatible decision list, which can be used to make a broadcast-quality master.

Although there is really no wrong way to edit with this system, the company says, if an editor makes a major mechanical mistake, a window function sounds a warning. SCS says EditWorx is built around intelligent, intuitive software that enables the system to "think and remember." The software adjusts the edit for physical changes in the videotape—such as the stretching that occurs when the tape is run repeatedly through the decks. "Our software remembers from edit to edit what it has to do to get the right frame and be accurate," says an SCS executive.

Although the system currently only takes a single tape machine, the company is planning to offer a version that handles multiple machines some time this year. The EditWorx sells for $10,000 with the A-B Roll version expected to cost $15,000. The company plans to offer an upgrade from the original system to the A-B Roll system for $5,000. For $12,000 the company has been offering a Worx Rack, which includes a Mac IIx configuration fully loaded with 8 Mbytes of RAM and a 300 Mbyte hard disk, plus a keyboard, mouse, and monitor.

The higher priced EMc^2 from Edit Machines Corp. lists for around $35,000 but is considered "perfect" for the independent by filmmaker Steve Michaelson, a Bay Area producer. A proprietary compression program allows time-coded sources to be stored digitally on hard drives. Earlier drives, of 388 Mbytes each, could handle up to one hour of source. (Proprietary refers to a manufacturer's patented method for accomplishing a task, such as communication between different computers or systems. The specifications of how that task is done are not shared with other vendors, so they cannot be

easily replicated in other vendors' machines.) The EMc2 system now uses a Sony 600 Mbyte Magneto Optical disk. The EMc2 features a board customized with multiple processors on its central processing unit (CPU), which enables the system to run a number of operations simultaneously. A keyboard, trackball, speaker console, and two monitors are provided as part of the package. Once the source material is loaded, the editor uses the trackball and keyboard to pick and choose scenes and manipulate them.

As with Avid and the EditWorx, the EMc2 provides a flexible means of labelling shots and subsequently searching for them among the system data. And once again, it's easy to modify the scenes chosen before a final EDL is constructed. When the EDL is complete and has been placed on a floppy disk, the project is time-coded. A rough cut is then easily produced, before the final cut is assembled. There are a few obvious drawbacks to the system—limited audio potential, reliance on a single disk, and apparent user dissatisfaction with the trackball, if industry reports are correct.

MacTelevision

In Cupertino, California, Apple-TV, which serves as a showcase for Apple products in the media and entertainment industries, is using the Mac as a front-end processor in a broadcast studio. A front-end processor is a device that acts as a communications assistant with a system. It handles all communications with terminals and other devices attached to the system, while the internal computer is left to concentrate on calculations. At Apple-TV the front-end processor Macintosh controls other equipment there, including the decks. The goal at Apple-TV is to put a Mac in every room, on every desk. Those Macs are networked together by what are called 10 Mbyte Ethernet local area networks, so information and resources can be easily shared.

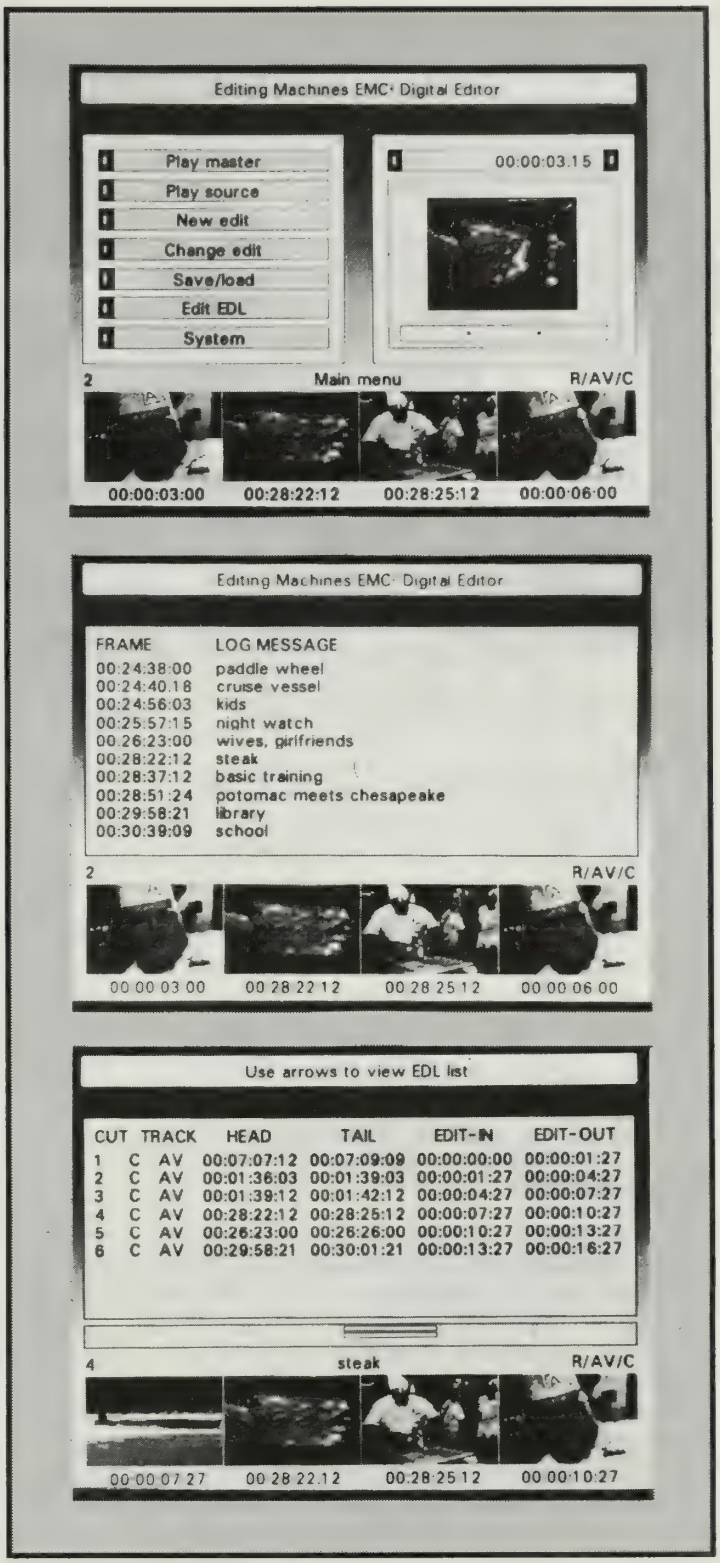
"The Mac is a gateway to all other machines," says studio executive Steve Swan. "The tape is loaded into the Mac," and the rest of the process is a breeze. Once in the studio, which uses the Avid system, an editor can view a rough edit based on the EDL and approve it with no assembly required. A server on the network talks to a "router," telling it to receive a certain shot, on a certain frame, from a particular monitor. At the Apple-TV facilities, HyperCard—a database program designed for the Mac—is being used to control the console. HyperCard users can build databases that incorporate the Mac's graphical interface. Within the program, a file of records is referred to as a card stack. The easiest way to understand the function of HyperCard is to think of each record as a Rolodex card. That record can be tailored with graphic images and icons, which perform database operations when clicked by a mouse.

The Apple-TV system can also be used to change the entire editing suite to a particular editor's specifications. "A studio can write your name next to macro command and push a button to reconfigure the room to your specifications," says Swan. "With a salvo of commands you can change the room and the way it's set up." Swan has also found that an editor "doesn't have to be a technical genuis" to use the Mac.

Apple-TV served as a test site for the Avid system and found the editing to be remarkably easy. "What I could do with the mouse after an hour or two in a session [showed time and cost] savings immediately," says Swan. Avid is having similar impact as VisiCalc, an accounting software program, did in business, he explains. "In editing you can cut a show 20 different ways. In the same amount of time it took to do a single edit, you can do four or five," says Swan. "It gives you power to mix and match, freeing up our time (to be more creative)," he adds.

Apple-TV is also seeing savings in terms of wear and tear on the VTRs used in the editing process. "Editing usually eats up 80 to 90 percent of useful life; now you just take rough cuts to the hard disk and suddenly you're not using VTRs more than twice—once to load and once to do the final edit," says Swan. "It's cheaper, and that's the bottom line," he explains. The Mac-based system "gives you more time to be creative with cheaper production and a higher level of quality."

Most editors who have previewed the systems or are currently working on these or similar offerings still find their nonlinear editing method to be



Top: The main menu for EMc2's digital editing system. The editor views a shot on the upper inset screen and places it into the editing sequence below.

Middle: Like the other desktop video systems, EMc2 has a flexible means of descriptively labelling shots, making it easier to search for and retrieve material.

Bottom: By highlighting Cut 4 on the automated edit decision list (EDL), the EMc2 user can view the corresponding digitized video images below.

Courtesy Edit Machines Corporation



Apple-TV's chief engineer, Larry Frame, operates the Mac that serves as the front-end processor for the decks in the background. The Apple-TV facility acts as a showcase and lab for the development of Apple's video products.

Photo Thomas Ploch, courtesy *Videography*

the biggest draw. "It is much more attractive to filmmakers [than in the past]. That's what they've come from," says Kopol. The newer systems may also be integral in luring technology-shy videomakers. Some find editing—the time-consuming process and the math involved—to be intimidating and often times relinquish editing duties to others or drop out of film and video altogether. "The Avid has a great human interface. It's fantastic and intuitive," says Kopol. "In three-and-a-half hours, I felt like I didn't know everything about the system, but I could do an edit." Because the systems are user-friendly, even inviting, it is easier to train video and film students on systems like the Avid or EditWorx. A representative of one of the systems predicts that professors will be able to train students and move them more quickly into actual projects as PC-based editing is adopted by more universities. Additionally, they won't have to weed out talent based on a student's ability to master hardware, a process that will depend more on creative proclivity.

Nothing's Perfect

Despite the promise of the new breed of PC-based editing systems, some critical problems still exist. Most editors and vendors agree that graphics are currently not quite where they should be. Current resolution is lower than broadcast quality, but vendors are quick to point out that video compression is poised to take a giant leap forward in the next five years. IBM's multimedia director Peter Blakeney says compression rates will improve six or seven fold in the next few years as 12-MIP (million instructions per second) processors give way to 100-MIP machines. IBM is currently involved in a joint venture with chip maker Intel Corporation and compression master DVI Corporation to improve those rates. And, as the video compression rates get better, so will the quality of the images.

Storage media are also currently insufficient. Most of the newer systems use hard disk, laser disk, or magnetic tpae—each with its own limitations. For the most part, laser disks and hard disks lack the capacity to hold more than two or three hours of source material, since images use up a great deal of system memory.

The laser disks are also too expensive for the average independent. Holding 30 minutes of source and costing from $300 to $600 each, the cost of laser disks is prohibitive. "You need four lasers for every project you do. It costs $600 just to get your material in a shape that you can start with," says Kopol.

Hard disks, which also have space limitations, create a problem for the editor who is working on many projects at once. They come in a variety of sizes and can hold varying amounts of information. Within the new off-line editing systems, those disks are generally about 340 Mbytes, which translates to about 30 minutes worth of source material. An entire system usually handles two or three hours of source material at a time. It is extremely time-consuming to change projects, a feat that requires about three hours to remove the source from the hard disk and reload the new source. "Once you load the hard disks with the pictures, you're stuck working with that," says Kopol. "You can't switch back and forth between projects. Tape-based systems allow you to pop in and out." Rob Oudendyke of Electric Film concurs: "You can't easily remove the hard disk." Once that problem is solved, the off-line systems will become more popular. And once the prices come down, "they'll be great, especially for the independent," Oudendyke says. Although more cost-effective at about $20 per unit, magnetic tape is more fragile and bulkier than other storage media. Bujold says he prefers Avid's hard disk approach over EMc2's laser disk storage and notes that both have advantage over film. "If you shoot film, it's put in cans and on reels," he says. "Sometimes it takes a room or two rooms to hold it all." With the newer video systems, "you don't have the clutter, you don't lose time searching for trims," he says. Still those systems must overcome their storage limitations before they become wildly popular with editors.

But, once again, the promise from the computer industry is that storage media, particularly laser disk technology, is on the cusp of a breakthrough. Increased video compression, advances in blue lasers and a host of other changes should increase the amount of video that can be stored on a laser disk.

The systems themselves remain well beyond the price range of many independent producers. For that reason, plus some technological snags, online editor Rick Feist says, "Nonlinear is not finding applications right now," and he doesn't see the nonlinear Mac revolution occurring for some time.

The newer PC-based editing systems must hurdle another obstacle that plagues all emerging technology—that is the development of standards. Currently, most of the systems are proprietary and don't necessarily "talk" to one another. Bujold warns that before an independent buys such a system, the standards issue should be resolved to avoid losing a substantial investment. "I wouldn't buy a system now," he says. "Some companies are going to go away."

And then there are the philosophical obstacles. Canadian documentary maker Bujold says he will be sad to see the traditional methods of film editing fade away. He fears that generations to come will lose their connection with the past and that some of the techniques that once graced the art form will be forgotten. "You can't hold video, touch it, feel it, like you can film," he says. "I'll miss that when it's gone." But even after citing reservations, Bujold admits that he doesn't want to forego the benefits that the new wave of editing brings.

Teri Robinson is an editor at MIS Week, *a computer trade weekly published in New York City.*

WIN VALUABLE SONY PRIZES

VISIONS of U.S.



HOME VIDEO CONTEST

The world's first Home Video Contest for original video production.

Entries must be produced in Beta, VHS, or 8mm Video format.

CATEGORIES

FICTION

NON-FICTION

EXPERIMENTAL

MUSIC VIDEO

For information & entry forms:

Video Contest
Box 200
Hollywood, CA 90078

(213) 856-7743

All entrants will receive a cassette tape in VHS, Beta or 8mm Video FREE just for entering.

JUDGES

JONATHAN DEMME Director
SOMETHING WILD, STOP MAKING SENSE

TIM ROBBINS Actor
MISS FIRECRAKER, BULL DURHAM

AMY JONES Director/Screenwriter
MYSTIC PIZZA, MAID TO ORDER

WILLEM DAFOE Actor
BORN ON THE 4TH OF JULY, PLATOON,

JEFFREY RESSNER Senior Writer
Rolling Stone

LEVAR BURTON Actor
"Roots", "Star Trek: The Next Generation"

JERRY KRAMER Director/Producer
THE MAKING OF MICHAEL JACKSON'S THRILLER,
"The Merchants of Venice"

KAREN MURPHY Producer
DRUGSTORE COWBOY, TRUE STORIES

DEADLINE: JUNE 15, 1990

Sponsored by SONY Corporation of American • Administered by The American Film Institute

IN & OUT OF PRODUCTION

RENEE TAJIMA



In *The Lost Army*, filmmakers Susan Todd and Ned Johnson accompany a National Geographic expedition as they search for traces of a 50,000-man Persian Army that vanished in a sandstorm 2,500 years ago.

Photo: Ned Johnson

The Boogie Spirit rises on the face of a full moon. That is the beginning of the contemporary African American folktale **Zajota and the Boogie Spirit**, an animated journey of the Zajota people as they confront unusual challenges with the mysterious power of their dance. In it, video- and filmmaker Ayoka Chenzira introduces a mix of film, video, and computer graphics. "Dance of life," says Chenzira, who produced, directed, wrote, photographed, and edited the work, "is the way the body responds to its environment as well as what is taking place internally. Dance has been used to announce birth, prepare for war, ask for forgiveness, assist in healing, satirize events, and in the case of *Zajota and the Boogie Spirit*, dance is used both as a survival tool and to predict the future." Chenzira collaborated with movement notation artist Richard Barclift, Ghanaian animator Isaac J. Laing, artist Richard Admiral, voice artist Carol Jean Lewis, and Martiniquan composer Mino Cinelu to produce the 20-minute piece. *Zajota and the Boogie Spirit*: Crossgrain Pictures, 265 Bainbridge St., Brooklyn, NY 11233; (718) 773-7166.

Investigative filmmaker Ilan Ziv has recorded social and political turmoil in the Third World for over a decade. Now in the 53-minute video **People Power** he examines and evaluates nonviolent alternatives for political change around the world. From the opening shots of murdered corpses in the Peru highlands to the closing image of a lone man standing before the approaching tanks in Tiananmen Square, *People Power* explores this emerging popular option. With commentary by Gene Sharp, director of the Albert Einstein Institution, Ziv looks at the mechanisms of nonviolent struggle in places like Chile, where nonviolent pressure before and after last year's plebescite led to dictator Pinochet's ultimate call for free elections; the West Bank, where Arabs are organizing nonviolently within the *intifada* (uprising) and Jewish Israelis agitate against the Israeli occupation; and in the Philippines, where the nonviolent Edsa revolution over the oppressive Marcos regime demonstrated the limitations and remaining challenges for nonviolent strategies in the future. Ziv produced the tape in association with Channel 4 in the UK. It earned the Maeda Prize at the Japan Prize Contest last year. *People Power*: Icarus Films, 123 W. 93rd St., #5B, New York, NY 10025; (212) 864-7603; fax: (212) 666-2686.

Hawaiian-born, Rhode Island-based filmmaker Jon Moritsugu has completed his first feature film, **My Degeneration**, which premiered at last year's Asian American International Film Festival and has screened at such European venues as the No Budget Film Festival in Lund, Sweden, and the Oberhausen International Film Festival in West Germany. Moritsugu produced the 70-minute chronicle of the escapades of an all-girl band called Bunny Love with a production budget of little more than $5,000. The group gets its big break when it is named spokesband for the American Beef Institute. Aptly renamed Fetish, the groupette sings of "meat power" and band leader Amanda (Loryn Sotsky) falls in love with a pig's head. *My Degeneration* also comes with an official movie soundtrack flexi-disc, which Moritsugu has distributed at film screenings around the country. *My Degeneration*: Jon Moritsugu, 30 Highland St, #5, Pawtucket, RI 02860; (401) 723-4952.

Susan Todd and Ned Johnston have completed **The Lost Army**, a one-hour documentary that follows a National Geographic expedition to Egypt's Western Desert. The leader of the expedition is Gary Chafetz, an ambitious 36-year-old novelist who has no formal archeological training. His goal: to find traces of a 50,000-man Persian Army that supposedly vanished in a colossal sandstorm in 535 BC. Filmmakers Todd and Johnston accompanied the expedition for five months, and their point-of-view commentary forms the film's narrative thread. They start out with grand hopes of discovering the army, which Chafetz compares to the discovery of King Tut's tomb, but as the days of wandering through the desert fade into months, the expedition gradually loses its momentum. Things go wrong, and the expedition turns into a bizarre, comic odyssey. *The Lost Army* was produced with support from the Harvard University Film Study Center and National Geographic. *The Lost Army*: Susan Todd, 125 W. 76th St., #6B, New York, NY 10023; (212) 362-9714.

Shot in Las Vegas, Nevada, **Queen of Diamonds** is filmmaker Nina Menkes' kaleidescopic exploration of the life of a young woman blackjack dealer. Produced with funds from the National Endowment for the Arts and a Western States Regional Media Arts Fellowship, *Queen of Diamonds* features the director's sister, Tinka Menkes, in the leading role. The filmmaker received considerable donations, including hotel accomodations, food, a 35mm camera package, grip, lighting, and sound equipment, and even three elephants obtained for the price of one. Menkes describes the film and its casino/desert setting as "an evocation of a prototypical America hell...yet there is a strange flowering within that hellish environment." *Queen of Diamonds* is currently in postproduction, with editing facilities provided by Pathe Services, formerly Cannon Films, in Los Angeles. *Queen of Diamonds*: Kelley Miller or Nina Menkes; (213) 271-3647 or 658-3104.

Inspired by the work of the Center for Victims of Torture in Minneapolis, one of three such centers around the world, independent producer Robert Byrd has created a new one-hour video entitled **Torture: The Shadow of a Beast.** It explores the social and political environment that fosters torture and documents this inhumanity as

being more than an historical fact limited to the Inquisition or the Holocaust; it is instead a tool still used by governments all over the world today. The tape represents an assembly of new and archival footage intercut with interviews of torture victims and activists. Remarkably, *Torture* was produced with cash outlays of only $400, as all costs were donated in-kind, including carte blanche access to news footage from Ted Turner's Cable News Network and production facilities at Continental Cablevision in St. Paul. *Torture* premiered nationally last year on the Discovery Channel. *Torture: The Shadow of a Beast*: Intermedia Arts, 425 Ontario St., SE, Minneapolis, MN 55414; (612) 627-4444.

Butoh is a vanguard Japanese dance form that shatters conventions of traditional Japanese dance. Videomaker Edin Velez explores this relatively new form in his tape **Dance of Darkness.** Butoh, which means stomping dance in Chinese, began during the early 1960s. Its dancers strive to show the relationship between the physical world and their conscious and unconscious minds. They do not pursue an aesthetic ideal of form, but seek to reveal their souls, whether tormented or joyful, through movement. With its foundation in individual expression, Butoh is an artistic forum for anti-establishment sentiment. In *Dance of Darkness*, Velez presents the lives, rehearsals, and performances of Japan's seven leading Butoh performers and troupes, including Butoh's cocreators Tatsuo Hijikata and Kazuo Ohno. They demonstrate the genre's opera-like scale, from stark solo set pieces to bizarrely costumed ensemble performances, from improvisation in white-face and G-strings to elaborate choreography for large companies. *Dance of Darkness*: International Center of Photography, 1130 Fifth Ave., New York, NY 10028; (212) 860-1783.

ATTENTION AIVF MEMBERS

The **In and Out of Production** column is a regular feature in *The Independent*, designed to give AIVF members an opportunity to keep the organization and others interested in independent media informed about current work. We profile works-in-progress as well as recent releases. These are not critical reviews, but informational descriptions. AIVF members are invited to submit detailed information about their latest film or videotape for inclusion in **In and Out of Production**. Send descriptions and black and white photographs to: *The Independent*, 625 Broadway, 9th floor., New York, NY 10012; attn: In and Out of Production.

SAVE

POST-PRODUCTION TIME=DOLLARS

Networks and independents are utilizing this cost effective step to increase precision and effeciency in editing. Spend a little to get a lot. A transcript of your audio will increase content accuracy, aid in narration dubbing, and speed up the editing process. Call Pat Jackson for professional transcripts. (212) 877-1852

Desktop Hollywood!
Lights... Action...
COMMODORE AMIGA™ 2000



* Complete Video Production Studio
* High-resolution Graphics & Titles in 4096 Colors
* Super-impose 3-D Animation, Titles & Graphics over Video
* Freeze & Paint any frame of Video
* Special Effects & More

Only AMIGA Makes it Possible!
At very un-Hollywood Prices!

VIDEO ARTS
(201) 223-5999

The Suffolk County Motion Picture and Television Commission

presents

SUFFOLK COUNTY FILM & VIDEO FESTIVAL

Call for Entries for 1990

Entry Forms:

SUFFOLK COUNTY MOTION PICTURE/TV COMMISSION

Dept. of Economic Development
H. Lee Dennison Building
Veterans Memorial Highway
Hauppauge, New York 11788

516-360-4800

This month's festivals have been compiled by Kathryn Bowser, director of the FIVF Festival Bureau. Listings do not constitute an endorsement. Since some details change faster than we do, we recommend that you contact the festival for further information before sending prints or tapes. In order to improve our reliability and make this column more beneficial to independents, we encourage all film and video makers to contact the FIVF Festival Bureau with their personal festival experiences, both positive and negative.

Domestic

DORE SCHARY AWARDS, October, NY. Student films & videos on human relations themes, completed in graduate or undergrad years at college/univ. by film & TV majors, are eligible for awards of $1,000 (1st prize) & $500 (2nd prize) in both film & video cats. Entries must incl. supporting letter from faculty sponsor. Cats: 1) narrative, animation, live-action; 2) doc, experimental. Entries should focus on prejudice/discrimination, ethnic issues, interreligious understanding, cultural pluralism. Awards now in 7th yr. Format: 16mm, 3/4". Awards given in LA in Oct. 1st place winners flown to CA, expenses paid. Deadline: June 15. Contact: Zirel Handler, Dore Schary Awards, Anti-Defamation League, 823 United Nations Plaza, New York, NY 10017; (212) 490-2525.

JEWISH FILM FESTIVAL: INDEPENDENT FILMMAKERS LOOKING AT OURSELVES, July, CA. Jewish themes depicted in ind. films are backbone of fest, now in 10th yr, which has mandate of creating forum for films which express "diversity & celebrate the many ways there are of being Jewish." Dramatic, doc, experimental, animated shorts & features accepted. About 25 films from 12 countries shown ea. yr at venues in Berkeley & San Francisco. Program also incl. free seminars & several free matinees. No entry fee. Format: 35mm, 16mm; preview on cassette. Deadline: Apr. 15. Contact: Deborah Kaufman/Janis Plotkin, Jewish Film Festival, 2600 Tenth St., #102, Berkeley, CA 94710; (415) 548-0556; fax: (415) 548-0536.

MARGARET MEAD FILM FESTIVAL, Sept. 24-27, NY. Dubbed "the combined Cannes, Venice & Berlin of the ethno-documentary" by *Voice* critic J. Hoberman, this is a premiere int'l showcase for nonfiction films on anthropological, sociological & cultural topics. Work from Africa, Asia, So. America, So. Pacific & US is screened. Topics range from personal to community portraits, rural to urban life. 48 films shown last yr; 38 were NY premieres. All lengths accepted. Several filmmakers attend & discussions w/ audience follow screenings. Fest now in 14th yr. Work must be in doc format (no docudramas). No entry fee. Format: 35mm, 16mm; preview on cassette. Deadline: Apr. 30. Contact: Malcolm Arth/Elaine Charnov/Nathaniel Johnson, Margaret Mead Film Festival, American Museum of Natural History, Central Pk. West at 79th St., New York, NY 10024-5192; (212) 769-5305/769-5172; fax: (212) 769-5233.

MOUNTAINFILM FESTIVAL OF MOUNTAIN FILMS, May 25-28, CO. Annual competitive "celebration of mountain-inspired film art" held during Memorial Day weekend & now in 12th yr. Over 20 programs from several countries shown, along w/ tribute to guest of honor. Cats: best mountain spirit film, best mountaineering film, best technical climbing film, best mountain sports film, special jury award & grand prize (best of fest). Fest also accepts work-in-progress, slide & other multimedia programs, and video. Film must have been made in last decade. Fest will provide accommodations & some meals for participating filmmakers. No entry fee. Format: 35mm, 16mm (both preferred), 3/4", 1/2", Beta (large screen projection avail.). Deadline: Apr. 30. Contact: Jim Bedford, general manager, Mountainfilm, Box 1088, Telluride, CO 81435; (303) 728-4123; fax: (303) 728-6933.

NEW FESTIVAL, May 31-June 17, NY. New & retro features, docs & videos are part of New York Int'l Festival of Lesbian & Gay Film, held at Biograph Cinema. Over 70 titles shown last yr, in conjunction w/ special programs on selected gay film artists. Volunteers welcome. Call, write, or fax for catalog. For info. contact: Arthur Luiz, assoc. dir., New Festival, 568 Broadway, Suite 1104, New York, NY 10012; (212) 966-5656; fax: (212) 941-8614.

PRODUCER'S MARKETPLACE, NATIONAL EDUCATIONAL FILM AND VIDEO FESTIVAL, May 24-26, CA. Held during one of country's largest educational media fests, this market showcases new ind. docs & educational films & videos. Attendees incl. variety of distributors who specialize in marketing to domestic & foreign educational institutions, TV & home video. Professional & student works (incl. work-in-progress) for which producer owns some or all distribution rights eligible. Entry format: 1/2". Entry fee: $15 (productions already entered in fest); $50 (noncompetition entries). Deadline (postmark): Apr. 20. Contact: Kate Spohr, National Educational Film & Video Festival, 314 East 10th St., Rm. 205, Oakland, CA 94606; (415) 465-6885/6878/6891.

ROBERT FLAHERTY FILM SEMINAR, June 9-16, NY. For 36th consecutive yr, this challenging & provocative forum on ind. film will take place at Wells College in Aurora, NY. It will be held earlier than usual so a second Flaherty Seminar can be held in USSR on Baltic Coast near Riga, Latvia, in September. Seminar participants in NY will "look at the particular ways personal docs can challenge conventional approaches & expand the boundaries of the genre." Nonfiction films & videos employing techniques associated w/ dramatic features will be examined, w/ emphasis on contemporary cinema verite, uses of found footage & archival film in nonfiction work, and humor as tool in reshaping & making doc more accessible to wide audience. Selected films, programmed by Richard Peterson of USA Film Fest & Bo Smith of Boston Museum of Fine Arts, will reflect diversity of cultural perspectives & subject matter. Deadline for registration: May 9 (late appls. accepted based on space availability). For info. on appl. for screenings, write (before Apr. 16) to: Sally Berger, exec. director, International Film Seminars, 305 W. 21st St., New York, NY 10011; (212) 727-7262, fax: (212) 691-9565.

VISIONS OF US, August, CA. Sponsored by Sony & administered by AFI, competition awards original video productions which express a vision of the world. Cats: fiction, nonfiction, experimental, music video. Prizes: Grand Prize (CCD-V220 8mm Pro video camera/recorder w/ digital stereo); 1st, 2nd & 3rd equipment prizes in all cats; 5 runner-up awards; Young Peoples (under 17 yrs) Merit Award. Entries must be under 30 min.; originality most important factor. Judges incl. film producers, TV personalities, music video stars, recording artists. Format: 1/2", 8mm video, Beta. Deadline: June 15. Contact: Kimberly Wright, Visions of US, Box 200, Hollywood, CA 90078; (213) 856-7787.

WINE COUNTRY FILM FESTIVAL, July 13-22, CA. Int'l fest, now in 4th yr, programs about 50 films, showcasing new works, particularly ind. features, shorts & works by new filmmakers. World premieres, classics & avant-garde works among offerings. Special sections incl. "films from commitment" & "arts in film." Expanded format this yr will see 10 days of seminars on screenwriting, directing, acting. Special receptions & wine tastings of region's specialties. Accepts features, docs, animation, shorts, music videos & student shorts & features. Each yr fest also honors "film company of the year." Entry fee: $15. Format: 35mm, 16mm; preview on cassette. Deadline: May 1. Contact: Stephen Ashton, dir., Wine Country Film Festival, 12000 Henno Rd., Box 303, Glen Ellen, CA 95442; (707) 996-2536, (818) 503-4786; fax: (707) 996-6964.

Foreign

EDINBURGH INTERNATIONAL FILM FESTIVAL, August, Scotland. Now in 44th yr, fest programs panorama of nearly 200 int'l features, shorts, animation, docs & student films. City's main arts fest frames event. New award inaugurated last yr: Charles Chaplin Award to best 1st or 2nd time director. Sections: Panorama (best of previous yr's world cinema), Retrospective, Young Filmmaker of the Year, Animation, Eyes of the World (contemporary doc), Late Night Sensations (new exploitation films). Work must have been completed after Aug. 1988. Entry fee: £25. Format: 35mm, 16mm; preview on 3/4", 1/2" (PAL only). Deadline: May 21. Contact: David Robinson, Edinburgh International Film Festival, Filmhouse, 88 Lothian Rd., Edinburgh EH3 9BZ, Scotland; tel: 031 228-4051; fax: 229-5501; telex: 72166.

LOCARNO INTERNATIONAL FILM FESTIVAL, Aug. 2-12, Switzerland. FIVF will again host director David Streiff this yr in his selection of US ind. features for fest, now celebrating 43rd yr as one of Switzerland's largest cultural events. Known on int'l fest circuit as "the smallest of the big festivals & the biggest of the small," well-regarded fest for feature films has reputation for excellence in programming & several unique characteristics, such as open air screenings in Locarno's Piazza Grande, which seats 6000 & has held crowds of 8000. Last yr over 100,000 attended screenings in different cinemas; large local audience is complemented by several hundred journalists & 1800 int'l guests. Sidebars incl. retros (this yr on Russian filmmaker Lev Kouleshov), special programs & out-of-competition screenings. Over 150 films programmed. Fest also features small market, growing in recent yrs, which attracts most Swiss distributors &

exhibitors. Locarno is located on Lake Maggiore, surrounded by mountains. Competition accepts 1st & 2nd fiction features by new directors; art films, low-budget films, work from 3rd World countries, indies & cinema d'auteur especially sought. Films must be over 60 min., Swiss premieres (many are world premieres), completed in previous 12 mos. & not recognized w/ prize at other FIAPF-approved int'l fests. Educational, advertising & scientific films not eligible. Prizes incl. Golden Leopard (Grand Prix) together w/City of Locarno Grand Prize (15,000 SF); Silver Leopard (Grand Prix of Jury) together w/ 2nd Prize of City of Locarno (10,000 SF); Bronze Leopard together w/ 3rd Prize of City of Locarno (5,000 SF); honorable mention & technical prizes. Accepted films should be French-subtitled. Fest provides 5-day hospitality to reps of films selected for competition. Streiff will be in NY at end of Apr.-beg. May to prescreen entries on cassettes (3/4" & 1/2"). Festival format: 35mm & 16mm. Handling fee: $20 (payable to FIVF). For info. & entry forms, send SASE or call Kathryn Bowser, FIVF Festival Bureau, 625 Broadway, 9th floor, New York, NY 10012; (212) 473-3400. Deadline: Apr. 20. In Switzerland: May 31 deadline. Contact: David Streiff, director, Locarno International Film Festival, Via della Posta 6, CH-6600 Locarno, Switzerland; tel: (093) 31 02 32; fax: (093) 31 74 65; telex: 846565 FIFL.

MUNICH INTERNATIONAL FILM FESTIVAL, June 23-July 1, W. Germany. Audiences of over 100,000 attend fast-growing, noncompetitive fest which since start in 1983 has been very hospitable to US ind. films. Hundreds of films premiered here. Each yr about 120 films shown; sections incl. int'l section, perspectives (1st & 2nd work of young directors), ind. film section, special screenings, children's section, short films & docs. Film Exchange, "platform for int'l contacts btwn producers, distributors, buyers & sellers," provides film/video projection rooms. Program also incl. symposia, lectures & tributes. No entry fee. Format: 35mm, 16mm; preview on cassette. Contact: Eberhard Hauff/Ulla Rapp, Internationale Münchner Filmwochen GmbH, Türkenstrasse 93, D-8000 Munich 40, W. Germany; tel: (89) 381904-0; fax: (89) 38190426; telex: 5214674 imf d.

PESARO INTERNATIONAL FESTIVAL OF NEW CINEMA, June 1-9, Italy. Now in 26th yr, fest shows about 300 features & shorts which highlight "new or experimental cinema," w/ entries from 16 countries. Last yr guests incl. 350 journalists & 150 filmmakers & film professionals. Format: 35mm, 16mm. Contact: Adriano Apra, dir., Pesaro International Festival of New Cinema, Via Yser 8, 00198 Rome, Italy; telex: 6869524; fax: 624596.

VENICE INTERNATIONAL FILM FESTIVAL, Sept. 3-15, Italy. Now in 47th yr, Venice is world's oldest film fest, started by Mussolini in 1932 & developed over yrs into one of world's most prestigious fests. Attended by large media contingent (2000 press from 55 countries representing 445 newspapers & 162 radio/TV stations) as well as film professionals & thousands of int'l guests. Work shown in & out of competition. This yr's fest will scale down usual number of screenings, w/ 35 works in competition, 10 in Critics Week section & 10 in TV section. Retro will focus on Soviet films. Awards: Golden Lion (best film); Grand Special Award, Silver Lion (best direction), Volpi Cup (best actor/actress); three Oselle (outstanding professional contributions). Sections: Venezia XLVII (main competition), non-competitive sections Venezia Orizzonti (info. section: varied works which illuminate current tendencies & aspects of cinema); Venezia Notte (works of "an intelligently spectacular nature," entertaining but w/ style & content, shown at midnight); Venezia RiSguardi (retro of director, current, or theme); Venezia TV (exhibition of works recently made for TV); Eventi Speciali (screenings of "special & unusual appeal"); Settimana Internazionale della Critica International Critics' Week (1st & 2nd works; run as ind. part of fest). Films must be subtitled in Italian. Deadline: June 30. Contact: La Biennale di Venezia, Mostra Internazionale d'Arte Cinematografica, Settore Cinema e Spettacolo Televisivo, San Marco, Ca-Giustinian 30124, Venice, Italy; tel: 700311/520-0311/526-0228; telex: 410685 BLE-VE-I.

WELLINGTON INTERNATIONAL FILM FESTIVAL, July 6-21, New Zealand. Noncompetitive invitational fest, especially for films that would not have opportunity to screen in New Zealand. Many selections have played at other fests. Several past editions featured large number of US ind. features; shorts also accepted. Last yr 13 features & 11 ind. shorts programmed. Held in assoc. w/ Auckland Int'l Film Festival. Formats: 35mm, 16mm. Deadline: Apr. 30. Contact: Bill Gosden, New Zealand Federation of Film Societies, Box 9544, Courtenay Pl., Wellington, New Zealand; tel: 850-162; fax: 801-7304; telex: NZ849719.

DO YOU WANT TO
MAKE FILMS
OR
SIT IN A CLASSROOM ?

If you want to make films, our intensive, interdisciplinary 8-week summer program is for you. A special program in the radical art of film making considered and practiced as an avant-garde experimental enterprise. The poetics of film, the energy of narrative, the "art of vision"– these are the aesthetic considerations of this great modern art form.

BE AN
INDEPENDENT FILMMAKER

Summer 1990
June 25 - August 17

Milton Avery
Graduate School of the Arts
at

BARD
COLLEGE
Box IN
Annandale-on-Hudson, NY 12504
(914) 758-6822 x-483

FOR
INDEPENDENT PRODUCERS
ONLY

Low Cost Off-Line Editing Suite

You'll love our convenient Union Square location. It's a fully equipped and spacious room, designed for your comfort.

- Equipped with Sony 5850s.
- Convergence Super 90 plus edit controller (reads audio time code, auto search function, fade to black).
- Turntable, cassette and Teac 4-track audio.
- Rent with or without an editor.
- Economical long-term rates available.
- Key Accessories: Coffee maker & well stocked refrigerator.

Give us a call and we'll fill you in on all the specifics—*and special prices for first-time users*—ask for Linda.

SUITE16

(212)727-0050 Fax: (212)727-7577
18 East 16th Street at Union Square,
New York, New York 10003

CLASSIFIEDS

Buy ▪ Rent ▪ Sell

FOR SALE/RENT: JVC CR 4700U, 3/4" portable deck w/ AC adaptor, portabrace case & battery; Sony VO-2600 3/4" studio deck; Sony ECM 50 lav microphones (pair). Great conditions! Call Claudio at (212) 664-8009.

FOR SALE: Industrial camera/recorder: JVC KY-2000 color camera, CR-4400U 3/4" portable recorder: $2500 or BO. Also, editing system: JVC RM-88U controller, JVC 6600U & 8200U recorders: $2500 or BO. Doug Hart (718) 937-7250.

FOR SALE: Video prod. pkg. JVC KY 2700 3-tube camera w/2 bats + ac; BVU 100 w/tc module, portabrace case, 2 bats + ac; 2 Audio Tecnica lavaliers; 1 Nakamichi shotgun; Shure M67 mixer; Miller fluid head tripod. Good condition. $1500 or BO. (718) 965-0268.

BETACAM PKG FOR SALE: Ikegami HL79EAL camera, Sony BVW-25 recorder, color monitor, B/W monitor, batteries, chargers, power supply, cables, shipping and soft cases. Call (914) 238-8895.

WANTED: CP, Arri, Aaton, Angenieux, Cooke, Zeiss, O'Connor, Miller, Sachtler, Steadicam, Nagra. Call for current equipment list, lens and camera repair, free lens evaluation, new and used equipment needs, rentals. Whitehouse A/V (805) 498-4177.

FOR SALE: Mint Eclair NPR recently overhauled, w/ (2) Beeala crystal mtrs, (3) 400' magazines, (2) 9.5-95mm Ang. zoom, (1) 10-150mm Ang. zoom, Anton Bauer batt. Complete package w/cases (1-NPR body for parts): $7,000. (212) 732-4587.

WORLD'S BEST 3/4" editing system. Convergence super 90 w/ TC reader/gen/plus JVC 8250 5550. Status mon. Audio mixer. Complete. Sacrif: $5850. Microtime TBC 320 D Freeze frame: $4,250. Moviola M-86: $4,500. Cine 60 fiberglass blimp for Arri 35: BO. (203) 637-0445.

Freelancers

FILM SEARCH: We obtain hard-to-find films (pre-1970) on tape. We are expensive, but good. 5 searches for $5 & SASE. Video Finders, Box 4351-453ind, L.A., CA 90078.

BETACAM PACKAGE w/ tripod, lights, mics, award-winning cameraman, crew & transportation, avail. for your project at great rates. Fast & reliable. Broadcast quality. Call Eric (718) 389-7104.

CINEMATOGRAPHER w/ feature (4), doc & commercial credits avail. for film or video projects of any length. Personable, w/ strong visual sense & excellent lighting. Own equipment, at a reasonable rate you can afford. Call for demo: Eric (718) 389-7104.

BETACAM SP packages available: New BVW-507 (w/ 700 line resolution); BVW35 & BVW-505 also avail. Your choice of field production pkg comes w/ award-winning videographer, Toyota 4-Runner & competitive rates. Call Hal at (201) 662-7526.

CINEMATOGRAPHER to work on independent films. Vincent (718) 729-7481. Reel upon request. Long live independence!

AWARD WINNING DIRECTOR OF PHOTOGRAPHY looking for interesting projects. Owner of super 16 capable full Aaton package. Paul (212) 475-1947.

Each entry in the Classifieds column has a 250 character limit & costs $20 per issue. Ads exceeding this length will be edited. Payment must be made at the time of submission. Anyone wishing to run a classified more than once must pay for each insertion & indicate the number of insertions on the submitted copy. Each classified must be typed, double-spaced & worded exactly as it should appear Deadlines for Classifieds are the 8th of each month, two months prior to the cover date, e.g., April 8 for the June issue. Make check or money order—no cash, please—payable to FIVF, 625 Broadway, 9th floor, New York, NY 10012.

BETACAM OR 3/4" SP location shooting as low as $300/day. Betacam & 3/4" SP to 3/4" SP editing w/ editor from $35/hr. Vega wireless mic and Motorola MX-350 rental as low as $30/day. Call Michael at Electronic Visions (212) 691-0375.

AWARD-WINNING CAMERAMAN w/ 16mm ACL II 8fps-75fps w/ video looking for challenging projects. Partial client list incl: ABC Sports, ESPN, IBM, LIRR, Pitney Bowes. Complete crews avail., incl. sound recorder & grip truck. Reasonable rates. Mike (718) 352-1287.

SHOOTING IN WASHINGTON DC? We'll meet you w/ an experienced, fully credentialed crew or produce from your script. Sony bdcst 3/4" SP or Betacam SP pkg, 8 lights, 5 mics. News/doc/interviews in several languages. Good rates. Lots of happy clients. Accent Media. (703) 356-9427.

CINEMATOGRAPHER with Arri 16SR and lighting package: $750 a day. Ten years experience. Major awards. Excellent credits, including *Smithsonian*, *National Geographic*, *20/20*. Call Len McClure at (301) 299-7893.

SHOOTING IN ASIA? See ad just above this one for cameraman w/ years experience in Asia. Shot more than 20 films in China, Japan, Singapore, Hong Kong, etc. Lots of valuable contacts to help you. Call Len McClure at (301) 299-7893.

DIRECTOR OF PHOTOGRAPHY looking for new documentary or dramatic projects. 11 years experience. 35mm, 16mm, and broadcast video. Richard Chisolm (301) 467-2997.

DIRECTOR OF PHOTOGRAPHY/OPERATOR w/ feature film (5) credits. Self-owned 35mm, 16mm. Film cameras (w/ videotape), 50 kilowatt lighting/power/grip pkg, sync sound/video recording/playback system. Lowest rates in Tri-State! (201) 798-8467.

AATON PKG w/ assistant camera. 3 mags, Cooke 9-50, Ang. 12-120, Zeiss 8, 2 batts, eye piece X, zoom motor, Sachtler Video 20, Hi-hat, barney, filters, crystal 24, 25, 29.97 fps. I am accurate, fast & experienced w/ doc, rock video & feature prod. Sam (718) 636-5061.

SOUNDMAN w/ audio gear & good attitude available for film & video prods. Call for resume and rates. Claudio (212) 664-8009.

ORIGINAL SCORE for your film or video. Experienced, reliable, stylistically flexible. Full SMPTE lockup for frame accuracy cueing in video. B.A. in traditional composition from Berklee College of Music, 1984. Call (718) 383-6109.

FEATURE SCRIPTS WANTED for independent project. Interested in character-driven stories set in middle America. Send SASE for return. Independent Group/Filmspace, 615 Clay Lane, State College, PA 16801.

ENTERTAINMENT LAWYER avail. to film community to draft/negotiate/review contracts, handle legal matters, assist in financing. Reasonable fees (718) 454-7044.

CAMERAMAN with own equipment available. Arri 16SR, 16S packages, zoom control, variable speed, doorway dolly. Ski, scuba, etc., several languages, lots of travel experience. Call Frank (212) 673-2666.

MUSIC THAT FITS: Get a great sounding score that fits your film artistically and fits your budget. Feature, indie, doc & TV experience. From all synthesized to all acoustic music, done with latest 24-track technology. Doug Cuomo (212) 285-0922.

INDEPENDENT PRODUCER for low-budget feature & docs. I've worked with Jarmusch producer Jim Stark, Jon Jost, and DCTV. Together we can make your project happen—cheap. Mary (212) 533-2629,.

PBS CREDITED cameraman with Sony DXC 3000 camera & deck. Seinheiser sound, broadcast package. $250. Call for weekly rates. John (212) 473-6550.

ERIC SOLSTEIN PRODUCTIONS offers all services for the independent & industrial producer. Professional video services, consulting & editing. Window dubs & standards conversions. (212) 627-3774.

HIGH BAND 8 VIDEO SEMINARS: Eric Solstein Productions is offering a weekly seminar, featuring in-depth discussions & demos of H8 as an aquisition & production medium, technical information & field production tips. (212) 627-3774.

Postproduction

NEGATIVE MATCHING: 16mm, super 16, 35mm. Credits include Jim Jarmusch, Chris Choy, Renee Tajima, Bruce Weber & Yvonne Rainer. Reliable results at reasonable rates. One White Glove, Tim Brennan, 321 W. 44th St., #411, New York, NY 10036; (212) 265-0787.

TOTAL SUPER 8 SOUND Film Services. All S/8 production, postprod., editing, sync sound, sound mix, multi-track, single & double system sound editing, transfers, stills, etc. Send SASE for rate sheet or call Bill Creston, 727 6th Ave., NY, NY 10010; (212) 924-4893.

BETACAM OR 3/4" SP location shooting as low as $300/day. Betacam & 3/4" SP to 3/4" SP editing w/ editor from $35/hr. Vega wireless mic. & Motorola MX-350 rental as low as $30/day. Call Michael at Electronic Visions (212) 691-0375.

SOUND TRANSFERS: Convenient downtown location, FX library, digital sampling, transfers from & to 16/

THE ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS MEANS:

- Comprehensive health, disability, life, and equipment insurance at affordable rates
- Festival Bureau: your inside track to over 400 international and domestic film and video festivals
- Advocacy in government, industry, and public forums to increase support for independent production
- Seminars on business, technical, and aesthetic issues
- Discounts on professional services, including car rental, film labs, post-production facilities & equipment rental

AND

- A subscription to **THE INDEPENDENT** Film and Video Monthly, the only national film and video magazine tailored to your needs (10 issues per year)

AIVF Books and Tapes

- *A diversified catalogue of information for all your film and video needs.*

A wealth of information is now available to you through AIVF by mail or in person. Our book/tape list covers practically every facet of the field. Subjects covered are production, fundraising, legal, screenwriting, technical, super 8, lighting, audio, public tv, cable, video, copyright, distribution, political and more.

Complete the other side of this card and mail to AIVF to receive a complete list of books and tapes available or call us at 212-473-3400.



Help Yourself.

Join AIVF Today and Get a One-Year Subscription to THE INDEPENDENT Magazine.

Enclosed is my check or money order for:

- ☐ $45/year individual (in US & Puerto Rico)
- ☐ (Add $12 for first class mailing)
- ☐ $25/year student (encl: proof of student ID)
- ☐ $60/year library (subscription only)
- ☐ $85/year organization
- ☐ $60/year foreign (outside US, Canada & Mexico), surface rate
- ☐ (Add $15 for foreign air mail)

Name_____

Address_____

City _____ State _____ Zip _____

Country (if outside US) _____

Telephone _____

Please bill my: Visa___ Mastercard ___

Acct. # _____

Exp. Date _____

Signature _____

OR: Send check or money order to: AIVF, 625 Broadway, 9th floor, New York, NY 10012; or call (212) 473-3400.

PLACE STAMP HERE

Please send me the latest copy of your book and tape list.

Name_____

Address_____

City_____

State_____ Zip_____

Telephone_____

AIVF

AIVF Publications
625 Broadway
9th Floor
New York, NY 10012

35mm, 1/4" mono & stereo (w/ SMPTE), cassette, CD, DAT & mini Nagra SN. Best rates (212) 255-8698.

16MM FLATBEDS FOR RENT: 6-plate flatbeds for rent in your workspace or fully equipped downtown editing room w/ 24 hr. access. Cheapest rates in NYC for independent filmmakers. Call Philmaster Productions (212) 873-4470.

16MM CUTTING ROOMS: 8-plate & 6-plate fully equipped rooms, sound transfer facilities, 24-hr access. Downtown, near all subways and Canal St. Reasonable, negotiable rates. (212) 925-1500.

SUPER 8 24 fps transfers: scene-by-scene color correction w/ CCD telecine, Sony color corrector w/ hue, phase, gamma comp, neg-pos reverse, b&w tinting, letterboxing & Dolby stereo. Beautiful results @ 11¢/foot to Sony Pro-X 1/2" VHS. $35/min + stock. Gerard Yates (203) 359-8992.

16MM EDITING ROOM & OFFICE space for rent in suite of indies. Fully equipped w/ 6-plate Steenbeck & 24-hr access in secure, convenient building on both East & West side of Manhattan. Reasonable rates. (718) 997-6715.

COUNTRY VIDEO BED & BREAKFAST: 3/4" SP off-line system. Time Code reading/generating unit. Surrounded by acres of state forest. Enjoy country living, sauna, international hospitality & low rates. Log Country Inn, Box 581, Ithaca, NY 14851; (607) 589-4771.

FOR RENT: 3/4" off-line editing room (brand new Sony 5850, 5800, RM440). Very reasonable rates, convenient midtown location in suite w/ other filmmakers. Xerox & fax available. Call Jane at (212) 929-4795 or Deborah at 226-2579.

MOVIOLA M-77 6-plate flatbed with bin, splicer, and extras. Excellent condition. $5,200. (212) 873-4470.

FOR RENT: VHS off-line editing room (JVC BR-8600 U, 6400 U & RM-86U, including 2-Panasonic monitors). Convenient midtown location in suite w/ other filmmakers. Xerox & fax avail. $400/wk. Editor avail, fee negotiable. (212) 563-2370.

UPTOWN EDIT: fully equipped 16mm editing rooms with 6-plate and 8-plate Steenbecks. 24-hour access. Best rates in town, student discounts. West 86th Street, (212) 580-2075.

POST ON THE COAST: Relaxed time-code editing in Maine, hassle free, multi-format (3/4" SP & 1/2", incl. SEG, freezes, Chyron, camera), software based A/B system w/ edit list generation. Cuts only as low as $20/hr. AIVF discount. Editing never had it so good! Expanded Video (207) 773-7005.

S-VHS, 1/2" VHS industrial editing decks for rough cuts and dubs. Also, Alta Cygnus TBC with special effects & Amiga computer with graphics capability. $15/hr. Private, quiet facility in Greenwich Village. Call Bob (212) 473-7462.

BROADCAST QUALITY EDITING: Edit from Betacam, 3/4" or 3/4" SP. $99/hr including operator, switcher, slo-mo. 50% discount on DVE for AIVF members. Call HDTV Enterprises, Inc., near Lincoln Center (212)874-4524.

BRAND NEW 3/4" EDITING system for rental on your premises or comes with work space. Reasonable rates. Avail. from May 1: Sony 9800 & 9850 decks, 2 Sony monitors (1 under/over scan), RM 450 controller, Tascam MO6 mixer. Elizabeth (212) 533-0340.

FUTURE FILM NEWS

NATIONAL FILM SOURCES

PRE-PRODUCTION NEWSLETTER

RESEARCHES SAG AND NON-UNION FILMS CURRENTLY IN PRE-PRODUCTION IN N.Y. - CALIF. - ALL THE U.S.A.

MONTHLY NEWSLETTER YEARLY SUBSCRIPTION $39.95
TOLL FREE CREDIT CARD ORDERS 1-800-222-3844
SAMPLE ISSUE $5.00
10 EAST 39th ST. SUITE 1017 N.Y., N.Y. 10016

Video Duplication

READY NEXT DAY- Mon-Fri

3/4" U-matic & 1/2" VHS or Beta II Copies

FROM 3/4", 1/2" VHS MASTER					Add $25.00 per ONE INCH Master	
FROM ONE MASTER	20 MINUTES 3/4"	20 MINUTES 1/2"	30 MINUTES 3/4"	30 MINUTES 1/2"	60 MINUTES 3/4"	60 MINUTES 1/2"	1/2" VHS/Beta II 90 MIN.	1/2" VHS/Beta II 120 MIN.
One Copy	$4.00	$4.00	$6.00	$5.00	$9.00	$8.00	$11.00	$14.00
2-4 Copies	3.50	3.00	5.50	4.50	8.00	6.00	8.00	9.00
5-9 Copies	3.00	2.50	4.50	3.50	7.00	5.00	7.00	8.00
10-19 Copies	2.50	2.00	4.00	3.00	6.00	4.50	6.00	7.00
1-4 RUSH Dubs.	$8.00		$11.00		$17.00		$22.00	$28.00
TC Burn In	$10.00		$14.00		$26.00		Inquire for LABELING	
Window Dubs	5.00		7.00		13.00		& SHRINK WRAP	

PRICES ARE PER COPY- STOCK NOT INCLUDED. ASSEMBLY CHARGES ARE ADDITIONAL.

EQUIPMENT: 3/4" Sony, 1/2" Panasonic 2 ch. industrial recorders and Grass Valley & Videotek distributors. Time base correction, optional, with Microtime and Tektronix equipment. TITLING & EDITING FACILITIES AVAILABLE

3/4" & 1/2" EDITING Evenings & 24 Hour Access
With and Without an Editor Instructions Available
CHYRON TITLER AVAILABLE
ONE LIGHT FILM TO TAPE TRANSFERS
FILM STOCK, VIDEO TAPE, AUDIO TAPE, LEADER & SUPPLIES

RAFIK (212)475-7884
814 BROADWAY
NEW YORK, NY 10003

Fundraising

CF
FS

CREATIVE FILM FUNDING SERVICES
Documentary & Educational Films
(212) 307 - 5929

NOTICES

Conferences ▪ Workshops

CENTER FOR NEW TELEVISION Spring Video Workshops: Basic Video Prod., Mon. & Wed., Apr. 16-May 2; 1-Camera Portable Prod., Sat., Apr. 7-May 5; Basic Video Engineering, Mon. & Wed., Apr. 23, 25 & 30; Preprod. Seminar, Apr. 21, 28 & May 5; Videotape Editing, Pt. 1, Sat., Apr. 21-May 12; Videotape Editing, Pt. 2, Tues. & Thurs., Apr. 17-May 1; Editing Workshop, Apr. 9 & 16; Camera Support Equip., Wed. & Thurs., Apr. 24, 25 & 26; Desktop Computer Animation, Apr. 28. Contact: CNTV, 912 So. Wabash Ave., Chicago, IL 60605; (312) 427-5446.

FILM/VIDEO ARTS Courses & Workshops: 16mm Film Prod. II, Apr. 10-June 26; Arri SR Workshop, Apr. 28 & 29; Independent TV Service, May 14; Myth & the Moving Image, Apr. 11-June 6; Prod. Mgmt. II, May 10-June 28; Grantwriting, May 5 & 12; Video Cameras I, Apr. 21 & 22; Video Cameras II, May 19 & 20; On-Line Editing w/ Standby Program, May 7; Time Code Basics, Apr. 14; Sandin Image Processor, Apr. 12; Digital Effects Overview, May 26 & 27; Creating Amiga Titles for Video II, May 8 & 15; Intro to Digital Effects, Apr. 16-May 21. Contact: F/VA, 817 Broadway, New York, NY 10003-4797; (212) 673-9361.

NATIONAL ALLIANCE OF MEDIA ARTS CENTERS 10th Anniversary Conf., The Unblinking Eye: Affecting Change in The 90's, May 17-20, Boston, MA. Pre-registration: $125/$75 members; on-site: $150/$100 members. Day rate: $40/$30 members. Subject to availability. Conf. limited to 300 regs. Contact: Bridget Murnane, ICA; (617) 266-5152.

SCRIBE VIDEO CENTER Spring Workshops: Activist Video, Apr. 5, 12 & 19; Videotape Editing Workshop, Mon., Apr. 16-May 7. Contact: Scribe Video Center, 1342 Cypress St., Philadelphia, PA 19107; (215) 735-3785.

YELLOWSTONE MEDIA ARTS 1990 Summer Workshops: June 11-July 13. Series of 1 & 2 wk workshops w/ lectures, discussions, exercises & screenings, incl. Soviet Cinema & TV, Native Amer. Film/Video, Women's Fact/Women's Fiction, Script Writing, Directing & Animation. Contact: Paul Monaco, Dept. of Media & Theatre Arts, Montana State Univ., Bozeman, MT 59717; (406) 994-6224.

Films ▪ Tapes Wanted

DOWNTOWN COMMUNITY TV CENTER schedules monthly works-in-progress evenings where producers can meet & screen current projects. Goal is to create networking environment for grassroots producers. Contact: DCTV, 87 Lafayette St., New York, NY 10013; (212) 966-4510.

INDEPENDENT IMAGES competition open to ind. producers from PA, DE & NJ w/ works completed since Jan. 1, 1988. Formats: 16mm, 3/4", 1/2". All genres welcome. Works to be broadcast on WHYY-TV12, Philadelphia. $14/min. for works over 5 min. & $75 flat fee for works under 5 min., plus limited amount of postprod. time for video needing fine-cut editing. Appl. deadline: May 18. Contact: Independent Images, WHYY-TV12, 150 North Sixth St., Philadelphia, PA 19106, attn: Lisa Marie Russo; (215) 351-1200.

LINEAR CYCLE PRODUCTIONS seeking home movies/amateur films shot btwn 1925-1975 for future syndicated TV series. Any subject (no "stag" films, please) shot on 8mm, super 8, 16mm, sound or silent. Amatuer videos shot before 1980 also considered. For info, contact: Rich Borowy, Linear Cycle Productions, Box 2827, Carbondale, IL 62902-2827.

Notices are listed free of charge. AIVF members receive first priority; others are included as space permits. *The Independent* reserves the right to edit for length. Deadlines for Notices will be respected. These are the 8th of the month, two months prior to cover date, e.g., April 8 for the June issue. Send to: Independent Notices, FIVF, 625 Broadway, New York, NY 10012.

NEW DAY FILMS: Self-distribution coop for ind. producers seeks new members w/ recent social issue docs. Also progressive films for young people. Deadline: Apr. 1, 1990. Contact: Ralph Arlyck, 79 Raymond Ave., Poughkeepsie, NY 12601.

NEWTON TELEVISION FOUNDATION seeks proposals from ind. producers for docs on issues of public concern. Contact: Newton Television Foundation, 1608 Beacon St., Waban, MA 02168; (617) 965-8477.

PREVIEW SCREENING SERVICE offered by Leo Dratfield Endowment for ind. film- & videomakers who have completed or almost completed new works & seek distribution, finishing funds, or feedback of peers. Send info. & brief description. Do not send film or tape until requested. Contact: Leo Dratfield Endowment, Preview Screening Service, Box 7092, New York, NY 10116-7092.

SUBMIT FILMS & VIDEOS for possible screening in continuing exhibition of works by Black filmmakers. All genres—personal, doc, etc. Formats: 16mm & super 8, silent/sound, 3/4" & 1/2". Send works to: Toney Merritt, Black Experiments in Film, c/o San Francisco Cinematheque, 480 Potrero Ave., San Francisco, CA 94110. Include personal statement/production stills.

VOICES AND VISIONS looking for videos by multicultural artists living in OR, WA, ID, MT, No. CA (to San Jose), and BC (Canada). Sept. screening series cosponsored by 911 & People of Color in Seattle. $50 (under 30 min.), $100 (over 30 min.). All genres accepted. 3/4" & VHS only. Deadline: Apr. 30. Send tape w/ support material and SASE to: 911 Contemporary Arts Center, 117 Yale Ave. N., Seattle, WA; (206) 682-6552.

OPPORTUNITIES ▪ GIGS

ITHACA COLLEGE: Tenure eligible position avail. in Cinema & Photography Dept., Park Sch. of Communications, beg. Aug. 15. Successful candidate must be practicing filmmaker able to teach Intro & Intermediary 16mm film prod. & develop courses in areas of his/her specialization. PhD, ABD, or MFA required. Send resumé & statement of interest incl. areas of teaching & prof. experience to: Gustav Landen, Chair, Cinema Search Comm., Dept. of Cinema & Photography, Park Sch. of Communications, Ithaca College, Ithaca, NY 14850.

POSITIONS AVAILABLE for video editor/instructor, video artist/instructor, video prod. asst., for homeless youth program & youth-at-risk program. Mature, skilled, capable artists w/ ability to create & complete exciting projects for teens. Part-time paid positions. Resumés to: Sidewalks of New York Prods., 40 W. 27th St., New York, NY 10001.

UNIVERSITY OF TEXAS AT ARLINGTON: Asst./Assoc. Prof. of TV/video tenure trk position avail. Teach 3 courses per semester & independent study projects. Primarily revise & develop undergrad. curriculum in Art Dept. & supervise video prod. for broadcast. Beg. Sept. Deadline: Apr. 16. Send letter of appl., vitae, tapes, reviews & articles, catalogues, names of 3 refs & SASE to: Larry Travis, Acting Chair, Dept. of Art, Box 19089, Univ. of Texas at Arlington, Arlington, TX 76019.

PUBLICATIONS

BLACK AMERICA EMERGES: *A Video Library From Slavery to Civil Rights*, just released by California Newsreel. Series incl. 3 new releases & 3 classic rereleases that provides multidisciplinary overview of African Amer. life in years btwn slavery & civil rights movement. Catalogue also avail. Contact: California Newsreel, 149 Ninth St., #420, San Francisco, CA 94103; (415) 621-6196.

NATIONAL GUIDE TO FUNDING IN ARTS & CULTURE now avail. from Foundation Center. Incl. 3,300 descriptions of private, community & company-sponsored foundation, as well as corp. giving programs. $105 plus $2 shipping & handling. Contact: Foundation Center, 79 Fifth Ave., New York, NY 10003; (800) 424-9836.

RESOURCES ▪ FUNDS

SOUTH CENTRAL REGION AWARDS grants of up to $5,000. NEA/AFI-sponsored regional fellowship program for media artists living in AK, MO, KS, NB, OK, PR, TX & US Virgin Islands. Deadline: May 1. Contact: SWAMP, 1519 W. Main, Houston, TX 77006; (713) 522-8592.

ACM SIGGRAPH offers conference grants to computer graphics educators in initiating, updating, or strengthening computer graphics courses or programs. Also limited number of awards to minority institutions. Directed to those who teach or support computer graphics education in any discipline, incl. arts, computer science & engineering. Each grant provides full participation in SIGGRAPH '90, to be held in Dallas, TX, Aug. 6-10. Deadline: postmark by Apr. 2. Contact: G. Scott Owen, Mathematics & Computer Science, Georgia State Univ., Atlanta, GA 30303; (404) 651-2247.

CORPORATION FOR PUBLIC BROADCASTING Open Solicitation for TV Program Fund deadline: Sept. 14. Contact: CPB TV Program Fund, 1111-16th St., NW, Washington, DC 20036; (202) 955-5134.

DIVERSE VISIONS REGIONAL GRANTS PROGRAM provides grants of $500-5,000 for personally-conceived projects by artists from IA, KS, MN, NE, ND, SD & WI. Encourages exploration of interdisciplinary work &

artists attempting to explore new definitions of or boundaries btwn cultures, art disciplines &/or traditions. Appl. deadline: Apr. 27. Contact: Intermedia Arts, 425 Ontario St., SE, Minneapolis, MN 55414; (612) 627-4444.

DON & GEE NICHOLL FELLOWSHIPS IN SCREENWRITING avail. from Academy Foundation. Up to 5 1-yr. fellowships of $20,000 ea. offered to new screenwriters who have not sold or worked professionaly on a screenplay or teleplay. Fellows expected to complete a feature-length screenplay during fellowship yr. Appl. deadline: June 1, 1990. Contact: Academy of Motion Picture Arts & Sciences, Nicholl Fellowships, Dept. G, 8949 Wilshire Blvd., Beverly Hills, CA 90211-1972.

INDEPENDENT PRODUCTION FUND provides regional grants to film & video artists in TX, OK, AK, MS, KS, NE, PR & US Virgin Islands. Funded by NEA & regional arts commissions. Appl. deadline: May 1. Also avail., Feature Film Internships made possible by Media Project. Offers 2 internships to TX residents on feature films shot on location there or produced &/or directed by Texans. Appl. deadline: May 1. Contact: Katie Cokinos, Information Services, SWAMP, 1519 West Main, Houston, TX 77006.

MULTI-SITE COLLABORATIONS PROGRAM supports collaborative projects among artists' orgs throughout US. Grants of $5-25,000 to selected projects completed by Sept. 30, 1991, submitted on behalf of 2 or more arts orgs, 1 of which must be artists' org. & full NAAO member. Program will not fund individual or completed projects. Deadline: May 1. Contact: NAAO, 918 F St, NW, Washington, DC 20004; (202) 347-6350.

NAMAC MANAGEMENT ASSISTANCE GRANTS: At least 9 technical assistance grants of $4,000 for hands-on management expertise & training projects beginning in June & completed by Apr. 1991. Any nonprofit media org. eligible, except last year's awardees & recipients of NEA Challenge/Advancement grants. Deadline: Apr. 6. For appl., write: NAMAC, 480 Potrero Ave., San Francisco, CA 94110; for info, call: (415) 861-0202.

ORGANIZATIONAL ASSISTANCE PROGRAM of Nat'l Assn. of Artists' Orgs (NAAO) offers grants of $500 to $4,000 to assist artists orgs seeking to hire consultants for hands-on mgmt. expertise & training. Appl. deadline: May 1, 1990. Contact: Organizational Asst. Program, NAAO, 918 F St., NW, Washington, DC 20004.

RHODE ISLAND STATE COUNCIL ON THE ARTS Individual Artists Support for Artist Development Grants, Artist Fellowships & AIE Artist Roster: Apr. 1. Contact: RISCA, 95 Cedar St., Ste. 103, Providence, RI 02903.

1/2"SP > 1"C

100% COMPONENT VIDEO IMAGING (BETACAM SP)
COMPUTERIZED EDITING (GRASS VALLEY 141)
COLOR CORRECTION (FORTEL CC-2'S)
3D EFFECTS & GRAPHICS (DIGITAL F/X 200)
AUDIO FOLLOW VIDEO (SOUNDCRAFT 200B/VE)
$200/HR

DV8VIDEO 738 BROADWAY NYC 10003
212.529.8204

BETACAM SP
BVW 35 SP or 1 inch portable
IKEGAMI 79E
CHIP Cameras

STUDIO or Location
Low rates on Studio,
crews & equipment.

Editing $12/hr.
SONY 3/4 5850 off-line
Window - fresh air
Audio tape deck
VHS deck for copies
Options:
Switcher - Training available
Titles - Character generator
Window dubs - Time Code
Voice over - mics
Camera - lights - STUDIO

14th Street Video
212 627-5324
near subways & PATH Trains

AFFORDABLE EDITING IN MIDTOWN

3/4" OFF LINE
w/ audio mixer
$35/hr.
$150/day
$750/week

VHS
$20/hr.
$100/day
$400/week

Editors available
call for rates

NEW ATLANTIC PRODUCTIONS
330 W. 42nd St. NY, NY 10036
967-1690

MOVING ?

LET US KNOW.
IT TAKES FOUR TO SIX WEEKS TO PROCESS A CHANGE OF ADDRESS, SO PLEASE NOTIFY US IN ADVANCE.

3/4" off line video editing facilities
VALKHN VIDEO
Award winning editing staff available
Supervising editor Victor Kanefsky
Sound effects library and sound transfers
Lok-Box: film sound preparation for video sound mixing
1600 Broadway, New York
(212) 586-1603
Twenty years of film expertise brought to video editing

MEMORANDA

PROGRAM NOTES

1989 DONOR-ADVISED FUND WINNERS

The Edelman Family Fund, one of FIVF's Donor-Advised Funds, awarded $16,150 to four social issue projects that "promise to challenge, inform or question audiences on important issues." Catherine Ryan and Pamela Cohen were awarded $5,000 for *Maria's Story*, a documentary portrait of a middle-aged woman in the northern hills of El Salvador. *Portraits of Gay and Lesbian Teenagers*, by Joan Jubela, which allows teens to portray themselves through video, was also awarded $5,000. *Your Home, Your TV*, by Matthew Geller, was awarded $3,550. This film is the first history of television that focuses on the TV set and the way it changed families who placed it in their midst. Susan Kalish was awarded $2,600 for *Eritrean Family*, a study of the role of women in Eritrean society and the effect of drought and a longstanding war between Eritrea and Ethiopia.

The Marjorie Benton Peace Prize went to two films. Susan Korda and David Leitner were awarded $5,000 for *Vienna Is Different: 50 Years After the Anschluss*. Filmed in 1988 during the controversy over Kurt Waldheim's Nazi affiliations during World War II, this film depicts Austrians addressing a past that had been suppressed and denied. Mark Mori and Susan Robinson also received $5,000 for *Building Bombs*, a film focusing on the choices made in the disposal of nuclear waste.

FIVF wishes to thank the Benton Foundation, Marjorie Benton, the Edelman family, and the Beldon Fund for their contributions to this year's cycle. FIVF would also like to thank panel members Lillian Jimenez, Janet Sternburg, and Winnie Scherrer for their time and knowledge, and a very warm thanks to Barbara Abrash for her dedication as administrator of the fund. Details for next years funding cycle will be available this summer.

AIVF/FIVF BOARDS OF DIRECTORS

Eugene Aleinikoff,* Skip Blumberg (vice president), Christine Choy, Dee Davis (secretary), Loni Ding, Lisa Frigand,* Dai Sil Kim-Gibson (chair), Tom Luddy,* Lourdes Portillo, Robert Richter (president), Lawrence Sapadin (ex officio), Steve Savage,* Deborah Shaffer, Jack Walsh, Barton Weiss, John Taylor Williams,* Debra Zimmerman (treasurer).

* FIVF Board of Directors only

MEMBERABILIA

Kudos to Mark Mori, whose film *Building Bombs* has earned a Silver Hugo at the **Chicago International Film Festival**, a Bronze Award at the **New York Exposition of Short Film & Video** & Cum Laude at the **International Medical & Scientific Film Festival** in Italy.

Congratulations to Michael Moore, whose film *Roger & Me* was named Best Documentary by the **National Society of Film Critics**.

Congrats to Jonathan Wacks, whose *Powwow Highway* has achieved an **Independent Spirit Award** nomination for Best Feature Film from the Independent Feature Project West.

Calvin Skaggs has received a $1-million grant from the **National Endowment for the Humanities** for a miniseries on the literary family of Henry, William, and Alice James. Way to go Calvin!

Kudos to Renee Tajima & Christine Choy, winners of a 1990 Justice in Action Award from the **Asian American Legal Defense & Education Fund**.

MARY JANE SKALSKI

MEMBERSHIP/PROGRAMMING DIRECTOR

Recently I heard a member of the Association of Independent Video and Filmmakers remark that when he first moved to New York City, he thought there would be lots of screenings rooms, bars, or hangouts where producers would go just to "sit around and talk about film." The reality of New York turned out to be quite different. Now, like so many independents in all parts of the country, this producer is still trying to figure out ways to make contact with his professional peers. Recognizing that networking is a priority for many of our members, FIVF is setting up several programs with this in mind.

A new monthly series of screenings and discussions of works-in-progress, called *In Production*, was initiated in March. Organized in collaboration with Downtown Community Television and the New York Foundation for the Arts, this series highlights independent work in all various genres—features, documentaries, narrative shorts, experimental work, animation.

FIVF's seminar program will continue to involve media artists as speakers, focusing on a given topic from a maker's perspective. Independent film- and videomakers are invited to speak about some aspect of their work—archival research, the production process, distribution, and so on. Works and clips are screened, but the emphasis is on discussion. Producers will share with other producers how they found the money, agonized over the proposal and sample reel, fed the crew, edited in the desert, overcame unforeseen obstacles. Giving filmmakers a chance to speak informally about their work allows them and the audience to share common problems and creative solutions.

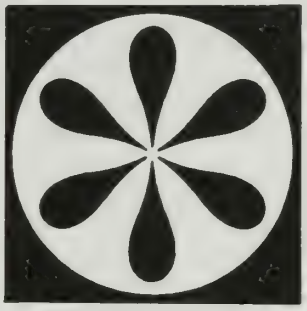
Seminars in April will include an evening devoted to video venues, with representatives on hand from the independent showcase series on public television *P.O.V.*, the WNET series *Independent Focus*, and curators from a major art museum and an alternative space to discuss their programming priorities and selection processes. Film- and videomakers who have had their work exhibited in these venues will also be in attendance, ready to ask informed questions and tell their side of the story. Also scheduled for April is a seminar, cosponsored by Women Make Movies, on women's images of women on video. Another upcoming seminar will explore new video technologies and software, such as high definition TV and Macintosh Hypermedia, which will be discussed both by their manufacturers and independents utilizing them.

FIVF is also trying to bring film- and videomakers together outside New York City. We're talking with various media arts centers around the country about cosponsoring seminars and screenings of local members' works. To help get this started, I need to hear from AIVF members. Drop me a note or give me a call, and let me know what's going on in your neighborhood, what services and businesses are working with independents, how are independents interacting with local media arts centers, or what concerns you have as an independent producer.

AIVF is one of the few national organizations that directly represents media artists. In addition to being a professional service organization, we represent the collective voice of independent producers in lobbying efforts on Capitol Hill. The more members we have, the stronger our voice becomes. This was clearly evident during the formation of the Independent Television Service and it will again become critical when Congress holds reauthorization hearings for the National Endowment for the Arts this spring. You can help bolster our numbers and strengthen our impact by contacting me with information on any related groups or conferences where AIVF should spread word about our programs, benefits, and interests as a professional group. Greater numbers and diversity benefit us all.

Technicolor®

Hollywood ■ London ■ Rome ■ New York



EAST COAST DIVISION

Salutes the future of our Industry

THE INDEPENDENT FILMMAKER

Complete Lab Services—35mm, 16mm Dailies
All Sound and Video Needs

321 WEST 44TH STREET, NEW YORK
NEW YORK 10036 (212) 582-7310-13
Telex: 14-1081 Fax: (212) 265-9089

ATTENTION
INDEPENDENT PRODUCERS

WE DON'T MAKE A BIG PRODUCTION OUT OF INSURANCE FOR YOUR PRODUCTION!!

FEATURES

ENDORSED BY PBS AND NPR

SIMPLIFIED APPLICATION

PREMIUMS START AT $1,500 FOR $1 MILLION

ONE TIME PREMIUM COVERS ORIGINAL RIGHTS PERIOD GRANTED PBS

WALTERRY INSURANCE BROKERS

7411 OLD BRANCH AVENUE • P.O. BOX 128
CLINTON, MARYLAND 20735
301-868-7200 800-638-8791

Help Yourself. Join AIVF today!

Membership in AIVF provides you with:

- THE INDEPENDENT Film and Video Monthly
- Insurance
- Festival Bureau
- Advocacy
- Seminars
- Discounts
- Free MPE Directory

AIVF

Call or write:
625 Broadway, 9th floor
New York, NY 10012
(212) 473-3400

The Association of Independent Video and Filmmakers

FOX AMERICA

Ikegami HL 95 • Ikegami 79 EAL • Sony BVP 5 • Sony BVP 7 • Sony BVW 35 • BVW 25 • BVV 5 • BVU 150 • Full production packages in PAL and NTSC • Full gnp/lighting/audio • Crews • Transportation

PAL

Editing: Sony BVU 800 • Sony BVU 950 • Sony BVW 75 • Panasonic AG 7500 • Panasonic AG 6500 • Sony BVU 5800 • Sony BVU 5850 • Facilities available with or without editor • Hourly - daily - weekly rates

FOX TELEVISION OF AMERICA
333 West 52nd Street New York, NY 10019
Tel (212) 246-4300 Fax (212) 265-0155 Telex 961016 FOXNYK

BETACAM PACKAGE
Great Rate!

Incl. Cameraman, Lights
Tripod, Mics, Monitor

Transport. & Crew Avail.

Also

SONY 3/4" OFF-LINE EDITING

SOLAR productions

(212) 925-1110

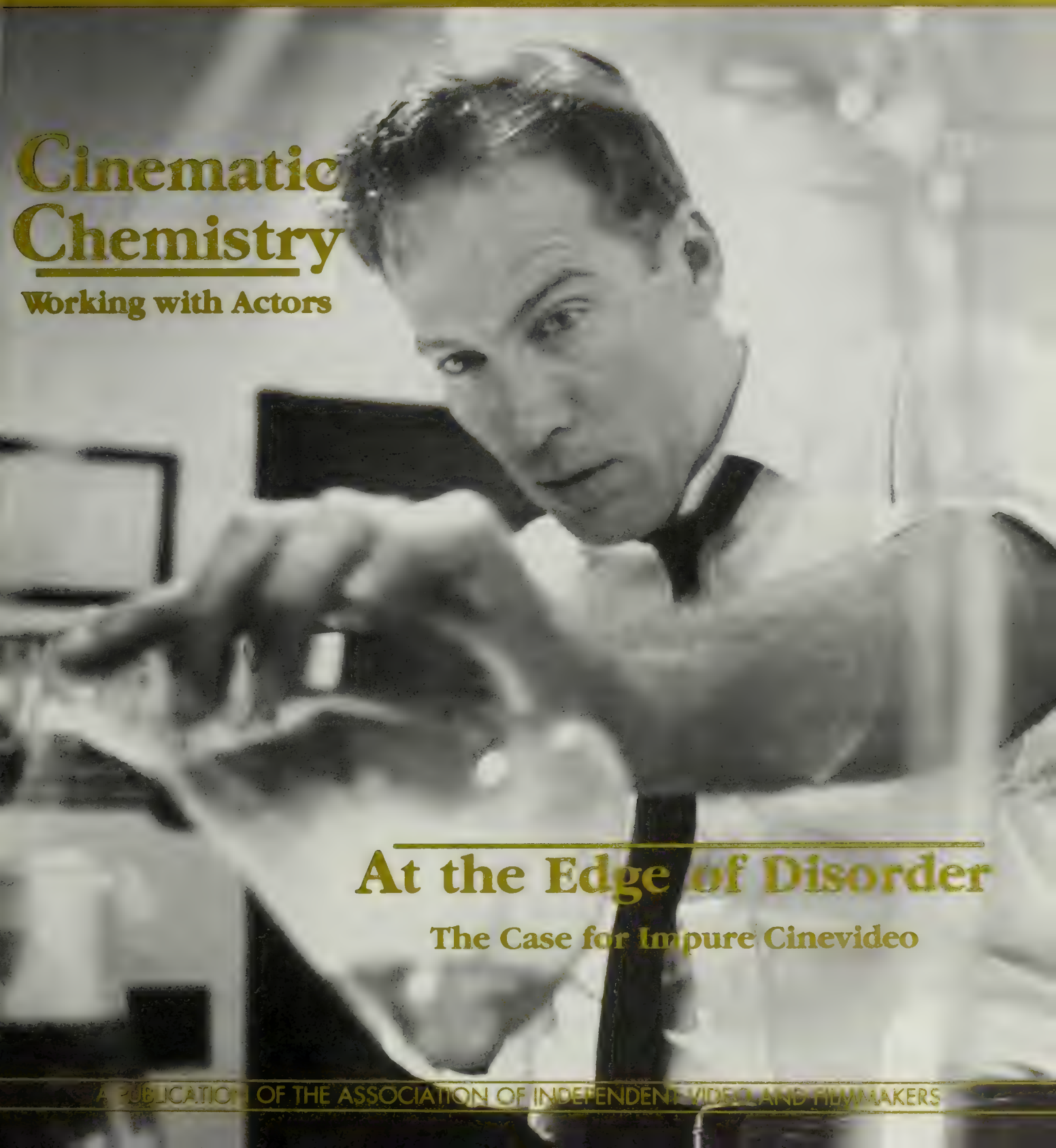
FIVF
625 Broadway, 9th floor
New York, NY 10012

NON-PROFIT ORG
U.S. POSTAGE
PAID
New York, N.Y.
Permit No. 7089

MAY 1990

FILM & VIDEO MONTHLY $3.00

THE INDEPENDENT



Cinematic Chemistry

Working with Actors

At the Edge of Disorder

The Case for Impure Cinevideo

A PUBLICATION OF THE ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS

INDEPENDENT VISION



FILM LAB

More and more independent filmmakers think of TVC as a key part of their motion picture making team. Because our 16mm and 35mm film laboratory is the standard of movie industry professionalism and has been for over 20 years.

TVC. We're focused on every facet of the independent filmmakers needs. Pre-planning. Budgeting. Shooting. Post-production. On time — on budget. We get the picture.

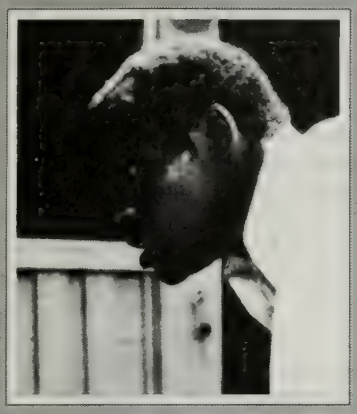
Call today for a better view of what we can do for you.

tvc

LABORATORIES, INC.
311 West 43rd Street
New York, NY 10036

(212) 397-8640 • 1-800-225-6566 (Outside New York)

CONTENTS



9



22



24

COVER: For many independent directors, the actor's art is shrouded in mystery, and the language and styles of acting remain unfamiliar. And yet, "Actors are the most important element during production; if the acting doesn't work, nothing else will," testifies one director in "Body/Language," by Manohla Dargis. Acting techniques vary, ranging from the naturalistic approach favored by director Lizzie Borden for her feature *Born in Flames* to a broader style that stops just short of camp, as Larry Maxwell adopted for the role of the scientist in Todd Haynes' new film *Poison* (cover photo). The origins of the various acting techniques are and how directors pick and choose styles appropriate to their subjects are among the topics discussed. Photo: Russell Fine.

FEATURES

24 **For an Impure Cinevideo**
by Ernest Larsen

28 **Body/Language: Acting Styles, the Rehearsal Process, and Performance Politics**
by Manohla Dargis

3 MEDIA CLIPS

Fashions in Funding: British Independent Producers' Organization Phased Out
by Patricia Thomson

Toronto Film Groups Consolidate
by Kelly Anderson

Arts Suffer Cuts by Boro Bosses

Strike at Stock Footage Archive
by Richard Thompson

Jack Smith: 1932-1989
by Michael Moon

Sequels

9 FIELD REPORTS

Media in the Present Tense: Highlights from the 1990 Berlin Video Festival
by Martha Gever

The Filmmakers' Choice: Black Directors Lauded at the US Film Festival
by Peter Broderick

16 LEGAL BRIEF

Calling the Shots: Contractual Agreements between Producers and Directors
by Marc Jacobson

18 IN FOCUS

What the Manual Didn't Tell You—Pandora's Boxes I: Digital Video
by Rick Feist

20 BOOK REVIEW

Culture, Inc.: The Corporate Takeover of Public Expression
reviewed by Nancy Graham

22 TALKING HEADS

Northern Lights, Camera, Action: A Profile of Alaskan Production Company Affinityfilms
by Janice Drickey

33 IN AND OUT OF PRODUCTION

by Renee Tajima

34 FESTIVALS

by Kathryn Bowser

38 CLASSIFIEDS

40 NOTICES

44 MEMORANDA

AIVF Lobbies against NEA Content Restrictions

PROGRAM NOTES

by Barbara Abrash

The Suffolk County
Motion Picture and
Television Commission

presents

SUFFOLK COUNTY FILM & VIDEO FESTIVAL

Call for Entries
for
1990

Entry Forms:

SUFFOLK COUNTY MOTION PICTURE/TV COMMISSION

Dept. of Economic Development
H. Lee Dennison Building
Veterans Memorial Highway
Hauppauge, New York 11788

516-360-4800

CODE 16

16 MM EDGE NUMBERING

★ Codes Every 16 Frames

★ Prints on ***All*** 16 MM Stock Including ***Polyester***

★ ***Clearest,*** Easiest to Read Numerals Anywhere

Lowest Prices Anywhere

1,000 ft $10.00

Polyester Track
1,000 ft $12.00

Let CODE 16 Sync up your dailies — low rates call for information

496-1118

Same day service—
Weekends & rush hours possible

21 W. 86th St.

Monday – Friday 10 – 5

INSURANCE

LIKE FILM, LITERATURE & MUSIC IS AN ART



D.R. REIFF & ASSOCIATES

ENTERTAINMENT INSURANCE BROKERS
320 WEST 57 ST
NEW YORK, NY 10019
(212) 603-0231 FAX (212) 582-6256

FILM & VIDEO MONTHLY

THE INDEPENDENT

MAY 1990
VOLUME 13, NUMBER 4

Publisher: Lawrence Sapadin
Editor: Martha Gever
Managing Editor: Patricia Thomson
Associate Editor: Renee Tajima
Contributing Editors: Kathryn Bowser, Bob Brodsky, Janice Drickey, Mark Nash, Karen Rosenberg, Toni Treadway
Editorial Staff: Jamie Shapiro
Production Staff: Ruth Copeland, Karl Soehnlein
Art Director: Christopher Holme
Advertising: Laura D. Davis (212) 473-3400
National Distributor: Bernhard DeBoer 113 E. Center St. Nutley, NJ 07110
Printer: PetCap Press

The Independent is published ten times yearly by the Foundation for Independent Video and Film, Inc. (FIVF), 625 Broadway, 9th Floor, New York, NY 10012, (212) 473-3400, a not-for-profit, tax-exempt educational foundation dedicated to the promotion of video and film, and by the Association of Independent Video and Filmmakers, Inc. (AIVF), the national trade association of independent producers and individuals involved in independent video and film. Subscription is included with membership in AIVF. Together FIVF and AIVF provide a broad range of educational and professional services for independents and the general public. Publication of **The Independent** is made possible in part with public funds from the New York State Council on the Arts and the National Endowment for the Arts, a federal agency.

The Independent welcomes unsolicited manuscripts. Manuscripts cannot be returned unless a stamped, self-addressed envelope is included. No responsibility is assumed for loss or damage.

Letters to **The Independent** should be addressed to the editor. Letters may be edited for length.

All contents are copyright of the Foundation for Independent Video and Film, Inc., except where otherwise noted. Reprints require written permission and acknowledgement of the article's previous appearance in **The Independent.** ISSN 0731-5198. **The Independent** is indexed in the Alternative Press Index.

© Foundation for Independent Video and Film, Inc. 1990

AIVF/FIVF STAFF MEMBERS: Lawrence Sapadin, executive director; Mary Jane Skalski, membership/programming director; Kathryn Bowser, festival bureau director; Morton Marks, audio/business manager; Carol Selton, administrative assistant.

AIVF/FIVF BOARDS OF DIRECTORS: Eugene Aleinikoff,* Adrienne Benton,* Skip Blumberg (vice president), Christine Choy, Dee Davis (secretary), Loni Ding, Lisa Frigand,* Dai Sil Kim-Gibson (chair), Tom Luddy,* Lourdes Portillo, Robert Richter (president), Lawrence Sapadin (ex officio), Steve Savage,* Deborah Shaffer, Jack Walsh, Barton Weiss, John Taylor Williams,* Debra Zimmerman (treasurer).

* FIVF Board of Directors only

FASHIONS IN FUNDING

British Independent Producers' Organization Phased Out

"The British Film Institute no longer seems to think there is a need for people from the mainstream to associate with people who are experimental, on the fringes of mainstream production, or who are theorists and educators."

The axe finally fell on the Independent Film, Video, and Photography Association (IFVPA), Great Britain's membership organization for independent producers. Its demise on March 31 after 15 years of operation represents another serious blow to the British independent media scene, which has suffered repeated attacks from Tories bent on the elimination of grant support for the arts.

Like last year's closing of the Society for Education in Film and Television (SEFT) and the Women's Film and Television Network [see "Threat of Sunset Funding Looms over British Media Groups," April 1989], the end of the IFVPA is the result of the British Film Institute's (BFI) withdrawal of funding. BFI started to hint about cutbacks a year ago and ordered IVFPA to undertake a self-review examining how the organization might reduce its reliance on grant subsidies. IFVPA complied, issuing a report which concluded the organization was in need of change but would require a year or two to shift to a "mixed economy funding base." When BFI first requested the report, it appeared they might gradually phase out support. Instead, the cutback was sudden and complete. On January 26 BFI announced that funding for IFVPA would cease in nine weeks, refusing pleas for transitional support. Since IFVPA devoted much of the year to preparation of the report rather than fundraising, they had no revenues for 1989/90 other than the £31,000 BFI grant and thus were forced to shut down when it was not renewed.

Over the past year, BFI's funding priorities have shifted from general operating support for facilities and organizations to production grants on a project-by-project basis. IFVPA is a casualty of this policy change, which is itself indicative of an underlying shift in BFI's analysis of the state of independent production in the UK. According to Nigel Power, IFVPA's national coordinator, "The BFI sees the predominant trend as one of fragmentation and a collapse of all constituencies, and a move towards a new pluralism—which definitely exists. But we would say there's strength in diversity, rather than weakness in fragmentation." BFI indicated to Power that they believed IFVPA no longer had a constituency to represent. But, counters Power, "We maintain there *is* still a grant-aided sector and that it's very important. It's the first step on the ladder for people who want to move into the industry. And it's valuable in a much broader, cultural way, being a seedbed for ideas and new talent."

Power was also told by BFI that the other industry associations could adequately handle producers' needs. However, these groups—the Independent Programme Producers Association (IPPA) and the Producers Association—represent a different league, serving the needs of commercially successful producers ranging from large companies working with Warner Brothers to smaller ones with Channel 4 commissions. They can afford the substantial membership fees and pricey services, which many IFVPA members cannot. Although there was some overlap, IFVPA generally represented producers working with lower budgets, experimental media artists, and social issue documentary producers who do not necessarily aspire to work within the television industry or its aesthetic parameters. IPPA and the Producers Association have showed no signs of courting IFVPA members. Says Power, "BFI no longer seems to think there is a need for people from the mainstream to associate with people who are experimental, on the fringes of mainstream production, or who are theorists and educators. What's going to happen is the people who are already in the producers' associations will remain there. The other people—the film and video workshops, the film distributors, exhibitors, the whole range of ancillary services—are going to have no space in which they can meet and discuss ideas and ways to move forward."

But all is not entirely lost. There is already talk of relaunching IFVPA as an informal network of media groups. Its revival will be the subject of discussion at several conferences. The first, appropriately called the New Uncertainty, will be held on June 2 in conjunction with the super 8 festival in Leicester. As Power envisions it, "The best route would be a realignment of a variety of organizations that represent bits of the independent film and video sector—the network of Channel 4 franchised workshops, the Association of Black Workshops, the Association of Media Education in Scotland, Women in Film's Television Network, which is attempting to revive itself—and form some kind of umbrella organization, an information and communication network."

PATRICIA THOMSON

TORONTO FILM GROUPS CONSOLIDATE

Two major entities in Ontario's film scene have joined forces, creating a new film center in Toronto. The Ontario Film Institute (OFI), a federal agency

which acted as a library, archive, and screening facility, will now operate under the aegis of the Festival of Festivals, one of Canada's biggest and oldest film festivals and the largest showcase of new Canadian film. The duo will share both an executive director, Festival of Festival's Helga Stephenson, and a board of directors but will operate under different management teams. Both will relocate to a downtown office space, opening their doors on May 1. Year-round screenings will commence in early June.

The impetus for the consolidation of the festival and OFI was a government-commissioned report evaluating ways to keep the struggling film agency alive. There had long been a sense that OFI was geographically handicapped, being housed in Don Mills, a suburb of Toronto, and suffered a loss of audiences to screening facilities that were opening downtown. "There was a growing movement to move the institute to a more central location," says OFI founder and director Gerald Pratley. In addition, OFI had outgrown its quarters in the Ontario Science Center, whose screening requirements prevented OFI from showing films on a daily basis. "Originally, I was hoping for an independent institute downtown," Pratley admits, "but the money wasn't there." Moving OFI to a more central location and keeping it a stand-alone agency was one of the options proposed in the report. However, the more financially viable solution was to fold OFI into an exisiting film organization, such as the Festival of Festivals. OFI, which has been renamed Cinematheque Ontario, will be supported by an annual government grant of $800,000 CDN for three years, after which it will become autonomous, like the festival.

Cinematheque Ontario and the festival will be housed in an old Warner Brothers building on Carlton Street for the next several years while a larger permanent home is sought. Frequent screenings will be held on site, supplemented by what Stephenson calls guerrilla cinematheque—renting larger local theaters as they are needed. Programming will include a strong emphasis on Canadian work, but will be "extremely varied, like the festival," she notes. "Independent theaters are scarce in Toronto, and there's a major gap in the promotion of independent film." Many films included in the Festival of Festivals, both Canadian and foreign, are never seen in the city again, lacking either distributor or showcase. Cinematheque Ontario will help fill this gap. Although it and the festival will retain separate and independent programmers, there will inevitably be a sharing of ideas and an overlap in the works screened.

In addition to the screenings, Cinemateque Ontario will have two other main programs. There is its renowned library, which will be open to the public and contains over 15,000 English-language books on film, as well as a large collection of film scores and soundtracks, posters, stills, and information files. The Cinemateque will also plans to launch a publications division in the near future.

Despite his initial fears that the OFI would get lost in the much larger festival, OFI's founder Pratley is no longer worried. "Archives need to be taken care of. The new center will have the space and the staff to do that, and all of the resources we have now will be expanded," he explains. His fears were allayed by the hiring of James Quandt, director of the Toronto community arts organization Harbourfront, as Cinematheque Ontario's new film programmer. While at Harbourfront, Quandt built up a reputation among the local film community by programming various Canadian film series and organizing retrospectives of such innovative foreign filmmakers as Andrei Tarkovsky, Nagisa Oshima, and Sven Nykvist. "With the hiring of Quandt, I think community fears have been laid to rest," confirms Stephenson, referring to additional complaints noted in the consultants' report that the festival acts as a "closed shop" unconducive to "the broad ownership and community participation necessary for the success of the OFI." In addition to Quandt, two other staff members have been hired: Michele Maheux as director of communications and chief librarian Susan Murray, who was previously with Canada's National Film Archives.

For further information, contact the Festival of Festivals and Cinematheque Ontario at 70 Carlton Street, Toronto M5B 1L7, Canada; (416) 967-7371.

KELLY ANDERSON

Kelly Anderson is a freelance videomaker and educator with Rise and Shine Productions in New York City.

ARTS SUFFER CUTS BY BORO BOSSES

Seven out of 10 tourists come to New York City to take advantage of its cultural activities and institutions. But the city may find itself increasingly hard pressed to live up to its reputation as the cultural capital. Midway through the fiscal year and without warning, city officials cut the pot of money devoted to small, medium-sized, and new art institutions by a debilitating 87 percent. While politicians can convincingly point to the city's enormous and alarming deficit, it's widely believed that the real reason for the gutting of the Department of Cultural Affairs' Program Development Fund owes as much to city politics and borough rivalries as it does to fiscal belt-tightening.

The real reason for the gutting of the Department of Cultural Affairs' Program Development Fund owes as much to New York City politics and borough rivalries as it does to fiscal belt-tightening.

About 80 percent of the Department of Cultural Affairs' (DCA) $170-million budget goes to New York's mega-institutions—the Metropolitan Museum of Art, Museum of Natural History, Botanical Gardens, etc. Most of the remainder is disbursed legislatively. But $940,000 was allocated this year to the Program Development Fund (PDF), a pool of money administered by DCA commissioner Mary Schmidt Campbell, as opposed to the borough presidents or city council. Benefitting from past PDF grants of $5,000 to $10,000 were many important media arts organizations based in New York City: New York Media Alliance, Women Make Movies, Anthology Film Archives, Channel L Working Group, Collective for Living Cinema, Film/Video Arts,Asian Cinevision, Film News Now, Electonic Arts Intermix, and the Foundation for Independent Video and Film, among others.

In December city officials passed a budget reduction package that stripped $821,000 from PDF, reducing it to a mere $120,000. Arts groups anticipating PDF grants, based on past funding patterns, were told in early January that they would receive no money this fiscal year. However, many had already written projected DCA income into their 1989/90 budgets, since past notification of DCA grants had been retroactive.

Common sentiment is that the the Board of Estimates singled out PDF for radical cuts in order to send a signal to Campbell. The borough chiefs were sensitive to the fact that the overwhelming majority of PDF grantees were from Manhattan (even though this accurately reflected the applications received). Also, they were reputedly irked that Campbell had previously recommended scaling back their pots of arts money while leaving her PDF unscathed by deficit-reduction measures.

Chances of DCA suffering from interborough rivalries next year may be lessened thanks to the recent restructuring of the New York City government. It remains to be seen whether Mayor David Dinkins will work to restore any of these funds. In the meantime, DCA is recommending that arts groups get friendly with their city council representatives, who can recommend line-item grants—a proposition that strikes many as old-style political patronage.

PT



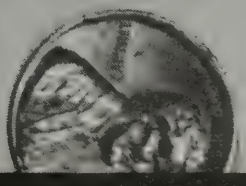
DuArt Offers Digital, Component, and Composite Transfers for Pennies Per Foot

Rank Cintel 4:2:2 Direct Digital Transfers to D2, Component Transfers to Betacam SP and Composite Transfers to 1" and Betacam

Billed by the Foot, Not by the Hour



For more information, contact Video Department Manager, Tim Spitzer or Sales Representative, Linda Young.
DuArt Film and Video Laboratories 245 West 55 Street New York, NY 10019 Telephone 212 757 4580
Telefax 212 333 7647 Telex 640 253



DuArt

16 m/m B&W REVERSAL
processing & workprints

16 m/m B&W NEGATIVE
processing & workprints

16 m/m VNF
processing & workprints

S/8 E160, 7244 & B&W
processing & workprints

State of the Art Film to Video Transfers

YALE LABORATORY, INC.
1509 N. Gordon Street
Hollywood, CA 90028
(213) 464-6181

"We take S/8 and 16 m/m Reversal Film Processing Very, Very Seriously"

SAVE

POST-PRODUCTION TIME=DOLLARS

Networks and independents are utilizing this cost effective step to increase precision and effeciency in editing. Spend a little to get a lot. A transcript of your audio will increase content accuracy, aid in narration dubbing, and speed up the editing process. Call Pat Jackson for professional transcripts. (212) 877-1852

STRIKE AT STOCK FOOTAGE ARCHIVE

Workers at Film Search, a New York-based film and video stock footage agency, walked out on their jobs on Monday, March 5. The 10-year-old company, which was the first to specialize in making stock footage available to commercial producers, was sold in October 1987 to the Image Bank (TIB), the world's largest stock photography company, which has 50 offices worldwide. Film- and videotape editors, secretaries, clerical workers, a receptionist, and a bookkeeper joined the walkout and the following day picketed TIB's headquarters at 111 Fifth Avenue, carrying placards protesting unfair labor practices.

The strikers claimed that working conditions and benefits have deteriorated since Film Search was acquired by TIB. They charged that health insurance and dental benefits may soon be curtailed, job descriptions are vague, workers are asked to perform tasks they were not hired to do, and work hours are excessive without appropriate compensation. Declaring themselves members of Motion Picture and Videotape Editors Local 771 of the International Alliance of Theatrical and Stage Employees (IATSE), they also claimed they are underpaid relative to union workers performing similar jobs in the film and video industry. "It's also a question of basic dignity. People aren't treated with respect or dignity," said Tim Lally, assistant business agent of Local 771.

The union promptly got behind Film Search's workers, filing charges against TIB with the National Labor Relations Board. Specifically, they alleged that Don Fedynak, a film editor at Film Search, was not recognized by TIB as a shop steward and was unfairly fired. They also stated that TIB unfairly terminated the striking workers, and that it refused to deal with 771.

TIB President Stanley Kanney responded that TIB does not recognize the union as the strikers' representative, since, he claims, it was not properly elected by the workers. "I have no knowledge of any election to unionize," he stated. According to Kanney, TIB has a good record of employee loyalty, noting that of the 260 employees in TIB's New York office, less than 20 walked out. Rebutting specific charges, he said that TIB is reviewing its insurance policies due to rising costs, but no action has been taken. While acknowledging that compensation is not equal to Hollywood producers' rates, Kanney pointed out that it is within the normal range paid by the rest of the industry. He added that employees are given comp time, rather than overtime wages. Since many jobs in the film and video business overlap, Kanney believes it is in the workers' interest to learn and practice various job skills.

As for not communicating with the workers who walked out, Kanney replied, "We've made two attempts to talk with them. On [March 9], we told them if they come back on Monday, their jobs are open." If the workers unionize according to the rules established by the Labor Relations Board, pledged Kanney, TIB management "will sit down and talk with them." IATSE's Lally countered that 771 followed the correct procedure for unionizing the majority of workers at Film Search. "You can vote with your feet," he said, "demonstrating your majority status. That's what we did when we walked in together to ask to meet with management." The union's next move is to try to pressure TIB into coming to the bargaining table. They are calling upon users of the company's services, from producers to advertising agencies, to support their efforts through a boycott.

RICHARD THOMPSON

Richard Thompson is a New York-based freelance writer.

JACK SMITH: 1932–1989

When Jack Smith died of an AIDS-related illness last September, downtown independent filmmakers and performance artists lost one of their most inspired and outrageous models. Smith was best know for his 1963 film *Flaming Creatures*, in which a number of people in various kinds of drag carry on a mock orgy amidst a swirl of visual textures that recall the collaborations of von Sternberg and Dietrich at their most seductive. One of the glossy art monthlies said in its brief obituary that *Flaming Creatures* was "vaguely homoerotic." It is vaguely homoerotic the way Joan Crawford's later films are vaguely melodramatic. In *Flaming Creatures* Smith not only transgressed the fiercely enforced bar on showing male frontal nudity, he compounded the offense by treating the male organ like any other accessory. In one of the film's most memorable shots, the limp penis of one of the Creatures is casually draped over the shoulder of another seated in front of him. The film's insouciance about body parts and sexual identity caused it to be busted repeatedly, and it became a cause celèbre. Angry at seeing his "comedy" turned into "a sex issue of the Cocktail World," as he put it in a 1973 *Village Voice* article, Smith withdrew *Flaming Creatures* from circulation. Consequently, it has been seen much less widely than other legendary films of the sixties underground, such as Kenneth Anger's *Scorpio Rising*.

In addition to directing *Scotch Tape* (1962), *Normal Love* (1963), and *No President* (1969), Smith also starred in works by other filmmakers. Perhaps the most extraordinary of these performances were those fashioned into *Blonde Cobra* by director Ken Jacobs (from footage shot by Bob Fleischner). Among his numerous appearances in underground film of the time, Smith is a particularly luminous presence in Jacobs' *Little Stabs of Happiness* and *Star Spangled to Death*, Ron Rice's *Queen of Sheba Meets the Atom Man*, and Andy Warhol's *Batman—Dracula*.

In the late sixties and throughout the seventies Smith performed in his loft, often for only a handful of people. He had accumulated a veritable mountain of junk—signs, discarded furniture, bro-

THE INDEPENDENT
FILM & VIDEO MONTHLY
AIVF
Books and Tapes


AVC
Books and Tapes



Jack Smith as he appeared shortly before his death playing the Spirit of Death in Ari Roussimoff's film *Shadows in the City*.

Courtesy Ari Roussimoff

ken toys, withered Christmas trees. Smith's tinkering with phonographs and slide projectors forever on the blink or his meticulous rearranging of his collection of street detritus was itself sometimes the performance. At other times he enacted his own versions of classic theater, leaning toward plays that feature desperate young men *in extremis*—*Hamlet*, Ibsen's *Ghosts*. Smith had an inimitable way of making the utterly ridiculous and ineffably pathetic seem direct effects of each other in his always-on-the-verge-of-falling-apart performances of these texts. Admirers of Smith and his work are indebted to Jonas Mekas, Stefan Brecht, and J. Hoberman, who wrote accounts of these otherwise ephemeral productions.

Smith had ideas about homelessness, landlordism, recycling, gender-fuck, and combatting the suppression and censorship of art long before anyone recognized how central these concerns would become to survival in the 1980s and '90s. He enacted these ideas in the difficult way he lived, without benefit of institutional support of any kind. The utopian fantasy toward which all his art tended was that of "Montezland"—named by Smith after the Universal Studios backlot that was an Arabian Nights fantasy filtered through Florida motel architecture. It was here, in the decade after World War II, that Smith's idol Maria Montez starred in such low-budget features as *Cobra Woman*. The fascination of Gore Vidal's character Myra Breckinridge with Montez (Breckinridge finally turns into her near the end of Vidal's novel *Myron*) is only one example of Smith's broad influence on the filmmaking, writing, and performance of his time. The evolution of the underground/avant-garde "home movie," from Warhol and George and Mike Kuchar to early John Waters, was also heavily indebted to his innovations, as were the enormously fertile experiments of Charles Ludlam's Ridiculous Theater.

Smith has perhaps withdrawn from the great rubbish heap of the city to dwell in Montezland. Yet through the gorgeousness of the visual images he produced and the unquenchable though caustic fervor with which he pursued his artistic career, he is still Flaming for many of us.

MICHAEL MOON

Michael Moon has an article on Jack Smith in October *51 (Spring 1990). He teaches American Literature and Gay Studies at Duke University.*

SEQUELS

The critical success and historical importance of the public television series ***Eyes on the Prize*** are due in large part to the remarkable film and video

29TH STREET VIDEO, INC.
(212) 594-7530

PRODUCTION

Broadcast
- SONY Betacam
- Ikegami 3/4"
- Full Light & Sound Packages
- Experienced Crews

Industrial
- 3/4" JVC KY310
- Fluid Head Tripod
- Same Crews

EDITING
- $50/hr with Editor
- Sony 3/4" System
- Full Color Correct
- Fortel TBC
- High Resolution Char. Generator

New
The VHS Room
- New 8600 System
- Fades & Wipes
- Full Color Correct.

DUPLICATION
- SONY 3/4" Record/Playback
- Videotek Amps
- Mitsubishi HS 306 VHS Decks
- Only High Grade Tape Stock Used
- Flexible Pricing
- Extra Care Always Taken

PROFESSIONAL VIDEO EDITING COURSE
- 3/4" SONY System
- Color Correction
- Two Days/16 hours
- Full Audio Mixing
- Character Generation
- Max 4 Students per class

Total $250

29TH STREET VIDEO, INC. ***THE INDEPENT CHOICE***

BETACAM-SP
&
3/4" SP
Packages
at Great Prices

Starfish
PRODUCTIONS
(212) 463 7881

Film Scoring
Original Music
by
John P.T. Morris
Live; sampled; synthesized.
Complete MIDI studio with SMPTE lock up for audio/video.
Reasonable rates. Call 718 383 6109



BETACAM SP
BVW 35 SP or 1 inch pr $199
IKEGAMI 79E &
CHIP Cameras
STUDIO or location.
Low rates on Studio,
crews & equipment.
Editing $12/hr.
W/ Editor $25
SONY 3/4 5850 off-line
Audio tape deck - Windows-food!
VHS deck for copies
Options: Voice over mics
Switcher - Training available
Titles - Character generator
Window dubs - Time Code
Cameras- lights - STUDIO
14th Street Video
212 627-5324
near subways & PATH Trains

Fundraising
CF
FS
CREATIVE FILM FUNDING SERVICES
Documentary & Educational Films
(212) 307 - 5929

footage uncovered by the research teams ["Double Vision: Teamwork on *Eyes on the Prize II*," April 1990]. This footage and the extensive print materials collected in connection with both *Eyes* I and II will soon be gathered into a permanent civil rights archive available to the public. While specifics are still being worked out, *Eyes*' producer, Blackside, Inc., plans for the archive to be university-based. Users may not have to travel to the university, however, since the material, catalogued on database, will probably be available via modem or on laser disk. Arrangements for the archive should be finalized by the end of the year. For further information, contact: Judy Richardson, coordinator, Eyes on the Prize Archival Project, 486 Shawmut Ave., Boston, MA 02118; (617) 536-6900, ext. 242.

✣ ✣ ✣

New York City mayor David Dinkins recently appointed Thomas B. Morgan to take over as president of **WNYC Communications Group**, the company responsible for running the city-owned public television station WNYC-31, as well as an FM and AM radio station. Morgan, a writer and former press secretary to Mayor John Lindsay and Senators Eugene McCarthy and Adlai Stevenson, replaces Mary Perot Nichols, who presided for over a decade. Also leaving WNYC is programming vice president Chloe Aaron, who gained notoriety for her attack on *Days of Rage: The Young Palestinians* and for cancelling the award-winning investigative series *The Kwitny Report*. Echoing Dinkins' political priorities, Morgan states he is interested in having WNYC become a true "alternative to all other forms of television in the city," serving New York's unserved constituencies—e.g., single mothers, high school students—and acting as "a station that helps the people help themselves."

✣ ✣ ✣

Another Dinkins appointee is Jaynne Keyes as the new director of the **Mayor's Office of Film, Theater and Broadcasting**, replacing Patricia Scott. Keyes was previously commissioner of the New York State Governor's Office for Motion Picture and Television Development. She takes over an agency that faces difficult times ahead. New York City's fiscal crisis resulted in the office's budget being slashed 50 percent this fiscal year and deeper cuts are anticipated in the year ahead.

✣ ✣ ✣

The National Black Programming Consortium has been selected by the Corporation for Public Broadcasting to operate the **African American Programming Consortium** ["TV Diversity: Not in Name Only," December 1989]. Based in Columbus, Ohio, NBPC will facilitate producing, acquiring, and distributing programs on African Americans for national broadcast on public television, and will act as the liaison between the stations, CPB, and the African American community.

MEDIA IN THE PRESENT TENSE

Highlights from the 1990 Berlin Video Festival

MARTHA GEVER

Unlike the wealthier film festival organizations, MedienOperative Berlin does not have the wherewithal to increase the accessibility of its offerings. However, this hardly seemed to deter local viewers and a few out-of-towners, who frequented and sometimes filled the 80-seat screening room.

Berlin, February 1990. The optimistic excitement following the opening of the wall has already given way to anxious speculations about future political relations between the two Germanys. Many intellectuals in both the East and West question the desirability of rapid reunification, at the same time discounting the likelihood that their hopes for a reformed, truly democratic socialist state will be realized after the March 18 elections of a new East German government. Into this atmosphere of uncertain speculation, the two-week long Berlin International Film Festival drew thousands of journalists, programmers and distributors, buyers of all stripes, and independent artists from around the globe, many of us curious to see the radical social transformations taking place on the western edge of Eastern Europe.

For my part, this meant returning to a city I last visited in the early seventies. Resolved to pay attention to the usually overlooked video program, which is autonomous but has run concurrent with the flashier film festival for the past four years, I ventured into Amerika Haus, the Berlin headquarters of the US Information Agency. In the post-'68 era of social ferment, this landmark resembled a miniature fortress, heavily guarded by armed Marines and fronted with sheets of plywood replacing the plate glass windows repeatedly smashed by students protesting US imperialism in Southeast Asia. For the duration of the 1990 festival, the nondescript two-story brick building, windows intact and guards posted only inside, was the site of an installation by New York videomaker Paul Garrin, entitled *Yuppie Ghetto with Watchdog (No. 2)*.

Although the machinery that drove the piece was fairly complicated, the scene constructed in the second floor gallery of Amerika Haus appeared unambiguous. The room was divided into two sections, separated by a simulated concrete wall topped with barbed wire, the curled razor type the Germans call "NATO wire," Garrin informed me. Viewers were encouraged to write graffiti on this surface—a collection of felt markers lay on the floor of the room—and many did so. Slogans ranged from references to the social struggles in the US, e.g., a quote from Malcolm X: "It's not a question of civil rights. It's a question of human rights," to remarks pertinent to the immediate present, like "No reunification" scrawled above "No police state."

A wire fence across the only break in this barricade prevented passage to the far side, where projected images of a cocktail party crowd cheerfully drinking champagne played against a background of scenes of violent police actions. The entry way was also blocked by another symbolic deterrent: a videotaped German shepherd who became increasingly ferocious as the viewer approached its station. The alterations in the dog's behavior, Garrin explained, were produced by an interactive system comprising a video camera scanning the room hooked up to a digitizing box. The digitizer translated this signal into MIDI pulses, which fed a Macintosh computer programmed to instruct a laser disk player to display a looped shot or sequences of shots of the dog, determined by the viewer's position and movement.

Garrin, who is best known for his technical



The cocktail party/police brutality juxtaposition in Paul Garrin's video installation *Yuppie Ghetto with Watchdog (No. 2)*, on view at the USIA's Berlin headquarters during the 1990 Berlin Video Festival, repeats elements of his earlier videotape *Free Society*.

Courtesy videomaker

FOX/LORBER

is acquiring
independent features
and
documentaries
for all
markets and
territories.

Contact: Liz Empleton

FOX/LORBER Associates, Inc.
432 Park Avenue South, Suite 705
New York, NY 10016
Tel: (212) 686-6777
Fax: (212) 685-2625
Tel: 425 730 FOXLOR

AFFORDABLE EDITING IN MIDTOWN

3/4" OFF LINE
w/ audio mixer
$35/hr.
$150/day
$750/week

VHS
$20/hr.
$100/day
$400/week

Editors available
call for rates

NEW ATLANTIC PRODUCTIONS
330 W. 42nd St. NY, NY 10036
967-1690

work with Nam June Paik and Shigeko Kubota and his video documentation of the Tompkins Square police riot in 1988, was the video festival's artist-in-residence. He was invited to show a program of tapes, in addition to his installation, by the event's sponsor, MedienOperative Berlin (MOB), a video group historically and structurally analogous to many regional media centers in the US. Initiated in 1986 as a second venue for video works screened in the Forum section of the Berlin Film Festival, MOB's program is not yet an official component of the festival, nor does it seem destined to be incorporated in the near future. At least this was the opinion voiced by Micky Kwella, a founder of MOB and one of the seven organizers of the video festival. In the past two years, MOB has mounted a full schedule of screenings—65 programs in 1990—without subsidy from the film festival. This year, like the three official film sections, they offered reprises of several programs in East Berlin.

One of the significant features of this year's video section was a series of evening screenings devoted to work presented by media organizations in various countries. On the second day of the festival, for example, Steve Gallagher from the New York Foundation for the Arts showed a collection of 19 tapes, which was followed by another set of works by such US artists as Vanalyne Green, Max Almy, and Rafael Montanez Ortiz. (The latter program was selected from about 400 tapes reviewed by the MOB jury and was scheduled as part of the 12-part main program.) The national programs included samplings from Vidéographe in Montreal; the Riga Video Zentrum (Latvia); Softvideo in Rome; Film and Video Umbrella in London; and the PBS series *Alive from Off Center*, produced in Minneapolis, among others.

One drawback for the video aficionado who is not multilingual, in relation to these and other screenings at MOB, was the absence of subtitling or other forms of translation for most tapes. Unlike the wealthier film festival organizations, MOB does not have the wherewithal to increase the accessibility of its offerings. However, this hardly seemed to deter local viewers and a few out-of-towners, who frequented and sometimes filled the 80-seat screening room. In addition to this room, equipped with a high-quality projection system, MOB's space houses a comfortable café, adjoined by a smaller "monitor room," allowing 120 spectators in total. Audience numbers fluctuated considerably: I found the place nearly empty for two Sunday afternoon programs of tapes dealing with women and a standing-room-only crowd for the Dadaesque video "opera" *Squeezangezaum*, an ambitious but tedious production based on the writings of Russian Futurist Velimir Vladimirovic Chlebnikov made by Gianni Toti for the Italian network RAI. Stylistically, too, the work ran the gamut from Jon Alpert's deadpan documentary *One Year in a Life of Crime*, chronicling the exploits of three petty thieves from New Jersey, to overprocessed arty exercises, such as the Toti tape. Likewise situated in the latter category, the bulk of short tapes in the festival seemed intent on demonstrating the wonders of electronic gadgetry, thereby reproducing a host of formalist clichés about video as a distinct art form.

Even so, political concerns were evident in many of the jury's choices, and the most promising of these married sophisticated postproduction techniques with social history. Two instances of this essayistic approach appeared in the women's program: Sara Diamond's *Ten Dollars or Nothing*, a richly illustrated first-person account of labor organizing by Native women in a British Canadian fish cannery, and *Ö-NORM-AL*, by Anna Steininger and Ilse Gassinger, based on interviews with 17 working-class Austrian women discussing their daily lives.

Although Kwella said that MOB accredited some 90 foreign guests from 16 countries, many of them presumably press representatives and programmers, Gallagher noted less international traffic in tapes compared to his experience at last fall's Osnabrück festival (reviewed in the March issue of *The Independent*). At the earlier event, Gallagher said, he found considerable interest in US video work: Shu Lea Cheang's *Color Schemes* and Julie Zando's *Hey, Bud* will travel to the Tokyo Image Forum as a result of their Osnabrück exposure, and Spanish TV subsequently aired several tapes by Jem Cohen. Gallagher was also invited to bring tapes to festivals in Helsinki and Istanbul, as well as Berlin, based on contacts made there. In Berlin, however, he found little activity along these lines. The differences might lie in the different emphasis in each locale, with Osnabrück attracting what Gallagher characterized as a more "professional" audience whereas the Berlin Video Festival is decidedly geared for local videoastes. Another disappointment Gallagher encountered was the unwillingness of the Berlin festival to pay the exhibiting artists for their work, even though they originally promised to do so, leading him to speculate that the festival suffered from discrepancies between their ambitions and what they could actually accomplish. (It seems reasonable to point out that almost all film festivals, Berlin included, never pay for the work they show.)

The scope of the video festival was truly international, although work from Asia and Africa was scarce; the only contribution from either continent was a program of Japanese tapes, compiled by the San Francisco group Art Com. But the highlight of the entire schedule was decidedly local—an evening screening devoted to recent documentary tapes from the GDR (German Democratic Republic), followed by a discussion with the producers (which I was able to follow thanks to Reinhard Wolf's generous and patient translating). This group featured both independents and several members of the team responsible for the youth magazine show *Elf 99* (*Eleven 99*), which operates as a department of one of the GDR's two television channels, producing two

two-hour programs per week as well as occasional specials. Earlier in the day, several members of the *Elf 99* staff joined a producer of *Freistil* (*Freestyle*, made and broadcast four times a year at regional station WDR in Köln) for a discussion of television magazine formats. Running between these two sessions, where documentary methods were challenged from a variety of positions, was a series of short, abstract, and undistinguished tapes by participants in a video workshop at the TV studio of the East German Communist youth organization.

The excerpts from *Elf 99* shown in the afternoon segment proved remarkably conventional—a report on the first Playboy bunnies in East Germany, several music videos and a longer portrait of a rock musician, scenes from a motor rally in the Sahara. In his opening comments on the panel, *Elf 99* producer Michael Beck objected to the selection, adding that the five-month-old program usually contains substantial political reporting and has covered the peace movement, New Forum, and other major public issues. MOB's Kwella, who acted as moderator, countered that the clip was characteristic, if superficial, and stated that *Elf 99*'s "mythic reputation" for investigative journalism can be credited to only a few programs.

Immediately, my curiosity about those supposedly exceptional programs was piqued—and later satisfied at the evening screening. Meanwhile the audience for the panel discussion was introduced to the inner workings of TV in the GDR circa early 1990. *Elf 99* boasts a staff of 100, including 30 "editors" (what we call producers), but suffers from a dearth of field equipment; even their five computer editing systems must be reserved two weeks in advance. Also, the uncertain political future has engendered anarchy in the state-run TV system. *Elf 99* producer Sabine Grothe admitted that there has been virtually no coordination of their programs, with many of those working on the series at odds about the direction it should take. She also mentioned the effects of job insecurity, linked to the prospect of unification with West Germany and the anticipated dismantling of socialist institutions. Asked how TV producers in the GDR will respond to the "challenge of advertising" (taking for granted that this is the only available alternative to government-sponsored TV), Grothe replied that this may be the only way that they will be able to finance their operations, although she is opposed to the practice.



One of the evening programs devoted to video production in different countries was a US selection compiled and presented by Steve Gallagher, who works at the New York Foundation for the Arts. Rafic Azzouny appears in Beth B and Ida Applebroog's 1989 *Belladonna*, screened as part of that program as well as in the festival's juried main program.

Courtesy videomakers

FOR
INDEPENDENT PRODUCERS
ONLY

Low Cost Off-Line Editing Suite

You'll love our convenient Union Square location. It's a fully equipped and spacious room, designed for your comfort.

- Equipped with Sony 5850s.
- Convergence Super 90 plus edit controller (reads audio time code, auto search function, fade to black).
- Turntable, cassette and Teac 4-track audio.
- Rent with or without an editor.
- Economical long-term rates available.
- Key Accessories: Coffee maker & well stocked refrigerator.

Give us a call and we'll fill you in on all the specifics—*and special prices for first-time users*—ask for Linda.

SUITE16

(212)727-0050 Fax: (212)727-7577
18 East 16th Street at Union Square,
New York, New York 10003

BETACAM
A-B Roll editing
WINDOW DUBS
DUPLICATIONS

Starfish
PRODUCTIONS
(212) 463 7881

Media
ALLIANCE
On-Line

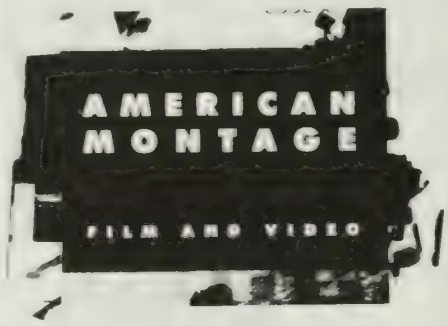
ARTIST ACCESS TO LOW COST
STATE-OF-THE-ART FACILITIES

BROADWAY VIDEO
CGI
EDITEL
GBS VIDEO
LRP VIDEO
MANHATTAN TRANSFER/EDIT
TV-R MASTERCOLOR
TECHNISPHERE

- EQUIPMENT RENTALS
- INTER-FORMAT EDITING
- POST PRODUCTION
- AUDIO SERVICES
- COMPUTER GRAPHICS
- FILM TO TAPE TRANSFERS

For Information and Application:
Call 212/560-2919

Media Alliance
c/o WNET, 356 West 58th St New York NY 10019



CREATIVE PRODUCTION
AND POST-PRODUCTION

AFFORDABLE OFFLINE
ONLINE EDITING

INDEPENDENTS
AND COMMERCIAL

At LRP Video

305 East 47th Street
NY, NY 10017
(212) 759-0822

(Formerly Video Deal)

Nonetheless, the *Freistil* spokesperson proposed a more cheerful outlook, telling the *Elf 99* group, "You're at the beginning of more democratic TV; we're at the end." And both Grothe and Beck noted the liberties *Elf 99* has taken in choosing subjects and their treatment. "There is a vacuum of power within which journalists are free to act," Beck explained. The potential of this newfound freedom was then demonstrated in the programs shown that evening. The most entertaining of these was a three-part exposé of the lifestyles of the East German rich and famous—a series of visits to Wandlitz, a housing compound occupied by high Party officials until they were shamed into abandoning their perks.

The first installment of the saga begins with Jan Carpentier, an *Elf 99* reporter, announcing his crew's intent to take the audience on an unofficial tour of this heavily guarded, suburban development, which became a notorious symbol of class privilege in a purportedly classless society. Denied entry by the gatehouse guard, who informs them that they must procure a pass from the Committee for Agitation of the Central Committee, they proceed to the proper office, only to find that the Committee for Agitation has been dissolved. The red tape rolls on from office to office, where confused bureaucrats become the supporting cast in this comedy, where the bemused Carpentier functions as a social critic in league with the audience. Finally, the crew is told that the Central Committee will grant permission for the visit.

Part two opens at the Wandlitz guardhouse, where the occupants of the *Elf 99* van find themselves in a long line of cars awaiting entrance. They join a pack of journalists and the tour commences, prefaced by a plea for balanced media coverage from the official guide. Once inside an apartment which, prior to the government shakedown, had been home to a Politburo member, the guide announces that they will find very few imports from the West, whereupon we see a close-up of a West German dishwasher. (When shots of the well-appointed kitchen appear on the screen, someone in the audience commented, "What's so special about this? How do you think the guys in Bonn live?") A trip to the compound's shop follows, where the camera pans the well-stocked shelves of imported wines, cosmetics, and bins of fresh fruit—the most coveted commodities in East Germany. The program concludes with an epilogue, where Carpentier reports that this tape was originally aired three times in 24 hours, due to an overwhelming number of phone calls requesting its rebroadcast.

The sequel to "Going to Paradise," as the second part was subtitled, was shot several weeks later. Already construction workers have made great progress in turning the luxury housing into a rehabilitation center for people recovering from disabling illnesses. In addition to the drama entailed in the rapid transformation indicative of broader social initiatives, the most revealing moments in this report occur during an interview with a former maintenance worker. Now engaged in renovating the compound, this man and his coworkers refused to appear on camera for fear that their neighbors might recognize them, since it was widely known that everyone employed at Wandlitz was a member of the state security police, the detested Stasi.

Two other *Elf 99* programs—*Erstwähler 90* (*First-Time Voter 1990*), presenting of a collective interview with a group of talkative and sometimes reactionary 17- and 18-year-olds outside their youth club, and a program on local organizing efforts in a village endangered by stripmining—were also screened, substantiating the claims for the series' political acuity made earlier in the day. On the same bill were two independent documentaries, cruder in form but of great sociological—and historical—interest. Kerstin Süske's *Makulatur 7/10/89* contrasts the official celebration of the fortieth anniversary of the DDR in Berlin—tanks on parade, schoolchildren singing patriotic choruses, and so on—with scenes of popular resistance to this public display of power on the eve of the national uprising that deposed the chief celebrants. On the panel that followed, Süske explained that she had shot the tape illegally with borrowed video 8 equipment and bartered editing time at DEFA, the state film studio, trading post-production for coffee, another precious commodity.

Excerpts from *Dieseits und jenseits der deutschen Grenze: Gesprache im Herbst* (*On This Side and the Other Side of the German Border: Conversations in Autumn*), by Lew Hohmann and Joachim Tschirner, offered insights into social phenomena parallel to those Süske documents. The festival screening of sections from this work-in-progress featured lengthy interviews with three groups of people: dissident members of the Socialist Unity Party (the East German Communists) who describe harassment at a party congress convened the day after the opening of the wall, a couple who were arrested during the Berlin demonstration on October 7 (the culmination of the events Süske recorded), and an East German family living in a temporary camp for displaced emigrants in the West. Although Hohmann and Tschirner's plans for their longer work, also shot in video 8, would have been informative, the time allotted for questions concerning these varying works was largely taken up by a debate between Süske and the *Elf 99* representatives.

The exchange was nonetheless provocative, pitting a passionate independent against dedicated television producers. At first Süske took issue with the ironic stance conveyed in the Wandlitz report, cautioning that *Elf 99* shouldn't be seen as the East German avant garde since they ignore the underground super 8 filmmakers who have been responsible for making the only unofficial media in the country. But a representative of this contingent in the audience, a super 8 filmmaker from Dresden, came to the defense of *Elf 99*,

stating that they managed to make and circulate critical work which was beyond his and his colleagues' means. And Beck responded by arguing for reform of the institution from within, "because the institutions will carry on." Unplacated, Süske retorted that television remains closed to independents, whose activities are still criminalized (referring to laws prohibiting any independent film- or videomaking other than officially sanctioned amateur production), while controlling the means of production. Eventually, however, the conversation shifted to less contentious ground, where a series of commentators voiced their worries about the problems faced by both television producers and independents documenting a revolution. Hohmann summed up the position of a seasoned producer used to working on extended projects: "Documentary filmmakers aren't sure what direction to take. Changes are happening so fast, and there's so much to do. It's like cleaning up a dump."

The statement about too rapid transitions, which may preclude the formation of democratic consensus, was a refrain heard everywhere in Berlin—probably everywhere in both Germanys—last February. For a foreigner, though, this evening of tapes and talk, occuring early in the festival schedule, provided a rare chance to gain insights into the East German political dramas occupying the world stage. There weren't many foreigners present, however. For the most part, visiting film festival attendees remained aloof from the video festival, which is located some distance from other festival theaters. But then, so too are two important Forum venues—the Arsenal and the Akademie der Künste (Academy of Art)—which are regarded as central to the main event. Moreover, television institutions constitute major players in the marketing activities at the festival's Cine Center headquarters. Certainly, television money enabled the production of many, if not most, of the films shown at the festival. No matter how intertwined cinema and television institutions have become in fact, the cultural divide between video and film at the Berlin festival appeared practically insurmountable. And the events that might have bridged the gap—the debate about independent documentary production and television, for instance—instead fell between the cracks.

Postscript

The material I gathered at the 1990 Berlin Film and Video Festivals is too extensive to summarize in one article. A second part, concentrating on film exhibition and the experiences of US independent producers, will appear in a subsequent issue of *The Independent*, along with Mark Nash's reflections on the gay films included in the Panorama section. Karen Rosenberg is also preparing an article on a special program of GDR films that were banned in the mid-sixties and recently rereleased, screened in the Forum section.

Hi8 VIDEO

• Camera & Steadicam Rental
• TC Striping & Window Dubs
• Hi8 to 3/4" SP Editing
• Component Beta SP Dubs

Plus full professional video services

FREE Hi8 SEMINARS
Call for Info
(212) 627-3774

ERIC SOLSTEIN PRODUCTIONS

COULTER & SANDS INC

Debra Kozee- Sands Julie Coulter

Independent Insurance Brokers
for the Independent Producer

3 Hanover Square-Suite 13C
New York N.Y. 10004
tel: 212-742-9850 fax: 212-742-9852

Call us first for the best rates!

Members: AICP/AIVF/FIVF & IFP

SVHS & SVHS Interformat Production
(SVHS to 3/4 SP, Betacam & VHS)

Editing: A/B Roll • Cuts • Digital Effects • Chyron CG • Dub TBC w/Color Correction • Time Code • Quality Audio Mixing • Computer Graphics

Production Packages:
Panasonic 200CLE Cameras • AG 7400 Decks • SVHS Camcorders • Lights, Mics & Crew

Walking Wolf Productions, Inc.
212-431-8748



THE FILMMAKERS' CHOICE

Black Directors Lauded at the US Film Festival

PETER BRODERICK

The Sundance United States Film Festival, held in January in Park City, Utah, has firmly established itself as the most important festival for US independent feature filmmakers. Last year it launched Steven Soderbergh's *Sex, Lies and Videotape*, which went on to become one of the independent success stories of the decade. This year, the festival heralded the success of a talented group of black filmmakers whose films won four of the five major awards for features at the festival.

Inaugurated in 1978 with only six independent films, the US Film Festival developed a reputation among many independents as *their* festival. Each January a growing number of filmmakers journeyed to Park City to participate in an event that seemed designed for filmmakers, rather than distributors or journalists. In addition to the nuts-and-bolts information provided at seminars and the chance to see each other's work, the festival gave them a sense of a flourishing and supportive community of filmmakers.

Then in 1988, the first major contingent of Hollywood agents and executives arrived, looking for new talent. Although a little startled by their presence, festival organizers appear to have made no concessions to them in subsequent years. In 1989, a major Cassavetes retrospective was presented. In 1990, there was a tribute to Melvin Van Peebles and programs of films from Colombia and Kazakhstan. This year, organizers also increased the number of experimental features in the dramatic competition and added a series of advocacy forums culminating in an unprecedented town hall meeting. Those who attended overwhelmingly adopted a resolution calling on independent film and video organizations to put money and energy into a national effort to repeal any content restrictions on National Endowment for the Arts funding.

The festival is an excellent place to gauge the state of independent feature filmmaking in the US. In 1989 *Apartment Zero*, *84 Charlie Mopic*, *Heathers*, *Powwow Highway*, *True Love*, as well as *Sex, Lies, and Videotape* suggested that a high level of quality had been achieved. This year's festival made it clear that independent feature filmmaking in the US has entered a new stage, in diversity as well as quality. Of the 16 features in the dramatic competition, three were directed by black men (Wendell Harris Jr.'s *Chameleon Street*, Reginald Hudlin's *House Party*, and Charles Burnett's *To Sleep with Anger*), one was directed by an Asian American woman (Shirley Sun's *Iron and Silk*), and two others by white women (*How to Be Louise*, by Ann Flournoy, and *The Kill-Off*, by Maggie Greenwald). Last year's competition, which was typical of its predecessors, screened one feature directed by an Asian American man (*The Laserman*, Peter Wang), one feature directed by a white woman (*True Love*, Nancy Savoca), and no features by black directors.

The significance of the features by black directors at this year's festival was enhanced by their number (one or two wouldn't have had the same impact), the variety, the quality, and the prizes they won. The message seemed clear: independent black feature filmmakers have achieved critical mass. Hopefully the days are over when talented black directors receive little recognition or funding, and outstanding black features, e.g., Charles Burnett's *Killer of Sheep* and Billy Woodberry's *Bless Their Little Hearts*, are not in distribution in the US.



African American directors took center stage at this year's US Film Festival. A top prize went to *Chameleon Street*, by Wendell Harris Jr. The film tells the true story of William Douglas Street, a man (played by Harris, center) who successfully impersonated a lawyer, reporter, and surgeon, as well as a number of other professionals.

Courtesy Films Around the World

In the past few years there had been signs that things might be changing, but it was hard to tell whether these were just isolated cases. In addition to the success of Spike Lee's features, Robert Townsend's *Hollywood Shuffle* and Keenan Ivory Wayans' *I'm Gonna Git You Sucka* overcame long odds to reach large audiences. Burnett won a "genius grant" from the MacArthur Foundation, and Woodberry and he received fellowships from the Rockefeller Foundation. *American Playhouse* funded the production of Julie Dash's new feature, *Daughter of the Dust*, and is developing Woodberry's next feature, *In My Father's House* (based on a novel by Ernest Gaines). Last year, Charles Lane's *Sidewalk Stories* was invited to Cannes and was the opening film at the Independent Feature Market in the fall. If these events marked a new trend, it went largely unrecognized in the mainstream press until the US Film Festival. Together *Chameleon Street*, *House Party*, and *To Sleep with Anger* sent a signal to the pundits and industry executives that black directors can no longer be ignored.

The Grand Jury Prize for best dramatic film was won by *Chameleon Street*, a first feature written as well as directed by Harris, who also stars in the film. *Chameleon Street* is based on the true story of William Douglas Street, who skillfully impersonated a lawyer, a reporter, and a surgeon (performing 23 successful operations), and other professionals, despite his limited education and lack of training. A family affair, the film was coproduced by the director's mother and brother, who took four years to raise almost $2-million from 42 investors. Using irony and satire, the film asks viewers to consider the roles many blacks are forced to perform in a racist society.

The dramatic Filmmakers Trophy and the award for excellence in cinematography were both won by *House Party*. Written and directed by Hudlin and produced by his brother Warrington, this first feature is a comedy about the hip-hop culture of black teens. Effectively using music and dance, it tells the story of a wild night of partying, dancing, and romancing in the face of angry gang members, racist cops, and a recalcitrant parent. The



Charles Burnett's widely awaited third feature, *To Sleep with Anger*, also received accolades at Sundance. It tells of the disruptive effects the visit of an old friend (Danny Glover, right) has on a Los Angeles family.

Courtesy TSWA, Inc.

film grew out of a 20-minute short, also called *House Party*, that Hudlin made as a Harvard undergraduate, which won him a New England regional student Academy Award. New Line financed the $2.5-million feature version, made with a 65 percent black crew.

A Special Jury Award was given to Burnett's *To Sleep with Anger*, a film depicting the disruption caused by an old friend from the South who pays a visit to a middle-class black family in Los Angeles. Played by Danny Glover, the central character is a charmer, storyteller, and trickster, who exacerbates all of the conflicts and divisions among members of three generations of the family. Burnett's third feature, the film was produced by Edward R. Pressman Film Corporation with funding from Sony Video Software.

Although these three films are very different, they do have several significant things in common. They all grow out of very specific realities. *Chameleon Street* is a dramatized biography, and the other two incorporate their writers' experiences. Each of the writers uses specific details of dress, language, behavior, and setting to create a sense of verisimilitude. And in each case the writer was able to convey his personal vision as director. The authenticity of the films is enhanced by ensemble acting, which is used extensively and very effectively in *House Party* and *To Sleep with Anger*.

Another thing the films have in common is their approach to social and political issues. These are not handled didactically but are woven into the fabric of each film. A good example is *House Party*'s treatment of teenage social and sexual responsibility. Despite their desire and the opportunity of being alone in the house, the boy and girl leads decide not to make love because they don't have any birth control. (However, some people that have suggested that the jail scene is homophobic and criticized the film for including language considered sexist.) Yet another similarity is that all central characters are black in these films. In *House Party*, the only whites who appear in more than one scene are two racist cops who ultimately get their just desserts. In *To Sleep with Anger*, whites have virtually no presence. Mainstream Hollywood movies often tell stories using formulaic action, generic characters, and locations that serve merely as photogenic backdrops. Black filmmakers have gained momentum by doing the opposite—presenting stories and characters integral to black culture.

There were many other films at the festival that received a strong response. The other prizewinning feature was *Longtime Companion*, which dramatizes the impact of AIDS on an interrelated group of gay men in New York City. Directed by Norman Rene and produced for *American Playhouse*, the film won the Audience Award. Michael Roemer's *The Plot Against Harry* and Hal Hartley's *The Unbelievable Truth* were very enthusiastically received. Whit Stillman's *Metropolitan*, Sun's *Iron and Silk*, and Kurt Voss' *The Horseplayer* also received good receptions.

While opinion was divided on the overall quality of this year's features, there was general agreement that this was one of the strongest documentary selections. The award for best documentary was shared by *H-2 Worker*, Stephanie Black's film on the treatment of Jamaican migrant workers brought to Florida every year to harvest sugar cane, and *Water and Power*, Pat O'Neill's innovative account of the devastation of California's Owen Valley by the Department of Water and Power. The documentary jury gave its Special Recognition prize to *Samsara: Death and Rebirth in Cambodia*, a vivid portrait of postwar Cambodia by Ellen Bruno. The documentary winner of the Filmmakers Trophy was *Metamorphosis: Man into Woman*, Lisa Leeman's film about the process of transsexual transformation. The documentary Audience Award went to *Berkeley in the Sixties*, Mark Kitchell's overview of the capital of student unrest in its heyday.

Given all of the current problems with the funding and distribution of independent features and documentaries, the strength and diversity of the films at this year's festival were especially remarkable. If independents are managing to prevail in the face of these serious obstacles, maybe they really are indomitable after all.

Peter Broderick is an independent film producer based in Santa Monica and a board member of the Independent Feature Project/West.

INSURANCE BROKERS
SINCE 1899

DEWITT STERN, GUTMANN & CO. INC.
Specialists in Entertainment Insurance

New York:
Jolyon F. Stern, President
Carol A. Bressi, Manager
420 Lexington Avenue
New York, NY 10170-0199
212-867-3550 Telex: 886142

Los Angeles:
Jerry VandeSande
Bill Hudson
11365 Ventura Blvd.
Studio City, CA 91604
818-763-9365

AFFILIATES
LONDON • PARIS • MUNICH

Desktop Hollywood!
Lights... Action...
COMMODORE AMIGA 2000



* Complete Video Production Studio
* High-resolution Graphics & Titles in 4096 Colors
* Super-impose 3-D Animation, Titles & Graphics over Video
* Freeze & Paint any frame of Video
* Special Effects & More

Only AMIGA Makes it Possible!
At very un-Hollywood Prices!

VIDEO ARTS
(201) 223-5999

CALLING THE SHOTS

Contractual Agreements between Producers and Directors

MARC JACOBSON

Editor's note: This article is presented only for the purposes of educating independent film- and videomakers and is not to be taken as financial or legal advice.

Film is often considered a director's medium, although it is certainly a collaborative effort. This may be because a director has the right to determine whether a particular take on a scene is adequate. He or she can order retakes until satisfied and is responsible for set decoration, music, and all other creative aspects of the film. The Director's Agreement, therefore, is an extremely important document in the documentation connected with the production of a dramatic motion picture. This article will discuss the key terms of a Director's Agreement.

Parties

The producer, frequently a corporation, is generally the director's employer. Frequently, however, especially on non-studio financed films, the producer is a new corporation, formed solely for the purpose of producing a particular film. Thus, financial security for payment may be an issue for the director. Security may be obtained by providing that a director's salary be placed in escrow, typically with the lending institution which is financing the production, with specific provisions regarding disbursement of funds.

The director will frequently work through his or her own personal services corporation, or loan-out corporation. If there is a loan-out corporation in place, then that corporation will be the employer of record for the individual director. Issues arise if an accident occurs on the set, whether the individual director, or his or her loan-out corporation, or the producing entity, or the financing entity may be liable to the injured. This is typically resolved through the purchase of insurance by the producer, naming the director and the loan-out corporation as additional named insureds. Similar considerations exist for determining union mandated pension and welfare (P&W) contributions on the director's salary.

Term

Unlike agreements for actors in a film, which typically provide for a rehearsal period, a period for principal photography, and a certain number of free or looping days and travel days, the term of a director's contract is open-ended. A commencement date for preproduction services and for principal photography is common. The director usually commits to remain with the film until postproduction services are completed. During the time that the director's services are required, he or she will be expected to be on call at all times. It is extremely rare for "stop" dates to be included in an actor's agreement, and the same is true for a director.

Since the average budget on a studio financed picture is currently reported to be in excess of $16-million, the producer will seek to shift responsibility for exceeding the budget to the director. This is especially true of independently financed films.

Compensation

The Directors Guild of America's (DGA) basic agreement sets out the minimum amount payable to directors for their services, provided such directors are members of the DGA. These minimums depend on whether the production is intended primarily for theatrical, television, or home video exploitation. Remuneration is also affected by the budget for the picture; for example, in the case of theatrical motion pictures the DGA minimum salaries are as follows:

i) low budget (any picture budgeted up to $500,000) $4,833 per week,

ii) medium budget (any picture budgeted over $500,000 and up to $1.5-million) $5,493 per week,

iii) high budget (all pictures budgeted over $1.5-million) $7,690 per week.

Clearly, an experienced or successful director will be able to negotiate higher salaries than those outlined above. Further, salaries need not be calculated on a weekly basis. Many directors are paid on a lump sum basis with the payment being split, part payable on signature, part on commencement of principal photography, and part on completion of the director's services.

Depending on the director's negotiating strength, the agreement will provide that the producer will be reimbursed for P&W contributions actually made, which may be based upon an amount less than the sums paid to the loan-out corporation. For example, a director's loan corporation may receive $100,000 for the director's services, but may actually pay the director a salary of $75,000. The director might pay P&W based on a $75,000 salary and seek reimbursement for that amount. The balance of $25,000 may be used to fund a director's personal pension plan. The producer might pay such contributions on the director's behalf directly, based either on the actual salary or on the gross compensation. Of course, the director may have an additional pension or profit sharing plans established through his loan-out corporation; contributions to those plans are determined by the director and his professional advisers.

Penalty. Directors have great latitude in the manner in which they complete a film. Since the average budget on a studio financed picture is currently reported to be in excess of $16-million, the producer will seek to shift responsibility for exceeding the budget to the director. This is especially true of independently financed films, although the budget for such films may be significantly lower. Failure to complete the film on time or on budget may result in financial penalties to the director. For example, if the director's agreement provides for a series of lump sum payments, the final payment may only be made if the film is completed on time, on budget, or both. Failure to

do either may cause a forfeiture of all or part of this final payment.

Alternatively, if the director is participating in profits, the difference between the actual cost and the budgeted cost of the film may be included in the costs to be recouped (as to the director) prior to profits being paid to the director. This may be calculated on an actual cost basis or on a so-called "double add back" basis. The "double add back" provides that the excess cost over budget will be doubled and then added to recoupable costs before calculating the director's profit participation.

Profit Participation

In addition to a basic salary, a director may frequently obtain a participation in profits derived from the picture. The percentage of this participation and whether the participation is in gross or net profits is also a matter of negotiation between the production company and the director. Generally most directors who participate in profits participate in net profits, which may generally be defined as film rentals and other receipts from exploitation of the picture (video, foreign, cable, and broadcast television) less distribution fees, less marketing costs, and less the cost of production. A participant in gross profits doesn't participate in the box office receipts but rather in film rentals, often on the same basis as the distributor.

What is less open to negotiation is the contractual definition of net profits. Production companies, particularly the major studios, are rather rigid about net profit definitions and are most unwilling to consider anything other than minor, or cosmetic, alterations to the language. Often, the multi-page definition offered is one of two potential forms of definition, and the choice is simply which of the two definitions the director prefers. In particular, profits will always be calculated on monies actually received, distribution fees will be taken of up to 45 percent of distributor's receipts (in certain territories and media), the budget for the film may be treated as an investment and subject to interest at rates of up to two percent above normal bank rates, and a factor for studio overhead calculated as a percentage of the film's negative cost may also be added. Therefore, while participation in net profits may appear very attractive to a director, the costs of production, prints, advertising, and distribution may mean the director's share of net profits are unlikely to be meaningful unless the picture is an enormous success. Further, a profit participation will generally be expressed to be inclusive of residuals (if any) payable to the director, under the DGA agreement.

Exclusivity

The producer will require the director's services to be exclusive, at least during the period of preproduction and production. In rare events, postproduction services may be on a nonexclusive but first call basis. However, where the parties are experienced, each will want to provide for exclusivity throughout the entire period, so as to expedite completion of the film and delivery of the answer print.

Final Cut

Under the 1987 DGA agreement all directors are entitled to at least one cut of the film, referred to in the DGA agreement as the "Director's Cut." The director has the right to make this cut without interference, although this cut is subject to specified time constraints. For example, if the film is budgeted for $500,000 or less, the director's cut must be completed within the greater of six weeks from the end of principal photography or a period of time calculated on the basis of one day's edit time to one day's principal photography (as originally scheduled). Where the budget is more than $500,000, the time restrictions are less stringent.

A director may be able to negotiate additional cuts, as well as "public previews" of his or her film. Public previews are exhibitions of the film at special screenings to a limited group of people in order to gauge audience reaction to the picture, which may form a basis for additional editing, or even in rare instances, additional photography.

Of course the most important cut is the final cut—the cut that will ultimately be distributed. The studio or the independent producer will often want to have the option to have the final cut done by someone other than the director, so that, for example, a fresh look may be given to the film and a new insight brought to it. Sometimes an actor will be able to secure approval over the final cut, resulting in a very different collaborative effort. However, a director is entitled to consultation rights regarding the final cut, as is provided in the DGA agreement.

On independently financed films, the lines between producer and director are often blurred. However, if the lines are clear, the director and producer will negotiate without any restrictions of the DGA agreement, and they may secure a very different agreement. The same principles will apply, however. The producer will want the soundtrack to be synchronized with the visual aspects; if a rating is sought, it must be one to which the parties agree; the film may have to meet censorship requirements in foreign countries, all of which are ostensibly in the director's control. Every issue which is important to either the director or the producer should be considered, discussed, agreed upon, and incorporated into the agreement. That effort early in the production may later save the film and will certainly avoid aggravation and possibly very large legal bills.

The assistance of David St. J. White, an English barrister, in the preparation of this article is gratefully acknowledged.

Marc Jacobson is counsel to Carro, Spanbock, Kaster & Cuiffo, in New York, and is chair of the New York State Bar Association Section on Entertainment, Arts & Sports Law.

© 1990 Marc Jacobson.

¾" VIDEO & POST PRODUCTION

Dekart VIDEO

$40. Computerized Edit System
w/Editor Eagle 2 w/DOS, Printer & CMX compatable disk.
Address Track Timecode, TBC, Freezes, Switcher w/GPI, Hi-res. Character Gen. (70 fonts), Fairlight Dig. Effects.

$60. A/B Roll w/all the above

$20. **Do-it-yourself** with RM440 & Fade to Black (3/4 to 3/4 & VHS - 3/4)

$30. **with Editor** - Cuts only

Striping - Window Dubs - Copies
3/4 Location Package with Ikegami 730, S-VHS Camcorder

TEL: (212) 219-9240

LOADING DOCK

PRODUCTION

Concept to completion
Put our talented production team to work

EDITING

2 Off-line Editing Suites
VHS and S-VHS
with Time-code
Betacam, 3/4" and 1/2" Dubbing

EQUIPMENT RENTAL

Betacam Package:
includes production assistant, playback deck, tripod and AC power adaptor

S-VHS/VHS Package:
Panasonic 200CLE, AG 7400, AC adaptor and batteries

S-VHS/VHS camcorder

Sound and lighting packages available

Loading Dock Film & Video, Ltd
777 Third Ave. New York, NY 10017

212/888-1692

WHAT THE MANUAL DIDN'T TELL YOU

Pandora's Boxes I: Digital Video

RICK FEIST

Editor's note: This article is fifth in a series, written by staff members of the Standby Program, a nonprofit video access and education program dedicated to providing artists and independent producers with sophisticated video services they can afford. Standby's technicians are artists themselves and therefore offer vital understanding and sympathetic collaboration. Since 1983, works made possible by Standby have been broadcast on the Public Broadcasting Service, as well as European and Japanese television, and have been exhibited in museums and galleries worldwide. The information presented here and in future articles should help you make appropriate technical decisions to suit your aesthetic and budgetary needs.

The first four chapters of this editing guide reviewed video recording formats, time code, off-line editing, and switchers. This article examines time base correctors and other digital video devices used in postproduction.

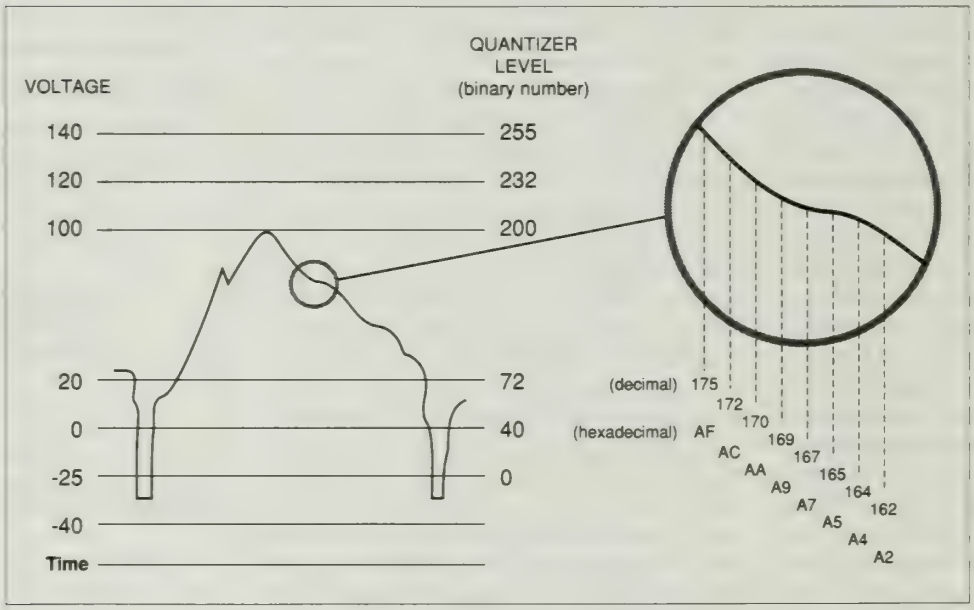


Figure 1
An A/D converter samples and quantizes (measures) the analog signal., and the quantized values are stored in memory as binary numbers. Eight-bit resolution, for example, means that 256 shades of video can be quantized or measured.

Analog video is a continuous electronic signal that fluctuates with the brightness and color of the video signal. Most video is still recorded and played by using analog signals. But if you've ever used a time base corrector, a character generator, or computer graphics, you have used **digital video**. Digital video refers to a method of representing the analog video signal as a series of binary numbers. In the space of a second, 16 million samples are made.

Why convert an analog video signal to digital and then back to analog? A **time base corrector** does this to stabilize a video signal. Errors in timing are an inevitable result of the mechanics of video recording. The smallest difference in manufacture, friction, abrasion, and even temperature affect the mechanical parts of a VTR, especially those parts that touch the videotape. The speed of both recording and playback varies. Even one-inch video machines require a time base corrector to compensate for these errors. Copying video without a TBC adds time base errors to those already recorded on the original tape. Home video formats are the most susceptible.

When the TBC stores the video signal in its **buffer**, time base errors can be corrected. A buffer is simply computer memory. In a time base corrector, the buffer is also called a **window**. The **A/D converter** writes the samples of video arriving off-tape into the buffer. The **D/A converter** reads the video from this memory at the corrected speed.

Imagine the VTR as a picture factory and the TBC as a warehouse at the end of the assembly line. The warehouse must always have the correct supply on hand. If the production line in the factory speeds up, the warehouse fills up. The factory must slow down before the warehouse overflows. When the factory slows down too much, the warehouse empties out. The factory must speed up before the supply is depleted.

The TBC is constantly signalling the VTR to speed up or slow down, attempting to keep the buffer exactly half full. If a TBC has a window of eight lines, its memory can hold eight lines of digitized video (from the 525 line raster). A better TBC with a 16 line window can store more video and compensate for larger time base errors. When the error of the videotape playback exceeds the window (buffer empties or overflows), the image will visibly hop.

The TBC also replaces the **sync pulses** that drive the video on a monitor or television set (normally not visible unless you fiddle with the horizontal or vertical hold knobs). Sync pulses

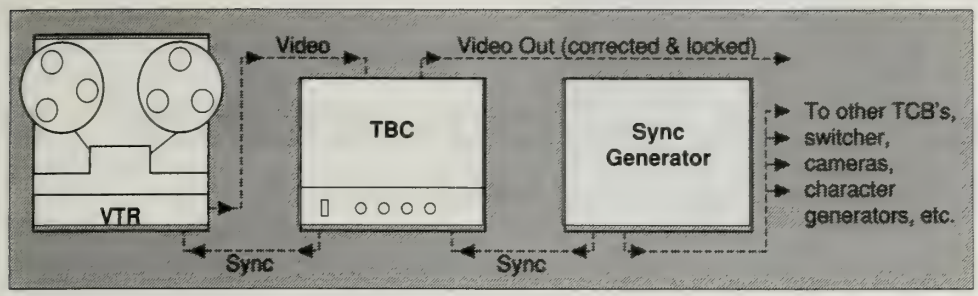


Figure 2

have standard voltage values and frequencies that can be regenerated in place of the degraded signal that comes off the videotape.

In a production studio or A/B roll editing system, video sources are mixed in a switcher. In order to do this, their signals must be aligned with a common "sync" reference. A **sync generator** provides this reference to the TBC. The TBC, in turn, controls the speed of the VTR playback to be just in advance of the sync (a TBC with a 16 line window will try to keep the video eight lines advanced). The digital video in the buffer is converted back to analog video at the rate determined by the external sync signal. Without a TBC, a VTR cannot be synchronized accurately enough to play through a switcher.

The TBC controls the speed of the VTR by controlling its capstan, the metal roller that pulls the tape through the machine. Not all VTRs allow for such a connection from a TBC; they operate only with their own internal sync reference. Home grade VCR machines rarely allow for external sync. To lock such a free-running signal requires a **frame store**. A frame store is a TBC with a window of 525 lines, which is a full frame of video.

The frame store resynchronizes video running on its own sync by leaving out a field (when the machine plays fast and the buffer fills up) or repeating a field (when the machine plays slow and the buffer empties out). Hence the frame store's alias, **frame synchronizer**. It can even align satellite signals from other parts of the world (where it is not feasible to run a sync cable). A buffer that stores an entire frame of video brings another advantage. It is possible to create a freeze frame. Instead of reloading the buffer as the video moves, one frame can be repeated continuously.

The buffer stores a frame of the image as a series of numbers. Inevitably, someone realized that it would be possible to manipulate these numbers to change what came out of the frame synchronizer. The first **digital video effect** (DVE) took place. Mathematical formulae applied to the picture numbers changed picture size, aspect, texture, and shape.

The various digital systems in use are frequently incompatible with one another. Ongoing technological developments have prevented standardization. Consider the different ways that the video can be sampled. Eight-bit, 16-bit, 32-bit, and now 64-bit designations refer to the measurement range of the sample—the more bits, the greater the range of contrasts and colors. The higher the sampling rate, the greater the resolution. Broadcast devices make more than 14 million samples in a second (designation 4fsc). This is four times the highest frequency of the video signal, the 3.59 mhz subcarrier frequency.

Digital video also comes in different formats. **Composite digital sampling** quantizes the whole signal, luminance and chrominance, in one sample. A TBC, framestore, or digital effects device works with composite video. **Digital R-G-B** (red, green, and blue values stored as separate binary numbers) also represents the video digitally. Home computers and character generators use this method. **Component digital signals** take one sample of the luminance, plus two additional (smaller) samples of two color primaries (the third is interpolated). Component digital offers the most efficient encoding with the highest picture resolution.

Incompatibility requires conversion to analog between digital machines. This causes the video signal to deteriorate. Digital videotape machines offer the advantage of direct transfer of digital data, with little generation loss. On the horizon are a new breed of devices called **transcoders**. These machines will function as the translators of the digital Babel, transforming one digital format to another. But something will always be lost in translation.

Rick Feist is an on-line editor and a member of the Standby Program.

© 1990 The Standby Program

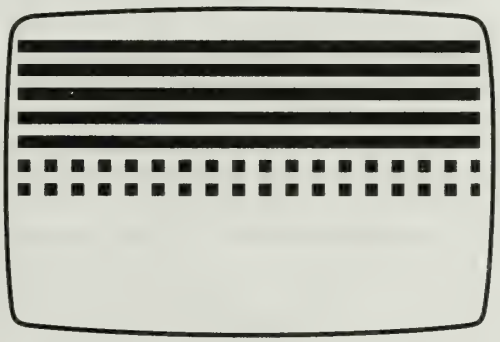


Figure 3

Pixels are the points along the raster scan where the individual quantized values are held. Video painting is the manipulation of individual pixels in a frame buffer.

THIESI
post productions, inc.

SOUND DESIGN
&
SOUND EDITING

35MM - 16MM FILMS
-FEATURES -
-SHORT NARRATIVES -
-DOCUMENTARIES-

POST PRODUCTION SERVICES
SOUND EFFECTS LIBRARY
MAGNETIC TRANSFERS
FILM-TO-TAPE TRANSFERS
BUDGET SUPERVISION
STUDIO RECORDING
STOCK AND SUPPLIES

contact: PIERO MURA
(718) 626-7441
32-85 33RD ST. ASTORIA NY 11106

NEW YORK ZOETROPE
presents
$9.95 plus $2 shipping & handling.

THE SCREEN WRITER'S GUIDE:
SECOND EDITION
(almost) Everything You Need to Know to Get Your Script Produced
With the Names and Addresses of Over 2,200 Producers and Agents World-Wide
Joseph Gillis
A BASELINE BOOK

Write for a Free Catalog
Film & TV Reference Books

New York Zoetrope
Department V
838 Broadway
New York
NY
10003

BOOK REVIEW

CORPORATE TAKEOVERS OF CULTURAL INDUSTRIES

A Review of Herbert I. Schiller's Latest Book

NANCY GRAHAM



Culture, Inc.: The Corporate Takeover of Public Expression
by Herbert I. Schiller
New York and Oxford: Oxford University Press, 174 pp., $22.50 (cloth)

"Exxon's business support of the arts serves as a social lubricant. And if business is to continue in big cities, it needs a lubricated environment." This pointed observation was made not by a critic of big business, but by its representative, Robert Kingsley. As an Exxon executive and founder/chair of the Arts and Business Council, Kingsley is well acquainted with the value of the arts for the private sector.

The above quotation, which appears in Herbert Schiller's *Culture, Inc.*, refers to only one of many "lubricants" employed by US transnationals since World War II in their mission to create a friendly, global environment for investment. Those lubricants and the methods by which corporations have applied them—often with the aid of the US government—are Schiller's primary subjects. He discusses issues of corporate expression, the development of the transnational corporation, the marketing of culture, and the ideological climate surrounding all of these trends in a comparative, subject-based format, rather than within a tightly chronological framework. The result is a readable volume spanning a broad range of topics related to the mechanisms of mainstream culture in the United States—as well as the ways US corporations have influenced other cultures.

Schiller traces the early history of the corporate consolidation of economic and political power by focusing on domestic developments that aided that process: the forced obsolescence of independent farmers as new agricultural technologies were adopted, the arrival of conservative immigrants, the rise of suburbia and postwar prosperity. Schiller gives special emphasis, however, to the control of labor and public political discourse enabled by the rhetoric of anticommunism.

Today, Madison Avenue uses the fall of the Berlin wall to sell Pepsi and AT&T products—a new kind of lubricant, likely to facilitate the corporate penetration of Eastern European economies. Images of smiling East German consumers now threaten to obscure America's extensive anticommunist history. Schiller's review of corporate expansionism begins in the 1940s, when anticommunism, formerly an intermittent factor in US labor politics, became a "never-absent feature of American life." Legislative measures enacted during the postwar period effectively eliminated leftist social criticism from mainstream public debate. For example, the Taft-Hartley Act (1947), which required union officials to sign affidavits forswearing Communist Party membership, muted critical voices in the labor movement. Schiller situates the resulting conservative shift in labor politics, which "reached its nadir when the majority of [union] leaders gave near-unqualified endorsement to the U.S. war against Vietnam," within the larger framework of public debate, bemoaning the loss of such an important democratic political force.

Schiller's depiction of a public policy structure permeated by anticommunism during the years 1945 to the present provides a context for the simultaneous growth of the culture industries. Schiller adopts the broad definition of "culture industry" supplied by the United Nations Scientific and Cultural Organization (UNESCO): "[A] cultural industry is held to exist when cultural goods and services are produced, reproduced, stored or distributed on industrial and commercial lines...in accordance with a strategy based on economic considerations rather than any concerns for cultural development." Publishing, the media, sports, and other information outlets are examples of culture industries. Also included are vehicles for the display of cultural artifacts—from museums and art galleries to amusement parks and shopping malls. For Schiller, the distinguishing feature of a culture industry is its removal of creative activity from the local community in order to commodify it, the process that makes possible the Broadway musical, the best-selling novel, and the blockbuster film.

Rather than scrutinizing the workings of these particular culture industries, Schiller looks at the corporate appropriation of creativity through the prism of fundamental issues such as the legal history of "corporate free speech," the role of information technologies in securing corporate dominance of global politics, the big business leeching of campus research, and the hostile arrogance displayed by the United States toward the international movement for cultural autonomy advocated by UNESCO and the nonaligned nations.

Schiller also considers culture industries that are rarely discussed as such. He points to the commercialized public library, which is fast becoming the norm as databases multiply and their manufacturers demand user fees. Schiller also elaborates the notion of the "public space," whether

referring to public broadcasting or the sterile, monumental atria created by the builders of corporate architecture as a "public service." These spaces, which could be lively forums for public exchange, exist instead to fortify the corporate image or market goods.

In the final third of the book, Schiller examines highlights from the history of communications theory following World War II, revealing continuities with the political and cultural environments he has already discussed. Schiller counterposes the "limited effects" model of communications theory, which minimizes the sociopolitical effects of the media, to the "development communication" model, which recognizes the propaganda value of mass media.

The champions of the limited effects model, led by Paul Lazarsfeld at Columbia University in the 1940s, "emphasized the limited effects of the media, stressing instead processes of individual selectivity, perception, and recall." Elihu Katz, a colleague of Lazarsfeld, identified the limited effects model as the precursor of "subsequent studies that concentrated on what the receiver (the audience) either brought to or how it utilized the message." Schiller's strong suspicion of such studies proceeds from their failure to recognize the manipulative power of the media.

Conservative communications theorists, who advocated applications based on the second, development communication model following World War II, generated arguments extolling the power of the media in directing the sociopolitical life of excolonial countries. Schiller focuses on the work of communications theorist Daniel Lerner, who, in formulating a development communications theory, took his inspiration from President Harry S. Truman. In Truman's January 1949 State of the Union address, he proposed a plan of technical and financial assistance to poor countries known as the Point IV program. In Schiller's view, this "was essentially an anticommunist diatribe that purported to demonstrate the disaster that would accompany a nation's decision to deviate from a market-directed economy." Lerner, taking his cue from Truman, articulated a theory that identified information as the control mechanism for excolonial nations, supplanting the invading army and foreign government. Lerner's position was, "The persuasive transmission of enlightenment is the modern paradigm of international communication." This theory, Schiller argues, "dominated the thinking of government policy—to say nothing of domestic media usage—for at least two decades after the war's end." Lerner and other theorists associated with this theory, including Wilbur Schramm, Ithiel de Sola Pool, and Lucien Pye, were thus complicit in the process of US expansion. Equally complicit, according to Schiller, were the limited-effects theorists, who looked the other way while their counterparts assisted in the making of a postwar global market economy. Dominated by the United States, this system's communications wing actively discouraged autonomy on the part of excolonial nations and promoted consumerist ideology in developing nations.

From here, Schiller launches an assault on recent developments in "active-audience" theories, linking them to the limited effects model. Such theories posit "an audience capable of producing its own meanings and resisting those transmitted to it that it finds objectionable or irrelevant." Schiller argues that such theories privilege the viewer while avoiding the thorny subject of mass media propaganda. Among his targets is a study by a researcher at the University of Amsterdam, Ien Ang, which surveyed viewers of *Dallas*, asking them what they found pleasurable about the program. Schiller finds that Ang's research privileges "the production of meaning [as] an individual act, in which the program/text is not more influential than what the viewer/reader makes of it. Power is equally distributed between the cultural producer and the consumer of the product."

This equation brings Ang's theoretical position dangerously close to the limited effects model, stressing an empowered viewer who uses the media for the gratification of psychological, social, or political needs that may not be identical with the interests of those in power. But what of active audience work that *recognizes* the danger in theorizing an empowered viewer to the exclusion of a manipulative message? Schiller advocates a theory of communications that concentrates on the political and economic forces generated by the message at its source, eschewing, one assumes, the large body of contemporary theory—much of which falls within the realm of feminist theory—centered on the viewer.

This undervaluing of the active audience parallels Schiller's underemphasis, throughout *Culture, Inc.*, of existing popular resistance to corporate culture. If a key objective of his book is to offer "a few clues for future action," it may have been more inspiring if Schiller's view of the world had more prominently featured the work of citizens' groups, scholars, and activists who are struggling against the corporatization of culture. Their labors serve the function of causing ruptures in the seamless fabric of the cultural economy, providing clues of their own for future action.

Nevertheless, *Culture, Inc.* offers an accessible, insightful overview of the means by which our corporate and government leaders have gradually diminished and deadened the political spectrum of political debate and obscured the diversity of culture—both in the US and abroad. In exchange for maintaining its stance as a dominant global power, the US is attempting to retire the notion of participatory democracy while encouraging ideological homogeneity. *Culture, Inc.*, both a portrait of privatized culture and a call to reclaim space for public expression, is a sober harbinger in these days of rapid global change.

Nancy Graham is the executive director of the Collective for Living Cinema and an advisor to Fairness and Accuracy in Reporting.

VIDEOMAKERS N.Y.C.

CAMERA RENTALS:
IKEGAMI 79 EAL
PANASONIC CCD 300 CLE
PANASONIC AG 400 CAMCORDER
SONY VIDEO 8 CCD V5 CAMCORDER

VIDEOTAPE DECK RENTALS:
AMPEX CVR BETACAM SP
SONY 3/4" VO-8800
PANASONIC SUPER VHS AG-7000

PLUS:
PEPPER LIGHT BLUE KIT
SENNHEISER MICROPHONES
(SHOTGUN & LAV.)
OFF-LINE SUPER VHS EDITING

105 E. 9th ST. N.Y.C., N.Y. 10003
(212) 674-3404 FAX (212) 473-7427

SUPER 8
TO
VIDEO
BEAUTIFUL QUALITY

COLOR CORRECTED
VARIABLE SPEED
FREEZE FRAME

16MM, SLIDES
SONY ¾" & BETACAM
SUPER 8 PRODUCTION

ALL STAR
FILM TO VIDEO
212•594•2778

NORTHERN LIGHTS, CAMERA, ACTION

A Profile of Alaskan Production Company Affinityfilms

JANICE DRICKEY

"Weather in Alaska is definitely a problem. In Valdez, first I got volcanoed out, then I got blizzarded out, and then I got blizzarded in. And if you're paying people by the day, it can be a real strain."

The first impact upon arrival in the villages was one of silence. No cars or street sounds—just children playing, dogs barking, an axe hitting wood, and the wind. The wind whipped across the tundra, and constant rain made the trek from the plane to the village mud slippery and cold. We had no free hands to wipe our faces and carrying the equipment served as a meditation vehicle. How would we be received? Would the lens get foggy? Will the film spot? Will this all come together in the editing room?

—Mary R. Katzke

Amid the harsh, frozen tundra of the Alaskan wilds, a tiny, nonprofit media production company battles sub-zero temperatures, sunless winter months, small town politics, and a scarcity of equipment to turn out educational documentaries on sexual assault and domestic violence, art films on unusual arctic light patterns, and media campaigns on driving safely in a winter environment. Blonde, thirtyish Mary Rosanne Katzke came to Alaska in 1979 seeking adventure and a respite from studying entertainment law. Instead, Katzke fell in love with the land she describes as "exquisitely beautiful...clean and pure," and stayed to found Affinityfilms, dedicated to the notion of a nonsexist, violence-free society.

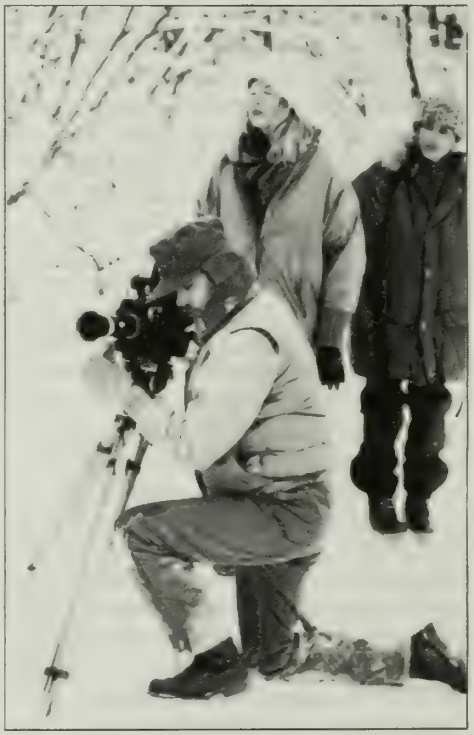
Katzke, who has a film degree from the University of Texas at Austin, took a job in Anchorage as a media specialist for a rape crisis center, producing a 16mm film for crisis center employees to use in their outreach work. "We traveled to six locations in the state within a month," Katzke recalls, "and you have to hire a private small plane to take you anywhere that's off the beaten track. There's low ceiling, or there's winds, or there's rain, or there's too much snow, or there's ice, or there's fog. Now this volcano's the new problem, because the smoke gets in the engines, and the carbon in the air shorts out the radar."

She gives a rueful laugh. "There's no such thing as dailies in Alaska. We have weeklies. There's no lab here. So if you've got a camera problem on day one, you don't know about it for five days." Despite the difficulties, Katzke's film *No Word for Rape* won awards at film festivals in Seattle and Chicago, as well as at the first All-Alaska Film Festival. Ten years later, the film is still used by crisis center workers throughout the state.

Next, Katzke and Affinityfilms tackled issues surrounding the renovation of downtown Anchorage in a documentary called *Fourth Avenue*. The region of the film's title served as a cultural gathering place for native people from all over Alaska. But it was also the city's Skid Row, an eyesore bordering the tourist district, and city officials wanted it razed.

"We upset a number of people with that film," Katzke reflects. "The native people felt that by showing passed-out drunk native people we were racist, and we had slandered their culture in some way. The city officials felt that we had been unduly biased and sympathetic toward the native people. And so we got it from both sides, which made me think that we must have done a fair job." *Fourth Avenue* was exhibited in the 1985 Hawaii International Film Festival, where Katzke got feedback from documentarian Frederick Wiseman, whose work, Katzke says, has had the greatest influence on her own filmmaking style.

Fourth Avenue was not the only Affinityfilms production to get heat from local politicians. "It's difficult to be from a small town or a small area—Alaska's like a small town—and do something that has any controversy in it and not pay for that



Alaska's harsh climate, which can freeze film as readily as flesh, makes for less than ideal shooting conditions. Director Mary Katzke (center) and crew brave the cold shooting an outdoor scene in *Crescendo*.

Photo: Rick Vollertsen

for a long, long time," Katzke admits candidly, adding, "I'm facing the same thing on the Valdez film—how far to push?"

Affinityfilms' latest project, commissioned by the town of Valdez, explores the impact of the world's largest oil spill on the town and its people. Katzke continues. "How much [do you delve into] for the sake of art and a strong film, and how much [do you hold back] for the sake of not rocking the boat for my home town?"

In 1985, Affinityfilms tackled its first film "just for art's sake." *Arctic Light* is a study of the unique light patterns caused by the slant of the sun's rays in Alaska. The three-minute film, exhibited in the 1986 Chicago International Film Festival, still plays in Alaska's art theaters. Of her foray into abstract filmmaking, Katzke comments, "I've always maintained that the more artistic the presentation of your message, the more engaging it will be. Here was a chance to get better at using the medium in an artistic way. Taking what we learned from that and putting it into our social issues films is going to make those films better."

Affinityfilms subcontracts its staff and crew members on a per-project basis. "It's been hard for Mary," explains Edith Polk, who works most frequently as a sound mixer for Katzke, "because people have to support themselves. When she does get something, it's hard for them to drop whatever they've got going and rush over to work on what they'd rather be doing." Polk, who, at 36, is one of Alaska's finest 10K runners, began her association with Affinityfilms in 1984. After only a few months with the company, Katzke offered her the chance to produce a film for the Anchorage Education Association on sex equity issues in high schools. Since producing *That's Fair* Polk has worn the hats of production manager, editorial assistant, and, most recently, actress. She conceded that the arctic environment offers less-than-ideal production conditions.

"If it's really cold," Polk begins, "you have to worry about whether the equipment is going to work. And then, when it gets real cold and real dry, the big problem becomes static electricity. That will attract a lot of dust to things. It can cause electrical interference. On a tape, if you have a lot of static electricity, you can get little blurbs on your soundtrack when you're recording."

The litany continues. "The film can break easily when it gets real, real cold. It becomes very brittle and it becomes much more delicate than you think of it as being. Then, of course, the problem is just staying warm. No matter what I've got on when it's winter, it's hard for me to stand still and be warm." Frostnip (surface skin peeling) and frostbite (deeper, more permanent tissue damage) frequently plague Alaskan film crews working in the elements. "Weather is definitely a problem," Katzke concurs. "I just went back last week to shoot for a couple days in Valdez. First I got volcanoed out, then I got blizzarded out, and then I got blizzarded in. And if you're paying people by the day, it can be a real strain."



Alaska-based Affinityfilms tackles the subject of domestic violence in *Crescendo*. Here, Haley (P.J. Gentry) tries to help Vickie (Ramona Rolle-Berg) on the morning after her attack.

Courtesy filmmakers

Another drawback is scarcity of equipment. "If we want a crane dolly or we want two lighting trucks, we're in trouble because it's not there," Katzke states flatly. "That's one of the things that I plan to work on—trying to convince the state that it's worth investing in an equipment house. Because that's what's stopped a lot of companies from coming up here and producing. They say, 'We're going to need six lighting trucks,' and we have to cough and say, 'Well, we've got one....'"

To keep up with filmmaking advances in the rest of the world, Affinityfilms sponsors workshops led by renowned artists and technicians like filmmaker John Sayles, cinematographer Dyanna Taylor, and *National Geographic*'s location sound recording expert Chat Gunter. "We've been able to bring in some exceptional talent to teach us and guide us for the cost of an air fare or a very small fee," Katzke reveals proudly. As an incentive, Katzke offers Alaskan pleasure packages. "We took John Sayles on a fly-in fishing trip and sent him up in a sight-seeing airplane," she explains. "We gain so much, because we're so isolated here."

To fund Affinityfilms between projects, Katzke started Montage Media Legal Video Services. Montage handles taped depositions and day-in-the-life videos tracking the activities of accident victims whose lives have been altered by their injuries. But, like most independents, Affinityfilms relies chiefly upon corporate assistance, matching grants, state funding, and equipment donations, such as the Nagra donated by Standard Oil of Alaska. Katzke also receives assistance from the Alaska Humanities Forum, Alaska-com (a communications company), and the Joint Foundation Support Group out of New York. Still, she comments, "I get tired of running around with a tin cup. It's exhausting. I've been doing it for 10 years now. Going around, asking for money, and playing poor."

Katzke's desire to learn more about the financing and technology of filmmaking forced her to make a difficult choice. In 1988, she left the wilds of Alaska for the concrete jungles of Manhattan, where she enrolled in the graduate film program at New York University's Tisch School for the Arts. [Jan Lindsey, a six-year Affinityfilms veteran, runs both companies in Katzke's absence.] Even with a dozen film and video projects under her belt, Katzke admits she "didn't even know the difference between an assistant director and a production manager. I didn't know how to work with a big team. I didn't know about negative pick-up deals and packaging. So I've been learning all that while I'm here."

"It's such a major change," she confesses. "I have a huge garden in Alaska, and a dog and lambs and a wood stove...a very organic, basic lifestyle. In New York, I pay more for rent in one month than I did in Alaska for a year." But, Katzke says, she will miss the stimulation of working with "58 really talented people" when she leaves NYU. But upon graduation in the spring or summer of 1991, it's back to the cold North. "There's a romance involved in being that far from civilization," she observes thoughtfully. "I'm really committed to being there and want to go back with my skills and do feature filmmaking, if I can." Upon her return, she plans to direct *Dance of the Hunter*, a story of an actual serial killer and his victims: 21 women who had come to Alaska to be dancers.

"I feel a strong amount of support from the community," Katzke continues. "I feel like they're behind me. They want me to go out and do this. They want me to come back and use those skills." And, she insists, "There are certainly a ton of stories up there that haven't been told."

Janice Drickey is a freelance writer covering theater, film, and television in Los Angeles.

FOR AN IMPU





Yvonne Rainer's *Privilege* includes a naturalistic scene with Carlos (Ricki Elias, left) hanging out on the stoop with buddy Stew (Tyrone Wilson). Elsewhere in the film, however, Carlos appears out of character and in a more stylized context, delivering speeches lifted from the texts of Frantz Fanon and Piri Thomas.

Among the incongruous characters in Rainer's *Privilege* is Digna (Gabriela Farrar), pronounced schizophrenic by psychiatric professionals, here offering a lucid commentary on the romance developing in the front seat between assistant district attorney Robert (played by Dan Berkey) and Jenny (Alice Spivak).

Photos: Vivian Selbo

ERNEST LARSEN

Author's note: This article is based on a talk given by Sherry Millner at the New York Media Alliance conference in December 1989. It is the extensively rewritten product of subsequent discussion with her.

RECURRENT IN THE HISTORIES OF BOTH FILM AND VIDEO ARE THOSE SHINING but all-too-precipitate moments in which searches for the distinctive inherent properties of the medium predominate. These are passionate searches, clear-the-decks, not to say elitist, moments. Suddenly, all the really serious filmmakers, all the most spiritually driven videomakers are hot on the trail of pure cinema or pure video. These elusive essences are more difficult to capture than a subatomic particle, however. Undaunted, self-anointed trailblazers blast off where they suppose no one has dared go before them. Those who fail to fall for the allure of art for art's sake are left behind, scorched by the afterburner.

We probably have to put up with these secular saints, these seekers after the sublime and the transcendent. It may not be their fault. Maybe their overly rowdy fathers cracked their tiny skulls on the ceiling during infant horseplay—something shook loose in the brainpan and never snapped back in later. Or maybe they simply dove head first out of the crib one night. As a result, they grew up harebrained, believing in that hilariously dated *fin-de-siècle* religion of aesthetic beauty. It's time, I believe, to take Kant out of the nursery.

Maybe purists, as they dive-bomb into the outer limits of perception—think of Brakhage—instead of onto the hardwood floor, serve a useful function as researchers, though I have my doubts. In any case it's not so much their practice to which I object as their customary reliance on a spiritual vocabulary appropriate to the perpetual adolescent, who shores up a fragile identity with the leaden abstractions of eternal truths. The periodic raising of the standard of purity is in effect disciplinary and exclusionist. Otherwise, purist art, which is to say formal art, could safely be left to stew forever in the thin broth of its own essence. All acts of definition are, by definition, exclusionist. Suddenly the canon is reloaded. To exalt what you suppose to be truly beautiful, truly characteristic, to gather it lovingly to your bosom (the center), is also to condemn to perdition (the margin) the unbeautiful, the uncharacteristic. Formalism is particularly fond of this task of ritual purification, by which the holy become the holier-than-thou.

Suppose, however, we abandon this search for pure film and pure video, along with the onerous housekeeping it appears to require. Suppose we kiss off the formal equivalents of washing and scrubbing and isolating and disinfecting. Why not keep both the baby *and* the bath water? Instead of indulging in dirt avoidance behavior (with its attendant implications of neurotic symptomatology, repetition compulsion, etc.), we could embrace the potential for an anti-spiritual search for impurity.

Twenty years ago Julio Garcia Espinosa made an impassioned argument for the revolutionary movement "toward an imperfect cinema," while arguing against the temptation of technical and artistic mastery: "Imperfect cinema finds a new audience in those who struggle, and it finds its themes

RE CINEVIDEO

in their problems. For imperfect cinema, 'lucid' people are the ones who think and feel and exist in a world which they can change." The time may be ripe to make a similar case for an impure cinema/video, a cinevideo, in which, as a first requirement, the resources of both media coalesce. What, in fact, are the implications of this crossfertilization of film and video? Has it produced healthier, if not better looking, offspring? Does the transgression of the avant-garde norm of purity mean anything more than another twist in the history of film/video aesthetics? I think it might if the impure move to cinevideo is not only rooted in the dirt but stays there, instead of reaching up to the sun. Then we would have something more than an aesthetic flourish to talk about. The urge to mix it up becomes no longer just a convenience (as it often is in videos that appropriate mainstream film footage) or a necessity (as the use of video in film can be when the budget is low) but a program.

A pure art is pretty much forced to turn its back on the world, because the world as we know it is imperfect, is, in fact, a mess. In contrast, an impure art digs right into the dirt of the world. It revels in imperfection, in the mess, in the existing contradictions. This is how it stays close to its audience and how it remains conscious of and responsive to their needs and desires. Instead of the holy unchanging truths of human perception in all their supposed beauty, we are blessed by the unholy moment and the sedimented evidence of struggle in all its awkwardness, in all its intransigent resistance to the seductive purity of mythic patterning. The site of the struggle is, of course, the quotidian. There we find the jagged edges, the rough surfaces, the unclassifiable smells, the apparent babel of voices. Certainty and universality escape the everyday. What is that we are hearing, seeing, smelling, touching—labor, love, fear, or risk? We're not sure—but it's exhilirating. The formalist, on the other hand, could only be grateful that from the heights of the empyrean it's virtually impossible to look into the abyss. With the extravagant claims it customarily makes to be building new cathedrals in the suburbs of paradise, formalist film and video lends itself quite readily to ministers willing and able to propagate the faith. Many uncloistered clerks of criticism and not so few diocesan offices of the foundations and museums confer the more than honorific marks of saint-hood on well-behaved formalists. The rest of us, an undisciplined rabble, accept the crumbs that fall from the altar. But we grumble ungratefully.

In her book *Purity and Danger*, anthropologist Mary Douglas refers to dirt as "matter out of place." It is this notion that I intend to root around in, like a hog in mud, in order to develop what I mean by an impure cinevideo. I have many films and videos in mind that seem to me bracingly mired in the conceptual filth of the world, but I will limit my examples to just a few. (For some sensitive souls it's a quick leap from mire to ire.) The impure cinevideo finds its subject matter in matter out of place. It looks to what has been hidden, repressed, neglected, pushed out of the common line of sight, despised, distrusted, alienated. It considers these places as sources of energy and it pursues multiple, and sometimes contradictory, lines of approach to this matter. It doesn't assume you can just walk right up to the stuff and move it back where it belongs—it doesn't assume it necessarily belongs anywhere. The point about dirt, as the momentary residue of a struggle or series of struggles, mixed together, perhaps inextricably, perhaps irretrievably, is that it has a history. Matter is to some degree changed by being out of place. The impure cinevideo takes the extraordinary complexity attaching itself to all matter matter of factly and assumes with pleasure that there is no unproblematic totalizing approach to it.

The use of multiple image registers within the same cinevideo—black and white Hollywood film, rephotographed TV shows, super 8, Fisher Price toy video, etc.—calls deliberate attention to the acts of signification involved in impure art-making. These jumps from one register to another might be said to carry much of the liberating effect that, for example, the jump cuts in *Breathless* had when that film appeared. But these shifts in register are potentially more disturbing and more involving than the discontinuous edit. They are used less to deracinate the illusionism of seamless editing, while still holding onto the logic of narrative, than to uproot and expose to the air the seamlessness of scenic construction. The collision of image registers, from a disparate variety of sources, often appears to suggest the collision of contradictory discourses.

In her forthcoming feature *Privilege*, Yvonne Rainer begins with the impure matter of menopause. She structures the film so that partially or wholly contradictory discourses begin to collide as the image registers shift and complicate. I can only begin to indicate them here. Segments of informal video 8 interviews with women talking about their experience of menopause and aging, fragments from an old black and white 16mm educational film on menopause, titles and intertitles shot off a Macintosh screen, a nonrealist recreation of a Helen Caldicott speech, a staged interview that transforms itself into a memory and then into a narrative, which itself becomes a film which is deconstructed as the narrative progresses. The impurity of these critical strategies, as they appear to multiply, keeps the facts and effects of change in women's bodies moving from discourse to discourse—to intersect repeatedly but not repetitively with the unequal economies of race, gender, and class. In *Privilege*, the matter has no resting place. The refusal of finality, of a singular or unifying mode of representation for everyday experience, is crucial to the intransigence of impure cinevideo. In addition to the excavation of subject matter, image register, and narrative development, characters are constructed as malleable on multiple and diverse scales. Incongruities and discontinuities—a character-commentator whom no other character sees, a working-class Puerto Rican delivering a diatribe lifted word for word from Frantz Fanon—transform the process of psychological identification into political critique without therefore jettisoning the question of identity.

The impurist typically recycles the garbage instead of throwing it out. My point is not to salute the filmmaker for her originality—overall the technique is original only in its specificity—and this specificity is what makes it interesting. A strategy of deliberate opacity sometimes perceptible in Rainer's earlier films, with materials wrenched so sharply from their context as to render them nearly unrecognizable, is virtually absent in *Privilege*. The effect is not a formalist flourish but a mode of communication, a way to link disparate discourses so that neither their difference nor their degree of sameness is compromised. *Privilege* privileges the professional standard of image quality only tactically, in the sense that it's a cinevideo released as a 16mm film.

Like an intelligent trash compacter, the impure cinevideo does not privilege or separate any one or two elements in its elaboration of a syntax of representation. Neither film nor video, but both. Neither fiction nor documentary, but both. Neither word nor image, but both. Neither original

images nor appropriated images, but both. The conditions for the nonhomogenized use of these elements necessarily emerge from the projects themselves, rather than being applied to them. The impurist begins with an approach, not an answer.

John Greyson's *Urinal* marshalls all these elements in its exploration of the impure territory of washroom sex, including extensive use of surveillance video. The locale of this exploration, the province of Ontario, is carefully grounded in a wealth of intractably specific detail—names, dates, places, and statistics. With the stall door swung open, the sociohistory of the repression of gay sexuality is recentered. *Urinal*'s highly discontinuous narrative functions as a stripped-bare armature for a series of reports, or audiovisual essays, on such subjects as the history of the toilet, delivered by historical personages whose sexual lives were irrevocably marked by the specific character of the repressive forces of their own place and time. In sweeping Eisenstein, Mishima, Kahlo, and Hughes (among others) from where they are supposed to belong in the history books, Greyson attempts to reconstitute the usually unacknowledged absurdity of their everydayness—not their presumed cultural significance.





Japanese writer Yukio Mishima (played by David Gonzales) assumes a St. Sebastian pose in John Greyson's *Urinal*. Foregoing the suspension of disbelief, Greyson mobilizes his analysis of police repression by using look-alike impersonators of Sergei Eisenstein, Frida Kahlo, Langston Hughes, and other lesbian and gay artists.

Canadian sculptors Florence Wyle (Keltie Creed) and Frances Loring (Pauline Carey) have an early morning chat in Greyson's *Urinal*, a work that effectively ties impure cinevideo and "inverted" sexuality.

Courtesy filmmaker

Using actors who just barely pretend to act but who bear definite physical resemblance to their historical counterparts, Greyson is able to validate the specific demands and visual interest of bodily presence as opposed to the high-cultural lure of the Great Names of the Past. That culture is certainly alluded to, but it's the bodies that are impersonated—without thereby implicating the viewer in the burden of suspension of disbelief. In this sense, the shifting character construction of impure cinevideo, in relaxing the terms of narrative manipulation, can be seen as a way to allude to presence. What is more mundane, more of the moment, more undignified than the flush, sweat, and stink of sexual desire? And yet these characters have been hurled into the present not to make love, or not only, but to open another closed door, to promote the public representation of impurity. One of the common Edwardian terms for homosexual was invert, which means, of course, to turn upside down. There may be a sort of subterranean linguistic confirmation of the link between different fields of impurity here: the field of inverted sexuality and the field of impure cinevideo, which almost systematically attempts to turn upside down the conventional order and perception of social relations. "Purity," says Mary Douglas, "is the enemy of change."

This link also appears to suggest a radical turn toward physicality, the sensual order of existence, which formalism, with its inveterate asceticism, is incapable of approaching without compromising its general motive of abstraction. The body invariably exceeds any attempt to symbolize it. The messy fluid unpredictability of physical existence threatens formalism's drive toward order. The main operations of formalism are hygienic, which helps to explain its dynamic appeal to conservative modernists, none of whom have ever been seen with their hands dirty.

Furthermore, the deliberately rough edges of impure cinevideo, its quirky tendency to push toward a concept of motion as physical gesture, even toward the gesturally specific look and feel of the homemade, tend to be less easily acceptable as artistic. A ferociously intelligent videomaker like Martha Rosler gets labelled "anti-aesthetic," a surgical operation which, even if unintended, can only work to elevate all over again whoever we might suppose to be the "pro-aesthetic." What does it mean for working artists to be publicly and privately pronounced as anti-art? At first it may seem almost like an accolade (I Remember Dada), but as that impression wears off, the impure practitioner is perceived, aptly perceived, as a potential danger, who fails to respect or even recognize boundary lines. While the gatekeepers are often too canny, too impressionable, or even too honest to close the gate on troublesome work, at most levels of accomplishment (and given the usual exceptions) artists inaccurately perceived as insufficiently arty have to work twice as hard. The impurist's appreciation of the creative possibilities latent in the mess of the everyday, once categorized by the formalist as unaesthetic, can be speedily pushed from the intriguing territory of anti-art into the despised province of non-art. For the formalist, all art is formal. Now it's one thing for the formalist to grab all the marbles, but do we always have to play by his rules? I think not, if we are willing to see the rules as the stereotyped residue of historical relations.

The hybridization of film and video will undoubtedly become enrolled in the list of acceptable formal techniques. It has already been appropriated by the market, by the vocabulary, technology, and production methods of advertising, which is ever alert to aesthetic development. The fairly recent reintroduction of black and white footage in music videos and TV commercials, for instance, imbues these prodigiously well-financed productions

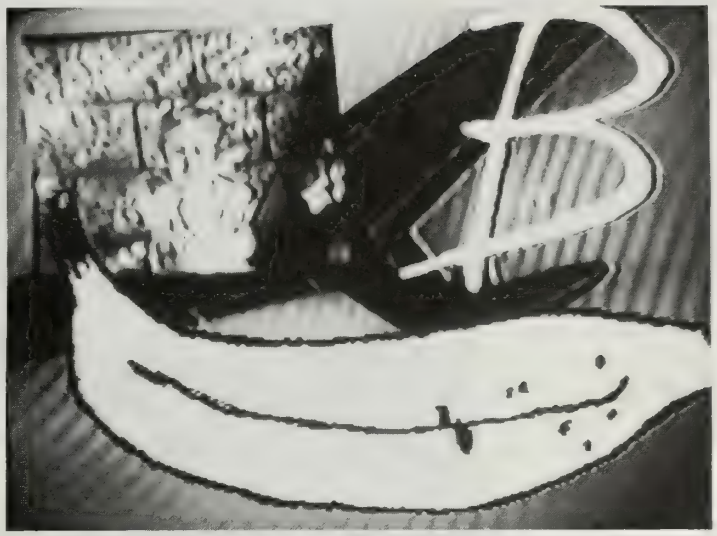
with at once both a novel air of fashion (black and white is new because it's so old) and a somehow arty reference to Hollywood films of the classic era. Even poor quality black and white surveillance video has been used in comic bank commercials. In the future we can therefore hope for entire sitcoms to be shot using the Fisher Price camera. Here the movement of history (technological, cultural, political, whatever) is predictably purified to the movement of commodities, all traces of contradiction erased. But hybridization as a conceptual tool to identify how history moves is something else again.

Both *Privilege* and *Urinal*, in different ways, accept the untidy problematics of history, playfully rewriting them into the possibilities for present-day action. This strategy is scarcely possible when the richness of the past is reduced to the consolingly humanist abstractions of myth, which is the typical formalist's closest brush with history. Mary Douglas comments that "the paradox of the search for purity is that it is an attempt to force experience into logical categories of non-contradiction. But experience is not amenable and those who make the attempt find themselves led into contradiction." Matter out of place is inevitably contradictory and by its troublesome appearance invites inquiry as to its history.

That historical contradictions reach right into the cradle is one of the main contentions of *Out of the Mouth of Babes* (produced by Sherry Millner and myself). The video collages multiple image registers, often in the same frame, of a World War II training film with second-rate actor Ronald Reagan as a bumbling fighter pilot, a TV speech by the same clean-cut actor as a bumbling President, super 8 home movies of a small child, mostly staged three-quarter-inch video (using a variety of props, the same child, and her parents as figures of authority), and deliberately scrawled graphics. This multiple layering is an attempt to show how levels of social reality ordinarily perceived as completely separate actually interpenetrate. This primarily visual strategy, settling for neither fiction nor documentary, sets itself the task of locating the connections among many human agents over time. It suggests that only in the struggle to attain agency can the havoc created by US foreign policy and the infantilization of the citizenry be disrupted and inverted. The specific site of this struggle shifts throughout the tape. In *Babes*, everything that matters seems to be out of place. As in *Privilege* and *Urinal*, the pure image is rewritten to show that purity is a subterfuge—it's the aesthetic alibi of authority. The contention of this video and the two films, as with most impure art, is that the image can no longer be seen for what it is unless it is marked, scored, dirtied, rewritten with the image of history bleeding through it, with as much presence as the radically imperfect glory of the human body. Pasolini's theorization of cinema as writing applies even more obviously to video, rotely referred to everywhere as a graphic (i.e., written) medium. To pursue this logic, impure cinevideo is thus clearly a form of rewriting, which enables it to zoom right past the avant-gardist *cul de sac* of originality.

To quote Mary Douglas one last time: "Granted that disorder spoils pattern; it also provides the materials of pattern. Order implies restriction; from all possible materials, a limited selection has been made and from all possible relations a limited set has been used. So disorder by implication is unlimited, no pattern has been realised in it, but its potential for patterning is indefinite." The impure cinevideo thrives at the edge of disorder, indefinitely sketching a series of patterns that shift as the materials at hand themselves shift, privileging no single pattern, throwing the patterns themselves onto the waste pile as they threaten to fall apart, and yet trying never to escape, trying always to follow or to challenge the movement of contradiction. It's an interventionist approach, not only more adequately attuned to the heterogeneity of daily life, to the multiple and shifting textures of reality, but also more pleasurable and not without the throb of danger as it tries to capture what it is that is changing or about to change or trying to change.

Ernest Larsen is a writer and curator of "Joint Ventures," a video exhibition on the politics of collaboration, at Artists Space from April 19 to May 19, 1990.





The layering of super 8 home movies, a WWII US Air Force training film, digitized graphics, and more in *Out of the Mouth of Babes* mirrors the interpenetration of social realities that are ordinarily considered separate and distinct.

For Larsen and Sherry Millner, coproducers of *Out of the Mouth of Babes*, purity is the "aesthetic alibi of authority." Impure art can reveal the history that underlies and imposes meaning on a given image.

Courtesy cinevideomakers

Body/Language

On Acting Styles, the Rehearsal Process, and Performance Politics



Todd Haynes (left) and Larry Maxwell act it up in the horror-film sections of Hayne's tripartite feature, *Poison*, which utilizes different acting techniques in each of its three narrative strands.

Courtesy Apparatus Productions, photo: Russell Fine

MANOHLA DARGIS

Reagan as Witness: Friendly but Forgetful

Former President Ronald Reagan, sitting upright in a red leather chair in the witness box, smiled a bit, even chuckled, as he answered hundreds of questions last week in his videotaped deposition. Though it is likely to be a central exhibit in the forthcoming Iran-contra trial of his former national security adviser John M. Poindexter, Mr. Reagan's appearance lacked dramatic tension.... Mr. Reagan...was polite and friendly, even when he was unable to recall over and over events in the Iran-contra affair and broader matters involving his Presidency.

New York Times, February 23, 1990

Learning from Reagan

When Ronald Reagan testified on videotape last February, his performance became, once again, a subject of media attention. Along with What did he know? and When did he know it? the more important question seemed to be, What kind of show did he put on? To the *New York Times* Reagan was "passive and incurious" on some topics (Iran), "animated and talkative" on others (the contras). The overall effect one had was of the aging, affable patrician (think Lionel Barrymore) who, when need be, leans back in his red leather chair, chortles, and forgets facts, dates, people. The irony of Reagan's "performance" is not that he testified, but that to a few eyes the cracks in the Hollywood veteran's dramatization had expanded noticeably. Despite *Star Wars*, *Rambo*, and even Reagan's screening *Friendly Persuasion* for Gorbachev, it took some of us longer than others to notice the Hollywood effect in the ex-President's calculated, gee-whiz intonation. This H-effect dominated the evening news for eight years, but as a nation we were ill-equipped to deconstruct the classical Hollywood style of acting at home in the White House.

Just as Ronald Reagan, the actor, managed to slip through eight years in the successfully dissimulated role of president, acting and actors in general have slipped through semiotic codes, textual analyses, and psychoanalytic models. In his useful *Acting in the Cinema* (University of California Press, 1988), James Naremore makes the strong case for viewing acting, as much as any other aspect of the cinematic institution, as embedded in a web of historical, cultural, and social determinations. Aside from this study, an occasional article, and Richard Dyer's landmark work on stars, film acting remains both underexamined and undertheorized. Despite the popularization and academization of film analyses, auteurist biases persist in sustaining the myth of authorial intentions, while the cults of star personalities continue to speak to an extra-cinematic space of ritual desublimation. It is in this climate that acting hovers on the margins like an unwanted guest, occasionally alluded to, or, more often than not, simply ignored.

Technique

"Why is it so embarrassing to see a film with English actors?" ask Mark Nash and James Swinson in their 1985 two-part video, *Acting Tapes*. For



Director Sheila McLaughlin (right) works with professional actress Sheila Dabney, who plays the obsessive and possessive character Agatha in McLaughlin's feature *She Must Be Seeing Things*.

Courtesy filmmaker

Nash and Swinson, the answer is found in the stranglehold the English stage has maintained on film acting. Despite signs of change within the last British new wave (*My Beautiful Laundrette*, *Sammy and Rosie Get Laid*), the stagey tradition of high-brow "quality" product continues to hold sway, as the recent, apoplectic praise Kenneth Branagh's *Henry V* received makes abundantly clear. Although the failure to develop an approach to acting that's specific to film is more readily apparent in the UK because of the class biases of British-spoken English, the same problem courses through the history of film in the US. Assorted techniques, workshops, and schools aside, the most common style of acting in this country is one derived almost 60 years ago from the Group Theatre and its various splinter groups, including the well-known Actors Studio. It matters little whether or not peformers call themselves Method actors; in some fashion their technique will be a much watered-down, American take on the system developed by cofounder and codirector of the Moscow Art Theatre, Constantin Stanislavski.

Nash and Swinson note that the Method, with its very American emphasis on heroic, bourgeois individuality, ended up a drastic departure from the Stanislavski System, which placed equal stress on both physical and psychological training. In "summing up" his codified technique, Stanislavski wrote: "On the stage a true inner creative state, action and feeling result in natural life on the stage in the form of one of the characters." Stanislavski died before publishing his complete System, and the exact parameters of his technique has been in dispute ever since. Original Group Theater members such as Stella Adler, Sanford Meisner, and Lee Strasberg were divided as to the correct interpretation, and each went on to teach their own variations of the Stanislavski System. Under Strasberg's reign at the Actors Studio the System was dubbed the Method, and came to resemble something akin to actor psychotherapy, a far cry from Stanislavski's "psycho-physical" technique of training exercises and behaviorist psychology influences.

By the mid-fifties Method acting (in reality a pastiche of different methods) dominated the cinematic landscape, typified by performers such as Marlon Brando, James Dean, Eva Marie Saint, and Julie Harris. The Method's success, however, was not only a consequence of an emphasis on the struggles of private interiority and psychology, in keeping with America's postwar, Lonely Crowd climate, but was directly linked to transformations in the Hollywood mode of production. By the early-fifties, postwar events, including both the court-forced breakup of vertical integration of the film industry and the rise of television, created an increased demand for product differentiation. Just as widescreen and stereophonic sound were introduced to attract new, specifically targeted audiences to the movies, so too the new generation of Method-trained actors who were auspicious—and bankable—successors to the old star system.

My Actor, Myself

For many independent directors the entire subject of acting is shrouded in a mystique. It's a sentiment that's also encouraged by those who feel compelled to promote the idea that acting is essentially the province of the theater. For the independent film/videomaker faced with the task of directing people, it's imperative that acting be demystified, to treat acting as a part of the entire production process, granting it the same studied attention as, say, fundraising.

Some film school programs not only require that students perform for their class and direct one another, they encourage work with professional actors. Hal Hartley recently generated a lot of notice with his first feature, *The Unbelievable Truth*. Hartley, a graduate of the film program at the State University of New York's Purchase College, began to direct while in school, working with students from the college's acting program first on stage, then in films. Familiarity with Purchase actors even led him to cast the feature with a number of graduates, including one of the leads, remarkable newcomer Robert Burke. Although the acting program at Purchase is Method-oriented, it was his lead actors' specific interest in the Meisner technique that Hartley used to his advantage.

In some circles the name Sanford Meisner, a founding member of the Group Theatre, is increasingly synonymous with film acting. Based loosely on Stanislavski's System, the Meisner technique employs what its originator calls "the reality of doing" as its foundation, using repetition exercises to induce real emotions. For Meisner, the immediacy of the moment, as well as communication with the other actors, is more important than "sense memory," a traditional cornerstone of the Method. While Meisner still shares in the Method-like idea of losing yourself in the role, there are clear distinctions. "Don't act, don't think, don't pretend, and don't anticipate," he warns students in Nick Doob's 1984 documentary *Sanford Meisner: The Theater's Best Kept Secret*, a collection of rhapsodic testimonials from former students and classroom moments with the master. Like other American offshoots of Stanislavski, the Meisner technique stresses instinct over intellect ("I'm against the head," says Meisner). To achieve the reality of doing, students perform endless repeat exercises, which are used first to strip away false, theatrical behavior, then to teach actors how to communicate with one another. Explains Meisner, "It's an exercise designed to eliminate all intellectuality from the actor's instinct, to make the actor a spontaneous responder."

The Unbelievable Truth walks a thin line between black humor and surreal dislocation (a romantic comedy with spin, its plot involves a nihilistic teenager-turned-model who falls for an ex-con), all within the framework of fairly straightforward narrative. To keep this balance working, the performers, who at their best remain palpably distant, skim atop the film's tonal shifts. Instead of becoming mired in a deep emotionalism that could have smothered the film's playfulness, the acting retains an expressive surface quality. In one scene, a man and a woman sit at a diner booth and speak the same exact lines several different times with barely a pause or change in inflection. While the repeated dialogue slyly recalls another, earlier diner conversation ("Whadda ya wanna do?" "I dunno know, Marty, whadda ya wanna do?"), it's also a self-conscious expression of how Meisner's repeat exercises work to keep each new reading fresh and "in the moment." As Hartley and his actors discovered, the emphasis on the immediate was not only extremely suitable for the fragmented nature of film



Using both professional and nonprofessional actors for his "atmospheric inmates" in *Poison*, Haynes (center) encouraged them to ad-lib background dialogue. For period authenticity, Haynes gave everyone a glossary of prison slang from the 1940s.

Photo Russell Fine, courtesy Bronze Eye

production, but ideal for the reality of low-budget moviemaking, where getting it right the first or second take was a must.

If you don't go to film school, the opportunities to work with professional actors, outside of theater, are fairly limited. One option is the film workshop. A devotee of the circuit is independent film director Sheila McLaughlin (*Committed, She Must Be Seeing Things*), who supplements her directing experience and occasional gigs as an actress with different workshops ("I've taken them all"). Despite the fact that she's found the majority unhelpful—including a "truly offensive" three-day session in which the instructor told nonstop racist and sexist jokes—McLaughlin maintains the workshops are worthwhile. "It's so difficult to learn directing except by doing, so if there is a possibility of anything being truly helpful, then it's worth it." She did find a New York University directing/acting workshop conducted by William Greaves particularly useful because it "was very much about dialogue and developing a scene with the actors." Like other filmmakers, McLaughlin finds that "one of the main problems with directors is that they don't understand the language of actors," admitting that "the language of acting can seem a little embarrassing sometimes...it seems a little corny to me." One option she'd like to pursue is enrollment in an actors' workshop: "If I had the time, money, and the opportunity, I would try something like that."

When it comes to acting, Buddy Giovinazzo, who directed and produced *Combat Shock*, is blunt: "The actors are the most important element during production, if the acting doesn't work nothing else will." Giovinazzo recently conducted a director's workshop at Film/Video Arts in New York City. Although his F/VA class attracted technical adepts, he also found, unsurprisingly, that his students didn't "have any idea how to deal with actors." His strategies include bringing professional actors into class and teaching aspiring directors how to make actors of differing levels and training reach their performance peaks together. In one exercise Giovinazzo will work a scene with both Method and non-Method actors just to illustrate how dissimilar techniques can be used in consort. Like a number of other directors, Giovinazzo stresses that it's crucial to develop the actors' trust: "Be partners with actors and work with the technical crew...learn what the actors' fears and concerns are." But, he says, also know that sometimes you "just have to learn how to lie" to your performers if you can't come up with answers to their questions. Although Giovinazzo, who studied acting himself (something a number of other filmmakers believe is crucial), favors Meisner, in class he tries to stress differences in directorial style rather than variations in acting techniques. Students should know how to mix and match different performance types, but it's the contrast between what Giovinazzo terms the "invisible," seamless work of directors such as James Brooks, with the more stylistic hyperbole of directors like David Lynch and Martin Scorsese, that he believes deserves greater attention.

Casting

Although a good casting director can save a filmmaker a lot of time, most independents can't afford the luxury, since fees may reach as high as $15,000 to $75,000 per film. Instead, independents often seek out their own talent, with the knowledge that the smaller the budget, the greater the adventure. There are a number of ways to cast a film. As with the late John Cassavetes, you can recruit family and friends, but if you're not married to Gena Rowlands and your best friend isn't Peter Falk, this can be a dangerous route. Like Jean-Luc Godard, Chilean exile Raul Ruiz also uses friends and nonprofessionals in his films. And, unless you are consciously striving for Brechtian alienation, as do Ruiz and Godard, this approach can prove to be a problem, especially in less accomplished hands.

In Los Angeles the main resource for professional talent is *Drama-Logue*, an entertainment and casting weekly; in New York City it's the weekly trade publication *Backstage*. Even an advertisement for a modest, student film in *Backstage* will attract an avalanche of responses. Christine Vachon, filmmaker and cofounder of the independent production company Apparatus, recalls that the first time Apparatus put an ad in *Backstage* they received "hundreds and hundreds" of photographs. It didn't take long before Apparatus had learned to read a resumé instead of a face, watching out for clues such as good teachers, theater companies, and past productions.

The flood of responses from New York's legions of underemployed actors isn't unusual. Director Lizzie Borden tells a similar story about casting her second film, *Working Girls*. After first recruiting downtown theater actors she knew already, Borden placed an ad in *Backstage* and was deluged with "buckets" of replies, out of which she was only able to cast two female roles. In her earlier film, the SF feminist thriller *Born in Flames*, Borden mainly used nonprofessional actors who spoke their own words, in an attempt "to find the language of each woman." Despite the pleasures of working in an atmosphere akin to a consciousness-raising group, the experience was fraught with difficulty, one Borden swore she would never repeat.



Director Lizzie Borden (left) with some of the nonprofessionals cast in her feminist film *Born in Flames*. Aiming for a naturalistic acting style and attempting "to find the language of each woman," Borden encouraged her players to speak their own words.

Courtesy filmmaker

Working Girls, a sympathetic, yet unflinching look at the life of a brothel prostitute, posed its own, rather unique difficulties. Although the picture's nudity and sexual frankness was initially an issue for some professionals (Melanie Mayron, now of *Thirtysomething*, never called back), it wasn't a problem for the actresses Borden eventually cast. What Borden could not foresee was the trouble she would have trying to convince the male actors to get naked in front of the camera. This became such a headache that she was finally forced to take out ads in *Screw* magazine in order to fill some of the male roles.

Rehearsals

Despite misguided criticism that *Born in Flames* was "badly" acted, Lizzie Borden didn't want to give up the sense of naturalism she had nurtured in the earlier work. For *Working Girls*, Borden went to great lengths to re-create real brothel life. When the actresses for *Working Girls* showed up on the first day of rehearsal "tackily" dressed, Borden remedied their street hooker impressions by sending the women off to an actual brothel. There they auditioned for jobs—in the nude—as authentic working girls, an experience from which they returned to rehearsal much subdued. To amplify the sense of brothel truth, Borden not only made the set as "situationally real as I could and shot in sequence," she also made sure that genuine working girls were always available to the actresses for reference. To an extent, these elaborate attempts at verisimilitude recall Robert De Niro's celebrated preparations for the title role in Scorsese's *Raging Bull*. Yet the acting styles in both movies couldn't be more dissimilar. While *Raging Bull* is suffused with hyperemotionalism (De Niro is part of the second generation of Method-trained actors), *Working Girls* sustains a cool level of self-conscious distance perfectly suited to its subject. The film's honesty has had its ironic drawbacks. According to Borden, *Working Girls* has often been misinterpreted—credits and all—as a documentary, which has made it more difficult to convince Hollywood backers of her ability to make fiction films.

I, An Actress

Filmmaker Todd Haynes is probably best known as the man who cast Barbie dolls in his very unofficial filmed biography *Superstar: The Karen Carpenter Story*. Haynes had in fact already made the earlier *Assassins*, another film shot while he was a student at Brown University. The Barbies' performances were above reproach, but Haynes was criticized for the "amateurish" acting in *Assassins*, despite the fact that its performance style is very much in keeping with the movie's self-conscious, jerry-built feel. For his latest project, *Poison*, Haynes has returned to working with human beings. ("I like people better than plastic.") The feature-length film is divided into three separate but intercut parts, all of which are shot in very distinct styles. Because each section loosely conforms to a different genre—documentary, horror film, prison movie—casting was particularly complicated.

"I'm still learning a lot about acting," says Haynes. "*Poison* was incredibly ambitious in that regard because we wanted three different styles of acting to be utilized in three different stories. In the documentary or pseudodocumentary one, I really wanted you to believe what is pretty much an unbelievable story [a boy kills his father and flies out a window] and do it very straightforwardly and very much in earnest. So it was really important to have as believable performances as possible." In the horror section, on the other hand, Haynes wanted to experiment with a "broader, more bestial" kind of performance, without going over the top into anything approaching camp. As with *Superstar*, in this section Haynes was particularly interested in playing the line between distanciation and emotional engagement. Eventually, after a lot of difficulty, the decision was made to cast the movie with both professionals and nonprofessionals, in part because of *Poison*'s experimental mix of film styles.

Of nonprofessionals, *Poison*'s assistant director Christine Vachon advises that "you can get great performances, but you have to be careful." This is particularly true with a monologue, because even if someone has a strong theatrical personality, he or she may not be able to sustain that effect on camera. Although some first-time performers are inspired, a basic problem with nonactors, according to Vachon, is that they tend to sound as if they're reading lines. On the other hand, overrehearsing nonprofessionals can be tricky, since an untrained performance can become very stale very quickly. Because nonprofessionals are somewhat of an unknown quantity, a director has to learn whether or not they can function with any kind of leeway. The "documentary" section of *Poison* (which was cast with 80 percent nonprofessionals), for example, features a real life, high school janitor. Haynes wanted the man to riff off a fictive premise—he was asked to comment on the kind of graffiti kids leave—but because the students didn't really write on the walls, the janitor couldn't respond. He needed something that made sense to him, something that wasn't only plausible, but that related to his



Ellen McElduff (left) as the madame of a high-class brothel and Janne Peters as her over-the-hill employee in Borden's *Working Girls*. After her cast showed up the first day of the shoot dressed in tacky prostitute garb, Borden packed them off to audition for jobs at an actual brothel in order to correct their stereotyped impressions of what life there is like.

Courtesy filmmaker

own experience. Only then could he give a performance as "himself."

A number of independent directors like Haynes, Borden, and McLaughlin have gone to New York's downtown theaters for their reserves of talent. Conventional wisdom has it that theater acting is too "big" for film, but this isn't the case with New York's off-off Broadway, anti-theater scene. Curiously, on stage the performance style of actors like those in New York's Wooster Group often seem closer to the pantomime influences evident in early silent film, rather than what passes for current cinematic realism. At the same time, the performance style of many of these actors seems particularly suitable for film, perhaps because it is so, in the traditional sense, anti-theatrical. Even though Group actors like Ron Vawter and Willem Dafoe have made successful leaps into film, not all theater performers want to work on celluloid. Wooster Group members Kate Valk and Peyton Smith, for example, have both worked in independent film but prefer to devote their energies to the Group. Smith explains her preference candidly: "The difference between film acting and theater acting is that unless you're the star...you have nothing to do with it—you're meat."

Difference

Any deviation from the Sambo style could result in trouble...blacks had to show ready acquiescence by inflection and gesture, to appear by every outward sign to be 'willingly and cheerfully' humble.

—Neil R. McMillen
Dark Journey: Black Mississippians in the Age of Jim Crow

For some time, the representation of the female body—from Garbo's face to Dietrich's veil—has been the locus of intense debate among film theorists and critics. Leaving aside now familiar arguments about woman's to-be-looked-at-ness, it's clear that certain ways of analyzing are better equipped to discuss women in terms of stasis, rather than action. It's a given that as spectacle, whether on screen or in the street, women are bound up in a chain of signification that refuses their access to power. But what happens when a woman jumps on a motorcycle to fight rapists as she does in the Australian import *Shame*? Or becomes a cop and carries a gun as she does in *Blue Steel*? What happens when what Brecht called the social gest—"the mimetic and gestural expression of the social relationships prevailing between people of a given period"—changes fundamentally?

It's in a similar vein that filmmaker and cinematographer Arthur Rogbodiyan takes up "the notion of constructing black modes of body postural semantics." Rogbodiyan, who recently completed shooting Julie Dash's *Daughters of the Dust*, believes black actors are traditionally stuck between two poles: "always having to be on, which is really about being attentive to white people, to authority," and the Shakespearean mode of excellence and overcompensation. Part of being "on" manifests itself in performances he calls "minstrel acting," a tendency that finds its effect in hyperexteriority. Thus, while black body language—the cool quotient—is "picked up by the [white] mainstream," black people, in order to ward off the dangerous, at times deadly, reading of "the silent nigger," must express a "forced exteriority as a survivor strategy." In other words, keep them entertained.

As the smooth, modulated acting style favored by Hollywood keeps contradiction in check, so too does the regulated performance of certain social groups work to sustain a dominant "narrative" coherence. It's in this light that the issue of seamless performance takes on grave urgency. To turn off that performance, argues Rogbodiyan, to *lapse* or deviate from it, is to imply danger—"If I wear my subjectivity, it can be too disturbing."

Dominant Hollywood cinema allows for a very limited range of performance styles, because as with its other constituents, "naturalistic" acting is a handmaiden of the conventional narrative. The predominant performance style in mainstream American films today is a carefully modulated "realism," one that attempts to erase its own footprints as the movie unfolds. As spectators we look at and *through* acting all the time, judging performers on how successfully or unsuccessfully they mask—rather than simply hide—their work. One reason an actress like Meryl Streep is open to periodic hostility from some critics is that her remarkable gift for dialect foregrounds her craft too much for certain tastes.

Audiences are never totally ignorant of the effort, the work, that goes into "good" acting. Part of the pleasure of being a spectator is the ability to recognize, approve, even reward, skillful peformances, to take part in an aesthetic consensus. While acting itself—technique—is never truly invisible, its work as a conveyer of other meanings is meant to be shrouded. Like a gossammer veil, technique is always there yet barely visible, obscuring greater meanings even as it draws attention to itself. It is the messenger, not the message, that we read. The dangers of Ronald Reagan, The Movie are obvious. So too the sequel.

Manohla Dargis writes on film for the Village Voice *and elsewhere.*

IN & OUT OF PRODUCTION

RENEE TAJIMA

Excluded from the white-dominated cinema industry, African American filmmakers have developed independently since the early 1900s—building a legacy that extends from Oscar Micheaux and Spencer Williams to William Greaves and Spike Lee. Soon New York-based videomaker Charles Butler Nuckolls III will document the visual history of African American filmmakers in **In Our Own Image**. In his documentary, Nuckolls and writer Michael Dinwiddie will chronicle the earliest cinema pioneers, focusing on representation of black culture, personality, and experience in motion pictures and placing the development of African American filmmakers and black images in the continuum of creative history. The history chronicled in *In Our Own Image* will start in 1918, the year Micheaux—father of African American filmmaking—released *The Homesteader* with an all-black cast. It will then trace subsequent efforts by African American filmmakers to control the image of their culture and personality, to their current participation in motion pictures and television. Nuckolls has already interviewed such independents as Ayoka Chenzira, Warrington Hudlin, St. Clair Bourne, Michelle Parkerson, Ronald Grey, and Gordon Parks Sr. Funding for the documentary has been secured from Arts Matters, Writers Guild of America East, and American Film Institute. *In Our Own Image*: Production Partners, 17 E. 17th St., New York, NY 10003; (212) 675-3000; fax: (212) 675-3275.

Producer/director Ben Model, a self-proclaimed exile from the New York University graduate film school, has completed **The Puerto Rican Mambo**, starring comedian Luis Caballero. The feature-length film is about the Puerto Rican people, their culture and way of looking at things, told from the point of view of writer/actor Caballero. As stated in the publicity material, *The Puerto Rican Mambo* is something of a sociological study which asks of Puerto Ricans, "Where are we going?" "How did we get here?" and "Why don't we own anything?" Model shot the film on super 16, relying on the widely used "no budget technique" of independent filmmaking. While 27-year-old Model grew up in suburban Westchester county, Caballero hails from the South Bronx, Lower East Side, and Spanish Harlem. At age 38, he's done the comedy clubs (although refusing to play thieves and junkies) and had television spots on shows like *Showtime at the Apollo* and *Star Search*. Their joint effort, funded with a small inheritance via Model, got a boost when *New York Times* columnist Douglas Martin wrote a feature on the project last February. Since then, the film has enjoyed a stampede of press interest, if not distribution offers. *The Puerto Rican Mambo*: Pinata Films, 165 W. 80th St., #5H, New York, NY 10024.

Washington, D.C. video artist Margot Starr Kernan completed a new tape, **Cold Stories**, last January. In this poetic fantasy of violence and revenge, two sisters, played by Laurie Stepp and Donna Squier, remember their childhood with a seductive father and an absent mother. The tape, shot by Virginia Quesado and with original music by Bob Boilen, combines acted sequences, archival color movies of a 1939 Antarctica expedition, and still images. It is the second of three video narratives about a suburban California family. The complete trilogy, entitled *Listening*, will be exhibited as part of a three-channel installation at the Washington Project for the Arts and the Madison, Wisconsin Art Center this spring. The trilogy is supported by the Media Arts Program of the WPA and has been awarded a grant from the District of Columbia Commission and the National Endowment for the Arts. *Cold Stories*: Starry Night Video, 1601-38th St., NW, Washington, D.C. 20007; (202) 338-0206.



In Margot Starr Kernan's poetic fantasy of violence and revenge, *Cold Stories*, two sisters remember their childhood with a seductive father and an absent mother.

Courtesy videomaker

Says critic Paul Goldberger of the architectural painter Richard Haas, "To Haas, a blank wall in a city is a wound, it's a gash, and he wants to heal it over." His mammoth trompe l'oeil murals appear on structures in 27 cities across the US and have been documented in a new 56-minute film, **Painting the Town**, by Amalie Rothschild. She introduces the artist behind the works and attempts to engage the audience with his witty and humane attack on these aspects of urban blight. *Painting the Town* premiered at the Sundance United States Film Festival and New Directors/New Films series. *Painting the Town*: Direct Cinema, Box 69799, Los Angeles, CA 90069; (213) 652-8000; fax: (213) 652-2346.

Filmmaker Ellen Bruno has worked with Cambodian people since 1980, when she served as a field coordinator for a family reunification program in refugee camps along the Thai-Cambodian border. She brings this experience to her new film, **Samsara: Death and Rebirth in Cambodia**. The 28-minute documentary looks at the lives of Cambodian people long troubled by war and political turmoil. Bruno does not address issues inherent in the continuing conflicts over political legitimacy there, but concentrates instead on the people who, in a climate of war and with limited resources, struggle to reconstruct a shattered society. In Sanskrit, Samsara means "perpetual repetition of birth and death from the past through the present to the future." In the film, ancient prophecy, Buddhist teachings, folklore, and dreams allow the audience to understand the world view of the Cambodian people and the philosophies that guide their lives. The film premiered at the Hawaii International Film Festival, Sundance United States Film Festival, and Film Arts Foundation Festival. *Samsara*: Ellen Bruno, 171 Old La Honda Rd., Woodside, CA 94062; (415) 851-2398.

This spring, filmmaker Alyce Wittenstein will travel through Germany, Sweden, Denmark, and Holland with her new film **No Such Thing as Gravity**, a comedy about a world of the near future. Imagine this: The entire planet Earth is governed by the interests of its largest corporation, producer of elaborate consumer goods. The fun begins when the corporation's most ambitious project, an artificial planet used for a refugee camp, begins to slide out of its orbit—thereby threatening Earth with extinction. In *No Such Thing as Gravity*, filmmaker Wittenstein employs expressionist black and white photography of the site of the 1964 World's Fair to punctuate D. Lee's original score and Wendy Wild's climactic rendition of the film's ominous theme song. *No Such Thing as Gravity*: Verge Prods, 141 W. Broadway, New York, NY 10013; (212) 619-3703.

ATTENTION AIVF MEMBERS

The **In and Out of Production** column is a regular feature in *The Independent*, designed to give AIVF members an opportunity to keep the organization and others interested in independent media informed about current work. We profile works-in-progress as well as recent releases. These are not critical reviews, but informational descriptions. AIVF members are invited to submit detailed information about their latest film or videotape for inclusion in **In and Out of Production**. Send descriptions and black and white photographs to: *The Independent*, 625 Broadway, 9th floor., New York, NY 10012; attn: In and Out of Production.

FESTIVALS

SEVENTH ANNUAL

ATLANTIC FILM & VIDEO
PRODUCERS CONFERENCE

STANHOPE-BY-THE-SEA
PRINCE EDWARD ISLAND, CANADA

JUNE 21-24, 1990

YOU ARE INVITED TO ATTEND

For further information
please contact

PETER RICHARDS, COORDINATOR
ATLANTIC FILM & VIDEO
PRODUCERS CONFERENCE
PO BOX 2726
CHARLOTTETOWN
PRINCE EDWARD ISLAND, CANADA
C1A 8C3

TELEPHONE: (902) 892-3131
FAX: (902) 566-1724

AFFORDABLE
EDITING STUDIO

CONVENIENT
MIDTOWN LOCATION

EDIT YOURSELF
$20 AN HOUR
$100 A DAY
$400 A WEEK

VHS SYSTEM
JVC RM-86U
JVC BR-6400U
JVC BR-8600U
2 PANASONIC MONITORS

TELEPHONE
(212) 563-2370

PHONE FAX XEROX
AVAILABLE

This month's festivals have been compiled by Kathryn Bowser, director of the FIVF Festival Bureau. Listings do not constitute an endorsement. Since some details change faster than we do, we recommend that you contact the festival for further information before sending prints or tapes. In order to improve our reliability and make this column more beneficial to independents, we encourage all film- and videomakers to contact FIVF Festival Bureau with their personal festival experiences, positive and negative.

Domestic

AMERICAN FILM INSTITUTE VIDEO FESTIVAL, Oct. 25-28, CA. 10th anniv. edition, accepting works by ind. video artists. Rental fees paid for tapes screened. Bennett Award goes for achievements in local TV programming. Several sections, incl. new works & various thematic areas. Curated by team of independent video professionals/activists. Entry fee: $25. Format: 3/4". Deadline: June 1. Contact: Kenneth Kirby, AFI Video Festival, 2021 N. Western Ave., Los Angeles, CA 9027; (213) 856-7771; fax: (213) 462-4049; telex: 3729910 FILM LSA.

ASPEN FILMFEST, Sept. 21-25, CO. Invitational showcase for ind. shorts, docs & features annually presents program of about 35 films, incl. some winners of Short Subject Film Competition. For competition, ind. filmmakers must live & work in US; films must be completed after Jan. 1, 1989 & be under 30 min. No instructional/promo films accepted. $2000 in prize money. Entry fee: $20. Formats: 35mm, 16mm. Deadline: June 20. Contact: Jody Ensign, Aspen Filmfest, Box 8910, Aspen, CO 81612; (303) 925-6882; fax: (303) 925-9534.

BALTIMORE INDEPENDENT FILM AND VIDEO MAKERS COMPETITION, Oct. 4-6/10-11, MD. 21st annual competition for ind. film & video artists, w/ over $4000 in cash prizes awarded in all cats. Entries also receive $2/running min. (minimum $15). Works commissioned by commercial org. or for classroom use not accepted. Cats: animation, long & short doc, long & short dramatic, experimental. Entry fees: $20 (under 40 min.); $30 (41-60 min.); $40 (over 61 min.). Presented by Baltimore Film Forum & cosponsored by Enoch Pratt Free Library. Formats: 16mm, super 8, 3/4", 1/2". Deadline: June 1. Contact: Vicky Westover, Baltimore Film Forum, Baltimore Museum of Art, 10 Art Museum Dr., Baltimore, MD 21218; (301) 889-1993.

CHICAGO INTERNATIONAL FESTIVAL OF CHILDREN'S FILMS, Oct. 12-21, IL. 7th annual competitive fest for high quality children's material. Films & videos that are entertainment for children 13 or younger showcased; educational or instructional works not accepted. Last yr 102 films from 20 countries competed in several cats. Entries prescreened by jury which incl. children. Awards in following cats: feature-length live action film (over 60 min.); feature-length animation (over 60 min.); feature-length mixed live action & animation film (over 60 min.); short live action film (15-60 min.,1-14 min.) short animation film (25-60 min., 10-24 min., 5-9 min., under 5 min.); feature-length live action video (over 60 min.), feature-length animation video (over 60 min.), single video program from series, short animation video (1-60 min.), short live action video (1-60 min.), most popular film & tape; special jury prizes; Liv Ullmann Peace Prize for film which significantly contributes to int'l understanding of issues concerning world peace. Screenings held for children, families, community groups on weekends & after school & children in classroom groups on school days. Potential buyers, distributors, programmers, media librarians & educators attend. Participating filmmakers offered hospitality. Formats: 35mm, 16mm, 3/4"; preview on 1/2". No entry fee. Deadline: July 1. Contact: Shirley Edmonds, Chicago International Festival of Children's Films, 1517 W. Fullerton Ave., Chicago, IL 60614; (312) 281-9075; fax: (312) 929-5437; telex: 20-6701.

COLUMBUS INTERNATIONAL FILM AND VIDEO FESTIVAL, Oct. 23-25, OH. Established in 1952, competitive fest accepts entries in cats of art/culture, business/industry, education, health/medicine, religion/ethics, social studies, travel, media of print (posters, press kits, ads, etc.); each cat w/ different chair. Work must be completed after 1988. Awards: Chris (highest award in subject areas of cats); Bronze Plaque, Certificate of Honorable Mention; special awards. Chris winners eligible for Oscar consideration in doc feature cat. Competitive. Entry fees: from $70 (under 15 min.) to $350 (TV series). Formats: 16mm, 1/2". Deadline: July 16. Contact: Nancy Maxwell, Columbus Int'l Film & Video Festival, 1229 West Third Ave., Columbus, OH 43212; (614) 291-2149.

DCTV VIDEO FESTIVAL, Sept. 10-12, NY. Noncompetitive, 2nd annual video fest highlighting tapes w/ particular viewpoint & primary impetus from thoughtful cultural, social, or political awareness. Doc, narrative, portraiture, experimental, music & other variations accepted; film-to-tape transfers not eligible. Selected tapes screened during the fest, aired on Manhattan Cable TV & possibly sent on tour to other cities. Roughcuts finished by Aug. 1990 OK. No entry fee. Sponsored by Downtown Community Television. Formats: 3/4", 1/2", Beta, video 8. Deadline: July 16. Contact: Maria Beatty, DCTV Video Festival, 87 Lafayette St., New York, NY 10013; (212) 941-1298; fax: (212) 219-0248.

HAWAII INTERNATIONAL FILM FESTIVAL, December, HI. 10th yr celebration for noncompetitive showcase of works from or about Asian-Pacific region that promote understanding among people of Asia, Pacific & US. Great community support; all screenings & seminars free to public & over 50,000 attend. Fest theme: When Strangers Meet. East-West Center award goes to top film; Eastman Kodak Award for Excellence in Photography & Documentary Award. Fest held at 10 locations on Oahu w/ selections also presented on Molokai, Maui, Kauai & Big Island. About 50-80 films shown each yr. Features, docs & shorts on all topics accepted. No entry fee. Formats: 70mm, 35mm, 16mm, 3/4", 1/2". Deadline: July 1. Contact: Jeannette Paulson, dir., Hawaii International Film Festival, East-West Center, 1777 East-West Rd., Honolulu, HI 96848; (808) 944-7666; fax: (808) 944-7670; telex: 989171.

LASSEN COUNTY VIDEO FESTIVAL, September, CA.

Now in 3rd yr, competitive fest accepts entries for 1st, 2nd & 3rd prizes in each cat per division. Divs: amateur, K-6, 7-12, college, adult, professional, foreign; cats: nature, doc/educational, satire/comedy. Entries should be 5-8 min. Format: 1/2". Entry fees: $5 (student), $30 (institute), $50 (professional). Deadline: June 30. Contact: Arlene Gotshalk, Lassen County Video Festival, Lassen County Arts Council, Box 91, Susanville, CA 96130; (916) 257-5222.

MARIN COUNTY NATIONAL FILM AND VIDEO FESTIVAL, June 30-July 4, CA. Now in 20th yr, competitive event offers $800-1000 awards to top entries in ea. division. Film division: ind., animated, student. Video division: ind., experimental, student (indiv. & class projects). Commercially subidized films/videos not eligible. Open to US residents only. Entries must be under 30 min., completed in previous yr. & suitable for audience w/ children. Entry fee: $10. Formats: 3/4", 16mm. Deadline: June 1. Contact: Yolanda F. Sullivan, fair mgr., Marin County Nat'l Film & Video Festival, Fairgrounds, San Rafael, CA 94903; (415) 499-6400.

MILL VALLEY FILM FESTIVAL, Oct. 4-11, CA. West Coast premieres highlight schedule at noncompetitive fest, which programs work of US ind. filmmakers as well as full slate of int'l entries. Also 3-day video fest, along w/ tributes & seminars. Last yr's fest featured 13 ind. features & 48 programs from 19 countries playing to audiences of over 22,000. Considered to be nat'l fest where new discoveries are made. Fest looks for works that demonstrate commitment & deal w/ pressing social issues (plus wide range of other types of entries). Features, shorts, docs, videos accepted. Several film/videomakers attend w/ work. Entry fee: $12. Formats: 35mm, 16mm, 3/4"; preview on 1/2". Deadline: July 1. Contact: Mark Fishkin, artistic dir./Mary Pottier, film programming dir., Mill Valley Film Festival, 80 Lomita Dr., suite 20, Mill Valley, CA 94941; (415) 383-5256; fax: (415) 383-8606.

NEW YORK FILM FESTIVAL, Sept. 21-Oct. 7, NY. At forefront of major int'l fests, 28-yr-old prestigious, noncompetitive fest shows approx. 25 film programs from throughout world, primarily full-length narrative features but also doc features & experimental films of all lengths. Short films programmed w/ features. Audiences nearly always sold out in advance & incl. major NY film critics & distributors. Press conferences after ea. screening. Entries must be US premieres, completed btwn July 1, 1989 & July 10, 1990. Presented by Film Society of Lincoln Center & held at Alice Tully Hall at Lincoln Center for Performing Arts. No entry fee. Formats: 35mm, 16mm; preview on 3/4" & 1/2". Deadline: early July. Contact: Marian Masone, New York Film Festival, 140 W. 65th St., New York, NY 10023; (212) 877-1800, ext. 489; fax: (212) 724-2813.

OFF THE WALL VIDEO FESTIVAL, September, DC. First yr for new fest seeking original, innovative & unusual video shorts under 10 mins. Entrants "encouraged to put their pet crazy idea on tape & submit it." Prizes: 1st ($500); 2nd ($250), 3rd ($100), 20 hon. mentions (t-shirts). Winners become part of "Best Of" compilation tape for nat'l dist. Entry fee: $10 per 1-3 tapes ($3 addt'l for return shipping). Formats: 3/4", 1/2", Beta. Deadline: June 30. Contact: Off the Wall Video Festival, 14703-E Baltimore Ave., Laurel, MD 20707; (301) 317-8381.

Foreign

ESSEN INTERNATIONAL FESTIVAL OF FILMS FOR CHILDREN, September, W. Germany. 8th edition of

OVERNIGHT PROCESSING FOR SUPER 8

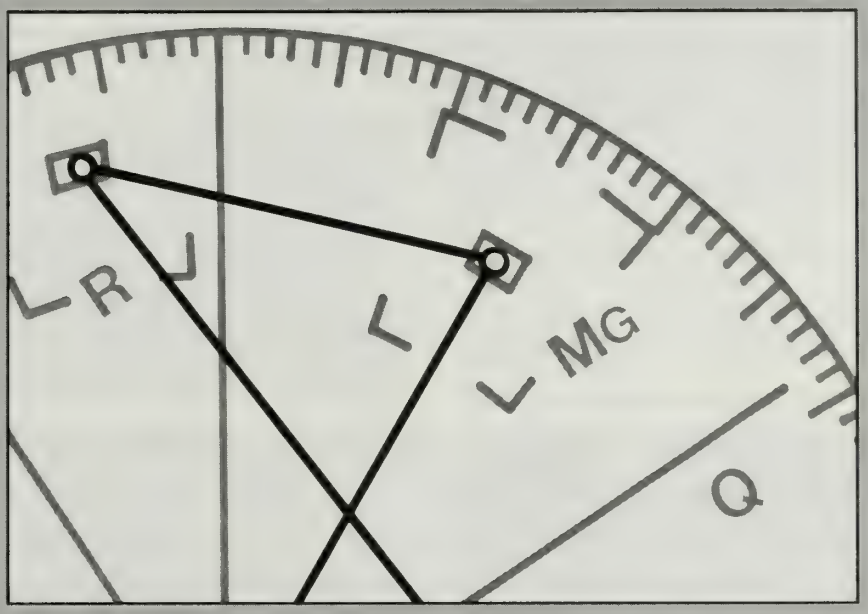
Super 8 Sound-Burbank is now offering overnight processing of Kodachrome 40 and Ektachrome 160 type A. Film delivered to our Burbank office by 1 O'Clock is usually available for pick-up by 1 O'Clock the next business day.

Super 8 Sound-Cambridge is now offering same day service on Black and White Super 8 on Monday, Tuesday, and Thursday. Film delivered to Cambridge by 10 O'Clock is usually available for pick-up by 4 O'Clock that day.

Processing is $7.50 per 50' and $25.00 per 200'. Return shipping is $5.00 UPS ground and $10.00 UPS 2nd day and $20.00 for overnight UPS.

For more information contact:
Super 8 Sound
2805 W. Magnolia Blvd., Burbank, CA 91505 (818) 848-5522
95 Harvey St., Cambridge, MA 02140 (617) 876-5876

Super 8 SYNC SOUND SYSTEM



VIDEO POST PRODUCTION

VIDEOGENIX
212·925·0445
503-511 BROADWAY, NEW YORK, NY 10012

1" PORTABLE PACKAGE

Ampex VPR-5 Portable 1" w/ TC, < 12 lbs.
Ikegami 79-D
Sachtler tripod w/ Sachtler fluid head, spreaders
2 Sony Lavaliers
Sennheiser 816 shotgun w/ blimp, fishpole
DP and Tota Light kits
Sony 8020 monitor
Tek portable waveform
Portabrace cart
All batteries and chargers

$500/day w/operator

Call Eleanor
(212) 330-0628

I SEE VIDEO, 763 WASHINGTON ST, #16, NYC, 10011

ALL YOU CAN EAT!

VHS Video Editing Studio

Our Menu

Fully Equipped--Digital Freeze Frames, Dissolves, Wipes, Etc.; Computer Animation and Titling; 3/4" Transfer; Complete 8-Track Recording System; and More.

Designed for Comfort

All for Only $15.00 an Hour

Call about subsidized studio time for artist projects, funded by New York State Council on the Arts

By Train:
2,3,4,5,A,C,F,M,N,R,G,B,D,Q,LIRR

MARGOLIS/BROWN ADAPTORS
397 Bridge Street
Brooklyn,New York 11201
(718)797-3930 or (212)727-0157

COMPLETE POST-PRODUCTION FACILITIES

- Betacam SP A/B to 1" – $175/hr.
- ¾" A/B to ½" – $60/hr.
- Abekas A53-D with warp effects, Chyron Scribe.
- 16mm film to tape transfers to any video format: Double/Single system from $50/½ hr.
- Audio Striping & Window Dubs – $25/hr.
- Latest Model Ikegami HL-55 CCD camera or 95B/79D with BVV-5 or BVW 35 SP deck from $250/Day.

SPECIAL RATES FOR INDEPENDENT PRODUCERS

- Call (212) 997-1464 for more information.

Ross-Gaffney Video
21 West 46th Street
New York, NY 10036

annual competitive survey of new int'l children's film, held in region of Rivers Rhine & Ruhr. Program elements: competition, info. section, retrospective/workshops & adult series "Films with Children." Awards of DM5000 ea.: Children's Film Prize of Essen; Der Blaue Elefant (awarded by 13-member children's jury, age 8-12, from Essen, Mülheim & Oberhausen); European Prize (awarded by class of students, 10-13 yrs). Work must be at least 60 min. & not released in Germany. Info. section admits works shot in film & video. Formats: 70mm, 35mm, 16mm, 3/4" (PAL), 1/2" (PAL). Deadline: June 30. Contact: Birgit Herz/Jürgen Neumann, Internationales Essener Kinderfilmfestival, Jugendamt der Stadt Essen, Lindenallee 10, D-4300 Essen 1, W. Germany; tel: (201) 884512; fax: (201) 885103; telex: 857 730 sked.

INDIAN SUMMER WORLD FESTIVAL OF ABORIGINAL MOTION PICTURES, Sept. 19-23, Canada. 50 films & videos by & about aboriginal peoples of world selected for noncompetitive fest, now in 4th yr. Theme: Protecting Mother Earth (although entries can be on any topic). Cats: doc feature, docudrama, live short subject, commercial feature, doc short, industrial, animated short. Entry fee: $40CDN. Format: 35mm, 16mm, 3/4". Deadline: July 16. Contact: Robin Lawless, Indian Summer World Festival of Aboriginal Motion Pictures, Box 2800, 696 Kettles St., Pincher Creek, Alberta, Canada TOK 1WO; tel: (403) 627-4813; fax: (403) 627-5039.

INTERFILM FESTIVAL, September, W. Germany. Begun 8 yrs ago as super 8 fest, Interfilm now presents film, video & related work from throughout world. Format: 16mm, super 8, 3/4", 1/2"; preview on 1/2". Entry fee: $10 (incl. SASE for return of tape). Deadline: June 15. Contact: Jurgen Bruning, Hallwalls, 700 Main St., Buffalo, NY 14202; (716) 854-5828.

LAUSANNE INTERNATIONAL FESTIVAL OF FILMS ON ENERGY/FIFEL, Nov. 16-20, Switzerland. Biennial (even yrs) competition for films w/ central theme of new & renewable sources of energy (e.g., solar energy, geophysical energy, nuclear fusion, hydrogen). Awards: Grand Prix, Award of State of Vaud, Award of City of Lausanne, Award of Swiss Federal Inst. of Technology, Special Jury Award, Special Award of Swiss Assoc. of Univ. Postgraduates in Energy, Special Award of Swiss Assoc. for Scientific Films, best doc, best fiction, best animated cartoon, public award. Invited guests receive 3 days hospitality. Works may be up to 60 min. French subtitles or transcripts should be provided. No entry fee. Formats: 35mm, 16mm, 3/4", 1/2". Deadline: June 30. Contact: Georgel Visdei, Festival International du Film sur l'Energie de Lausanne, Escaliers du Marché 19, 1003 Lausanne, Switzerland; tel: (021) 312 17 35; fax: (021) 206 509; telex: 454 199 TXC CH.

LONDON INTERNATIONAL FILM FESTIVAL, Nov. 8-25, England. Last yr FIVF cooperated w/ London in selection of large number of entries (23) for special section on US inds. FIVF will work w/ them again this yr, arranging group shipment of preview cassettes to London & of selected films to fest in Nov. London, an invitational/noncompetitive fest, in 34th yr as England's major "festival of festivals," screening about 170 works from 35 countries to audiences of 75,000. Many buyers & distribs attend, as well as large contingent of British & int'l press. Sections incl. Panorama (world cinema;) UK films; French works; US inds; African, Asian & Latin American films; LFF on the Square (mainstream films). Screenings held in various parts of London, incl. Odeon Leicester Square, Warner's Leicester Square Theater, Empire, Metro Cinema, Inst. of Contemporary Cinema. Entries must be UK premieres. Fiction & doc accepted, any length, all genres. Fest formats: 70mm, 35mm, 16mm, super 8, 3/4"; preview on cassette only. Submission fee: $15, payable to FIVF. Deadline at FIVF: July 1. For info. & appl., send SASE or contact: Kathryn Bowser, FIVF, 625 Broadway, 9th fl., New York, NY 10012; (212) 473-3400. If applying directly to London, deadline is Aug. 1. Contact: Sheila Whitaker, London International Film Festival, National Film Theatre, South Bank, Waterloo, London SE1 8XT, England; tel: (071) 928-3535; fax: (071) 633-9323; telex: 929220 NATFIL G.

MIPCOM INTERNATIONAL FILM AND PROGRAM MARKET FOR TV, VIDEO, CABLE & SATELLITE, Oct. 11-15, France. Major int'l television market held in Cannes, where more than 5000 participants from 5 continents meet to buy & sell for TV & trade int'l ancillary rights for film, video, satellite & cable. Contact: MIPCOM, 179, ave. Victor-Hugo, 75116 Paris, France; tel: (331) 45 05 14 03; fax: (331) 47 55 91 22 or Int'l Exhibition Organization, 845 Third Ave., 19th fl., New York, NY 10022; (212) 750-8899; fax: (212) 688-8085.

MONTREAL WORLD FILM FESTIVAL, Aug. 23-Sept. 3, Canada. Huge competitive IFFPA-recognized fest, now in 14th yr, w/ audiences reported at 280,000 in 1989. Over 250 films from 50 countries shown in various sections: Official Competition, Hors Concours (out of competition) Section, Special Sections, Cinema of Today & Tomorrow (new trends), Panorama Canada, TV films, & Tributes. New prize initiated last yr is $C50,000 Prix de Jeune Espoir for 1st or 2nd feature. All films shown in central locations in close proximity. Concurrent Int'l Film, TV & Video Market, w/ 500 registrants repping 200 cos. & gov't agencies. Features & shorts accepted. No entry fee. Formats: 70mm, 35mm, 16mm, 3/4". Deadline: July 15. Contact: Serge Losique, Montreal World Film Festival, 1455 de Maisonneuve Blvd. West, Suite H-109, Montréal, Québec H3G 1M8; tel: (514) 848-3883; fax: (514) 848-3886; telex: 05-25472 WOFILMFEST.

MYSTFEST INTERNATIONAL MYSTERY FILM FESTIVAL, June 29-July 6, Italy. Mystery, thriller, horror, crime, black comedy & spy films welcome at 11th edition of Mystfest, held in Cattolica. Sections: Competitive official section for 35mm recently-produced films, noncompetitive section for 35 & 16mm works, info. section, retrospective. Entries must be Italian premieres; competitive selections cannot have received prizes in other competitive int'l fests. Awards: best film, best leading actor/actress, special citation award for best original story. Formats: 35mm, 16mm. Deadline: May 31. Contact: Girogio Gosetti, Mystfest, Via dei Coronari, 44, 00186 Rome, Italy; tel: (06) 6544152; fax: (06) 6867902; telex: 623092 imago I.

NOVA GORICA INTERNATIONAL FESTIVAL ON SPORTS AND TOURIST FILMS, Sept. 24-28, Yugoslavia. 13th yr of biennial competitive fest, offering prizes to films & videos dealing w/ sports & tourism in cats: docs, educational, short feature & spots (noncompetitive in 1990). Entries must be under 60 min. & completed since Aug. 1988. Awards: Golden Triglav (Grand Prix); Silver Triglav, Bronze Triglav, ICSPE-UNESCO Prize (work most successfully showing connection btwn sport & tourism); CIDALC (work w/ greatest human & cultural values); Pierre de Coubertin Prize (work expressing highest sporting spirit & dedication to sport). Prizes also for best direction, screenplay/commentary, camera, editing. Held in Nova Gorica,

near Yugolsav-Italian border. Formats: 35mm, 16mm, 3/4", 1/2". Deadline: June 10. Contact: Interfilm Festival, Vrhovceva 8a, YU-61000 Ljubljana, Yugoslavia; tel/fax: (061) 317340.

OTTAWA INTERNATIONAL ANIMATION FESTIVAL, Oct. 3-7, Canada. Biannual, competitive fest for animated works. No entry fee. Formats: 3/4", 1/2", Beta, 70mm, 35mm, 16mm. Deadline: July 20. Contact: Tom Knott, Ottawa Int'l Animation Festival, 2 Daly Ave., Ottawa, Ontario, Canada K1N 6E2; (613) 232-6727; fax: (613) 232-6315; telex: 0636 7004 74.

RIMINICINEMA INTERNATIONAL FILM FESTIVAL, Sept. 22-24, Italy. Relationships & exchanges btwn different cultures form focus of competitive event, which programs "multinational melange of movies: marginal films, Third World entries & midnight cult items" (*Variety*). Accepts features, shorts, doc features & video productions. Sections: Competition (for Italian premieres), Monograph, One Artist Show, Events, Meetings. No entry fee. Formats: 35mm, 16mm, 3/4", 1/2", Beta. Deadline: June 30. Contact: Gianfranco Miro Gori, Riminicinema Mostra Internazionale, v. Gambalunga 27, 47037 Rimini, Italy; tel: (0541) 704301/704308; fax: (0561) 704411; telex: 563170 COMRIM 1.

TAIPEI INTERNATIONAL FILM EXHIBITION, Nov. 10-30, Taiwan. Noncompetitive exhibition, organized to "promote mutual understanding btwn East & West." Taiwan premieres preferred. Accepts features, shorts, docs, experimental & animated works. No entry fee. Formats: 35mm, 16mm. Deadline: June 15. Contact: Ray Jiing, dir. of film library, Taipei Int'l Film Exhibition, 4F, No. 7 Ching-Tao East Rd., Taipei, Taiwan, ROC; tel: (02) 3924243-4; fax: (02) 3926359; telex: 11636 INFORM.

TORONTO INTERNATIONAL FILM FESTIVAL/FESTIVAL OF FESTIVALS, Sept. 6-15, Canada. One of N. America's largest noncompetitive film fests, both in number of films screened (over 300 from 38 countries), audience numbers (over 270,000) & accredited press (over 500). Toronto is major event on int'l fest circuit, programming premieres & films from other int'l fests. Programs run at 10 cinemas. Gala Evenings feature Canadian, N. American & world premieres of major releases & Special Presentations showcase world or N. American premieres of other features. Contemporary World Cinema section, fest's most prestigious category, ranges over new cinema from most countries. Other cats incl. Perspective Canada, New Cinema, National Cinema, Archival Programme & Spotlight. Short films by Canadian filmmakers only. Fest now in 15th yr. Concurrent Toronto Trade Forum w/ 1200 participants features keynote addresses, workshops on current industry production & distribution issues. No entry fee. Formats: 70mm, 35mm, 16mm; preview on cassette. Deadline: July 13. Contact: Helga Stephenson, Toronto Int'l Film Festival, 70 Carlton St., Toronto, Ontario M5B 1L7, Canada; tel: (416) 967-7371; fax: (416) 967-9477; telex: 06 219724.

TURIN INTERNATIONAL YOUTH FILM FESTIVAL/CINEMA GIOVANI, Nov. 9-17, Italy. Excellent, growing int'l competitive showcase for new, young ind. directors & filmmaking trends, now in 8th yr. Held in Torino in northern Italy's Piedmont region. US liaison Michael Solomon works w/ FIVF to preselect entries for several sections. Int'l Competition for Feature Films: 35mm & 16mm works by young filmmakers that are Italian premieres completed after Sept. 1, 1989. Short Film Competition: films up to 30 min. Int'l Review: films not in competition that have been screened or received awards at other fests, important premieres, works by well-known filmmakers. Italian Space-Competition: unreleased Italian films, videos & super 8s by "young" filmmakers w/ no age limit, up to 60 min. Turin Space: films, videos & super 8 films by directors born or resident in Piedmont region. Retro: Japanese filmmaking in the 1960s. Special Events: short retros, screenings of up & coming directors' works, reviews of significant moments in ind. filmmaking. Awards: Best feature film (Lire 20,000,000); best short film (Lire 3,000,000), Italian Space (Lire 1,000,000 to 3,000,000). Addt'l awards may incl. special jury awards & special mentions. This yr's jury: Nanni Moretti, Sergej Bodrov, Chen Kaige, Alexandre Rockwell & Virginie Thévenet (features) & Thrassyvoulos Giatsos, Kate Ogborn, Paolo Vecchi (short & medium-length films). Enthusiastic audiences reached 35,000 last yr, w/ 22 nations represented & 165 journalists accredited to fest. About 300 films shown during event. Entry fee: $10, payable to Cross Productions. Formats: 35mm, 16mm only; preview on cassette. Deadline: July 31. Contact: Michael Solomon, FIVF, 625 Broadway, 9th fl., New York, NY 10012; (212) 473-3400 or (212) 941-8389.

VIPER INTERNATIONAL FILM AND VIDEO FESTIVAL, October, Switzerland. Largest fest in Switzerland for ind. & experimental work. Format: 3/4", 1/2", 16mm. Entry fee: $10 (incl. SASE for return of tape). Deadline: June 15. Contact: Jürgen Bruning, Hallwalls, 700 Main St., Buffalo, NY 14202; (716) 854-5828.

THE BEST

3/4" BVU -SP Post Production Facility in New York

featuring...
Computerized A/B Roll
Dynamic Motion Control
1 Pass Slo/Mo & Freeze Frame
Audio Follows Video
Hi-Res Character Generator
Edit List Management/CMX Disk

$80 per hour with editor

Timecoding and Window Dubs Available

*Also...*Sony Type 5 Cuts Only System
With editor: $30 per hour
Edit yourself: $15 per hour

Ask about our LOCATION PACKAGE *featuring...*Sony 3/4" BVU 150SP with Address Track Timecode

Call us about our 10% Get Acquainted Discount

GBS VIDEO®
44 West 24th Street, NYC 10010
(212) 463-8863

French, German & Spanish Spoken

AUDIO FOR FILM AND VIDEO

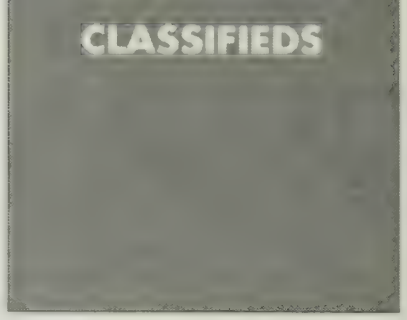
- Full SMPTE lock up to 8 trk and computer controlled music or sound effects.
- Digital Audio Recording
- Center track stereo mixdown.
- Call for equipment list and information.

Studio PASS 596 Bdway (602)
N.Y. N.Y. 10012. 212-431-1130
"Professional Audio Services for the Independent"

WHATEVER YOU'RE LOOKING FOR,
I CAN FIND,

BE IT OBJECTS, PEOPLE, INFORMATION,
OR RESOURCES; PUBLIC, PRIVATE,
GOVERNMENTAL, SCIENTIFIC,
HISTORIC, ARTISTIC, COMMON,
RARE, ESOTERIC, MUNDANE,
SUBDUED, WILD, CHIC,
OR TACKY

DESIGN RESEARCH
DEPT. I
PO BOX 1503 BANGOR, ME 04401
PHONE: 207-825-3068
HELPING CREATIVE PEOPLE CREATE



Buy ▪ Rent ▪ Sell

FOR SALE: Industrial camera/recorder JVC KY-2000 color camera, CR-4400U 3/4" portable recorder: $2500 or BO. Also, editing system. JVC RM-88U controller, JVC 6600U & 8200U recorders. $2500 or BO. Doug Hart (718) 937-7250.

BETACAM PKG FOR SALE: Ikegami HL79EAL camera, Sony BVW-25 recorder, color monitor, B/W monitor, batteries, chargers, power supply, cables, shipping & soft cases. Call (914) 238-8895.

WANTED: CP, Arri, Aaton, Angenieux, Cooke, Zeiss, O'Connor, Miller, Sachtler, Steadicam, Nagra. Call for current equipment list, lens & camera repair, free lens evaluation, new & used equipment needs, rentals. Whitehouse A/V (805) 498-4177.

FOR SALE: 16mm 6-plate Cinemonta (Steenbeck configuration) $4500. Sonerex 16mm double system projector also good for center & edge track dubs, $500. Rivas splicers, Moviola viewer, 4-gang motorized synchro, squakbox, bins. Call (212) 807-0966.

FOR SALE: GSMO pro 16mm coaxial camera, 2 magazines, finder, very sharp 12-120 Ang. lens, hood, filters, batteries, chargers, hard case, less than 5k footage thru camera, perfect: $6,000. (213) 828-5063.

FOR SALE: Ikegami HL 79E. Mint condition, many extras including soft & hard carrying cases, J-Lab & cords, Century 2-piece wide angle (203) 226-5289.

TRIBECA/HUDSON ST., airy, 1750 sq. ft. 1st time offered/owner. Beautiful so. lt./9 new windows/10' ceilings, 2 bdrm, 1 bth, large EIK, wsh/dry, AC, darkroom, newly painted. Maint. $446, $375K; (203) 226-8659.

SONY PCM-1 A/D-interface (2), $350 ea. Tascam ATR60 1/2" 8-trk, New w/ cards: $4,000. Crown SX822 1/4" 2-trk, mint: $500. Technics 10A02 2-trk: $800. AKG 451 w/ CK1, CK8: $500. AKG D12-150, Beyer 160: $200. Lamb mixer PLM422 w/ LPS10-24A: $200. Tascam 5 w/ anvil case: $200. Victor (212) 732-4587.

FOR SALE: Macintosh/1900 receiver: $350. Crown VFX crossover: $225. Ashly SC68-notch filter: $150. Ashly SC-55 compression limiter: $150. Buren dynamic noise filter: $100. Audio wireless mike (old model) 170.3: $300. Call Victor (212) 732-4587.

ECLAIR NPR w/ Angenieux orientable viewfinder, (2) Beala crystal motors, (3) 400' mags, (2) Ang. 9.5mm-95mm zoom lens, (1) Ang. 15-150mm zoom lens, Anton Bauer charger QC-3, (3) Anton Bauer batt. QP, (1) Eclair ZAR, sound barney, flight cases, recently rebuilt, mint. Total pkg: $7000. (212) 732-4587.

FOR SALE OR RENT: Sony M3A, Canon 15:1 lens, VO6800 3/4" portable deck. Low hours, w/ AC adaptor, 8 batteries, charger, Quickset fluid tripod & cases. All in excellent condition. Call Michael (212) 757-7654.

VIDEO EQUIPMENT for sale: Sharp DXC-A1 3-tube camera w/ 12:1 Fujinon lens: $4,000. Sony 6800 portable 3/4" deck: $2,500. Sachler 20 tripod w/ quick release legs: $2,500. Entire package w/ all cables, etc: $8,000. Almost new, must sell fast. (212) 463-9426.

WANTED: 1) partner/cobuyer w/ ref. or used Betacam SP deck/camera & IKE 79 or better. 2) People planning to buy HI-8 cameras (for bulk purchase). For rent/trade: 1) Sony 5850 system, like new. $450/wk in own home. 2) Betacam SP rig: $400/day or trade for p/t place to stay. Gary (212) 768-1600.

Each entry in the Classifieds column has a 250 character limit & costs $20 per issue. Ads exceeding this length will be edited. Payment must be made at the time of submission. Anyone wishing to run a classified more than once must pay for each insertion & indicate the number of insertions on the submitted copy. Each classified must be typed, double-spaced & worded exactly as it should appear. Deadlines for Classifieds are the 8th of each month, two months prior to the cover date, e.g., May 8 for the July issue. Make check or money order—no cash, please—payable to FIVF, 625 Broadway, 9th floor, New York, NY 10012.

FOR SALE: 16mm Showcron 8-plate (1 pix, 3 sound). 1 year full factory warranty. $8,000. Contact Bill Stutz, Metromega (818) 350-8332.

Freelancers

BETACAM PACKAGE w/ tripod, lights, mics, award-winning cameraman, crew & transportation, avail. for your project at great rates. Fast & reliable. Broadcast quality. Call Eric (718) 389-7104.

CINEMATOGRAPHER w/ feature (4), doc & commercial credits avail. for film or video projects of any length. Personable, w/ strong visual sense & excellent lighting. Own equipment, at a reasonable rate you can afford. Call for demo: Eric (718) 389-7104.

BETACAM SP packages available: New BVW-507 (w/ 700-line resolution); BVW-505 also avail. Your choice of field production package comes w/ award-winning videographer, Toyota 4-Runner & competitive rates. Call Hal at (201) 662-7526.

AWARD WINNING DIRECTOR OF PHOTOGRAPHY looking for interesting projects. Owner of super 16 capable full Aaton package. Paul (212) 475-1947.

AWARD-WINNING CAMERAMAN w/ 16mm ACL II 8fps-75fps w/ video looking for challenging projects. Partial client list incl: ABC Sports, ESPN, IBM, LIRR, Pitney Bowes. Complete crews avail., incl. sound recorder & grip truck. Reasonable rates. Mike (718) 352-1287.

CINEMATOGRAPHER with Arri 16SR and lighting package: $750/day. 10 years experience. Major awards. Excellent credits, including *Smithsonian*, *National Geographic*, *20/20*. Call Len McClure at (301) 299-7893.

SHOOTING IN ASIA? See ad just above this one for cameraman w/ years experience in Asia. Shot more than 20 films in China, Japan, Singapore, Hong Kong, etc. Lots of valuable contacts to help you. Call Len McClure at (301) 299-7893.

DIRECTOR OF PHOTOGRAPHY looking for new documentary or dramatic projects. 11 years experience. 35mm, 16mm, and broadcast video. Richard Chisolm (301) 467-2997.

DIRECTOR OF PHOTOGRAPHY/OPERATOR w/ feature film (5) credits. Self-owned 35mm, 16mm. Film cameras (w/ videotape), 50 kilowatt lighting/power/grip pkg, sync sound/video recording/playback system. Lowest rates in Tri-State! (201) 798-8467.

AATON PKG w/ assistant camera. 3 mags, Cooke 9-50, Ang. 12-120, Zeiss 8, 2 batts, eye piece X, zoom motor, Sachtler Video 20, Hi-hat, barney, filters, crystal 24, 25, 29.97 fps. I am accurate, fast & experienced w/ doc, rock video & feature prod. Sam (718) 636-5061.

SOUNDMAN w/ audio gear & good attitude available for film & video prods. Call for resume and rates. Claudio (212) 664-8009.

ORIGINAL SCORE for your film or video. Experienced, reliable, stylistically flexible. Full SMPTE lockup for frame accuracy cueing in video. B.A. in traditional composition from Berklee College of Music, 1984. Call (718) 383-6109.

ENTERTAINMENT LAWYER available to film community to draft/negotiate/review contracts, handle legal matters, assist in financing. Reasonable fees (718) 454-7044.

PBS CREDITED cameraman with Sony DXC 3000 camera & deck. Seinheiser sound, broadcast package. $250. Call for weekly rates. John (212) 475-6550.

SCREENPLAYS NEEDED FOR DEVELOPMENT. If your script demonstrates keen insight into human behavior and interpersonal communications and is intelligent and witty, please send it w/ SASE to: Momentum Communications, Box 824, Mamaroneck, NY 10538.

TAPESTRY INTERNATIONAL currently acquiring independently produced drama, fiction & docs in 1/2-hr, hr & feature-lengths for foreign & domestic TV distrib. Contact: Mary Boss, dir. acquisitions or Nancy Walzo, vice president, 924 Broadway, New York, NY 10010; (212) 677-6007.

NETWORK CREDITED director, videographer w/ Sony broadcast 3/4" SP & Beta pkgs starting at $250/day. Also super VHS camcorder rental. Other services incl. directing, Time Code striping, window dubs & original music scoring. Michael, MI-RO Productions (212) 757-7654.

STOCK FOOTAGE RESEARCH: specializing in historical & public domain footage in Washington, D.C. Also research audio & stills, provide fact-checking services & production research for feature films. Susan Hormuth, 1400 C St. NE, Washington, D.C. 20002; (202) 398-3227.

CINEMATOGRAPHER to work in independent films. Vincent (718) 729-7481. Reel upon request. Long Live Independence!

SCREENPLAY DOCTOR: Professional consultant & story analyst for major studios will analyze your screenplay or treatment at reasonable rates. Specializing in indie/art films. (212) 219-9224.

WRITER: Working pro available. Business writer, scriptwriting, journalism experience. Former staff production manager. Can supply narrations, complete

THE ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS MEANS:

- Comprehensive health, disability, life, and equipment insurance at affordable rates
- Festival Bureau: your inside track to over 400 international and domestic film and video festivals
- Advocacy in government, industry, and public forums to increase support for independent production
- Seminars on business, technical, and aesthetic issues
- Discounts on professional services, including car rental, film labs, post-production facilities & equipment rental

AND

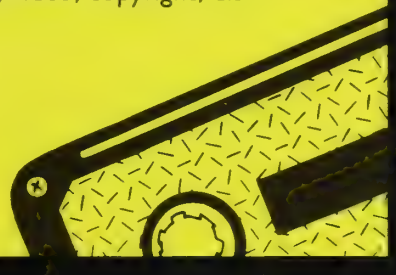
- A subscription to **THE INDEPENDENT** Film and Video Monthly, the only national film and video magazine tailored to your needs (10 issues per year)

AIVF Books and Tapes

A wealth of information is now available to you through AIVF by mail or in person. Our book/tape list covers practically every facet of the field. Subjects covered are production, fundraising, legal, screenwriting, technical, super 8, lighting, audio, public tv, cable, video, copyright, distribution, political and more.

- *A diversified catalogue of information for all your film and video needs.*

Complete the other side of this card and mail to AIVF to receive a complete list of books and tapes available or call us at 212-473-3400.



Help Yourself.

Join AIVF Today and Get a One-Year Subscription to THE INDEPENDENT Magazine.

Enclosed is my check or money order for:

- ☐ $45/year individual (in US & Puerto Rico)
- ☐ (Add $12 for first class mailing)
- ☐ $25/year student (encl: proof of student ID)
- ☐ $60/year library (subscription only)
- ☐ $85/year organization
- ☐ $60/year foreign (outside US, Canada & Mexico), surface rate
- ☐ (Add $15 for foreign air mail)

Name_____

Address_____

City _____ State _____ Zip _____

Country (if outside US) _____

Telephone _____

Please bill my: Visa___ Mastercard ___

Acct. # _____

Exp. Date _____

Signature _____

OR: Send check or money order to: AIVF, 625 Broadway, 9th floor, New York, NY 10012; or call (212) 473-3400.

Please send me the latest copy of your book and tape list.

Name_____

Address_____

City_____

State_____ Zip_____

Telephone_____

PLACE STAMP HERE

AIVF

AIVF Publications
625 Broadway
9th Floor
New York, NY 10012

concepts. Documentaries, industrials, music videos, etc. No treatments or grant proposals, please. Timothy Dowd (718) 624-4721.

COPRODUCER WANTED by award-winning prod. co. to help produce TV benefit for environmental movement & series on politically courageous people. No exp. necessary. Salary neg. & possible housing, use of b'cast equipment. Letter & resumé to: Ideal, 1026 6th Ave., NY, NY 10018; (212) 768-1600.

SHOOTING IN WASHINGTON D.C.? We'll meet you w/ an experienced, fully credentialed crew or produce from your script. Sony bdcst 3/4" SP or Betaca, SP pkg, 8 lights, 5 mics. News/doc/interviews in several languages. Good rates. Lots of happy clients. Accent Media. (703) 356-9427.

COLLABORATOR WANTED for comedy feature screenplay. Kevin, 603 Berkley, Elmhurst, IL 60126-4230.

16MM PRODUCTION PKG from $150/day. Complete camera, lighting & sound equip. avail. w/ asst. & transport to location. (CP16 crystal, fluid head, Lowels, sungun, Nagra, radio mikes & more.) Postprod. also avail. Negotiable rates. Tom (201) 692-9850.

THE "DOC" DOC: Writer/producer/director of over a dozen internationally broadcast docs, ACE winner 1988, can help the health of your show, from routine check-up to miracle cures. Burrill Crohn (212) 242-6808. Also: confortable off-line room w/ or w/o my top-notch editor.

Postproduction

BOB BRODSKY & TONI TREADWAY: Super 8 & 8mm film-to-video mastering w/ scene-by-scene color correction to 1", Betacam & 3/4". By appointment only. Call (617) 666-3372.

NEGATIVE MATCHING: 16mm, super 16, 35mm. Credits include Jim Jarmusch, Chris Choy, Renee Tajima, Bruce Weber & Yvonne Rainer. Reliable results at reasonable rates. One White Glove, Tim Brennan, 321 W. 44th St., #411, New York, NY 10036; (212) 265-0787.

TOTAL SUPER 8 SOUND film services. All S/8 production, postprod., editing, sync sound, sound mix, multitrack, single & double system sound editing, transfers, stills, etc. Send SASE for rate sheet or call Bill Creston, 727 6th Ave., NY, NY 10010; (212) 924-4893.

BETACAM OR 3/4" SP location shooting as low as $300/day. Betacam & 3/4" SP to 3/4" SP editing w/ editor from $35/hr. Vega wireless mic. & Motorola MX-350 rental as low as $30/day. Call Michael at Electronic Visions (212) 691-0375.

SOUND TRANSFERS: Convenient downtown location, FX library, digital sampling, transfers to & from 16/35mm, 1/4" mono & stereo (w/ SMPTE), cassette, CD, DAT & mini Nagra SN. Best rates (212) 255-8698.

16MM FLATBEDS FOR RENT: 6-plate flatbeds for rent in your workspace or fully equipped downtown editing room w/ 24 hr. access. Cheapest rates in NYC for independent filmmakers. Call Philmaster Productions (212) 873-4470.

16MM CUTTING ROOMS: 8-plate & 6-plate fully equipped rooms, sound transfer facilities, 24-hr access. Downtown, near all subways and Canal St. Reasonable, negotiable rates. (212) 925-1500.

SUPER 8 24 fps transfers: scene-by-scene color correction w/ CCD telecine, Sony color corrector w/ hue, phase, gamma comp, neg-pos reverse, b&w tinting, letterboxing & Dolby stereo. Beautiful results @ 11¢/foot to Sony Pro-X 1/2" VHS. $35/min + stock. Gerard Yates (203) 359-8992.

16MM EDITING ROOM & OFFICE space for rent in suite of indies. Fully equipped w/ 6-plate Steenbeck & 24-hr access. All windowed & new carpet. Located at W. 24th St. & 7th Ave. Reasonable rates. Call Jeff at Film Partners (212) 714-2313.

FOR RENT: 3/4" off-line editing room (brand new Sony 5850, 5800, RM440). Very reasonable rates, convenient midtown location in suite w/ other filmmakers. Xerox & fax available. Call Jane at (212) 929-4795 or Deborah at 226-2579.

UPTOWN EDIT: fully equipped 16mm editing rooms with 6-plate and 8-plate Steenbecks. 24-hour access. Best rates in town, student discounts. West 86th Street, (212) 580-2075.

BROADCAST QUALITY EDITING: Edit from Betacam, 3/4" or 3/4" SP. $99/hr including operator, switcher, slo-mo. 50% discount on DVE for AIVF members. Call HDTV Enterprises, Inc., near Lincoln Center (212)874-4524.

BROOKLYN HEIGHTS: Brand new Sony 3/4" off-line edit system with RM 450 controller available for rental. Reasonable daily/weekly rates w/ or w/o editor. (718) 875-1512.

FOR RENT: 3/4" A/B editing suite. Freeze frame TBC, CMX list management, character generator, digital effects, Time Code, window dubs. $60/hr w/ editor. McCave Video, 311 West 43 St., 9th fl. (212) 582-0880.

MONTAGE PICTURE PROCESSOR®

♦ Non-linear editor for film and television.
♦ Only electronic editor to win Academy Award for Technical Achievement.
♦ Used for feature films, episodic television, commercials, documentaries, and music videos.
♦ Now being offered in grants to qualified independents for non-profit projects.

Call/Write for applications and further info:
Montage Group, Ltd.
Grants
1 West 85th Street, Suite 3A, New York, NY 10024
(212) 362-0892

The Production Specialist Between Japan and the U.S.

With production headquarters in New York and Tokyo.

- Co-producing and distributing quality independent features and documentaries in Japan.
- Producing documentaries, features, and news segments for television.
- Producing and coordinating U.S.–Japan teleconferences via satellite.
- Producing corporate videos and product promotions for Japanese market.
- Arranging crews, equipment leasing, and bi-lingual coordinators in Japan.

We know, first hand, the interests and needs of both American and Japanese clients. We are prepared to assist you in a variety of capacities. Please call . . .

Unicorn U.S.A., Incorporated
1123 Broadway, Suite 911
New York, N.Y. 10010

(212) 675-3667

BETACAM PACKAGE
Great Rate!
Incl. Cameraman, Lights
Tripod, Mics, Monitor
Transport. & Crew Avail.
Also
SONY 3/4" OFF-LINE EDITING
SOLAR productions
(212) 925-1110

FOX AMERICA TELEVISION

Ikegami HL 95 • Ikegami 79 EAL • Sony BVP 5 • Sony BVP 7 • Sony BVW 35 • BVW 25 • BVV 5 • BVU 150 • Full production packages in PAL and NTSC • Full grip/lighting/audio • Crews • Transportation

PAL

Editing: Sony BVU 800 • Sony BVU 950 • Sony BVW 75 • Panasonic AG 7500 • Panasonic AG 6500 • Sony BVU 5800 • Sony BVU 5850 • Facilities available with or without editor • Hourly - daily - weekly rates

FOX TELEVISION OF AMERICA
333 West 52nd Street New York, NY 10019
Tel (212) 246-4300 Fax (212) 265-0155 Telex 961016 FOXNYK

NOTICES

Notices are listed free of charge. AIVF members receive first priority; others are included as space permits. *The Independent* reserves the right to edit for length. Deadlines for Notices will be respected. These are the 8th of the month, two months prior to cover date, e.g., May 8 for the July issue. Send to: Independent Notices, FIVF, 625 Broadway, New York, NY 10012.

Conferences ▪ Workshops

CALL FOR PAPERS for Society of Motion Picture & Television Engineers (SMPTE) Technical Conference on October 13-17. Completed author's form & 500-word synopsis due June 15. Theme of conference is Film and Television: One World? Presentation time is 20 min. For author forms, contact: Marilyn Waldman, program coord., 595 W. Hartsdale Ave., White Plains, NY 10607; (914) 761-1100.

FILM/VIDEO ARTS Courses & Workshops: Independent TV Service, May 14; Prod. Mgmt. II, May 10-June 28; Grantwriting, May 5 & 12; Video Cameras II, May 19 & 20; On-Line Editing w/ Standby, May 7; Digital Effects Overview, May 26 & 27; Creating Amiga Titles for Video II, May 8 & 15. Contact: F/VA, 817 Broadway, New York, NY 10003-4797; (212) 673-9361.

NATIONAL ALLIANCE OF MEDIA ARTS CENTERS 10th Anniversary Conf., The Unblinking Eye: Affecting Change in The 90's, May 17-20, Boston, MA. Pre-registration: $125/$75 members; on-site: $150/$100 members. Day rate: $40/$30 members. Subject to availability. Conf. limited to 300 regs. Contact: Bridget Murnane, ICA; (617) 266-5152.

PRODUCER SELF-HELP GROUP forming for experienced public affairs-oriented producers to help each other find funding sources, trade equipment, locate in-kind donations, live part-time in the country, manage help better, etc. Call Gary (212) 768-1600.

PRODUCERS MARKETPLACE, held in conjunction w/ Nat'l Educational Film & Video Fest, runs May 23-28. Premiere showcase of new ind. docs & educational films & tapes. Also scheduled are seminars on Demystifying Interactive Media, The New Generation of Media Magicians, Wheeling & Dealing: How To Find, Select & Do Business with a Distributor, Distribution Nuts & Bolts, as well as symposium Looking Forward, Looking Back. Registration is first-come, first-served. $35/seminar; $10 discount to AIVF members. For info., contact: Nat'l Educational Film & Video Festival, 314 E. 10th St., Rm 205, Oakland, CA 94606; (415) 465-6885.

YELLOWSTONE MEDIA ARTS 1990 Summer Workshops: June 11-July 13. Series of 1 & 2-wk workshops w/ lectures, discussions, exercises & screenings, incl. Soviet Cinema & TV, Native Amer. Film/Video, Women's Fact/Women's Fiction, Script Writing, Directing & Animation. Contact: Paul Monaco, Dept. of Media & Theatre Arts, Montana State Univ., Bozeman, MT 59717; (406) 994-6224.

Films ▪ Tapes Wanted

FOOTAGE SOUGHT for doc on Noam Chomsky. Looking for film or video from 1960s & '70s. Contact: Necessary Illusions, 4371 Esplanade, Montreal, Quebec H2W 1T2; (514) 283-9476; fax: (514) 283-5487.

INDEPENDENT IMAGES competition open to ind. producers from PA, DE & NJ w/ works completed since Jan. 1, 1988. Formats: 16mm, 3/4", 1/2". All genres welcome. Works to be broadcast on WHYY-TV12, Philadelphia. $14/min. for works over 5 min. & $75 flat fee for works under 5 min., plus limited amount of postprod. time for video needing fine-cut editing. Appl. deadline: May 18. Contact: Independent Images, WHYY-TV12, 150 North Sixth St., Philadelphia, PA 19106, attn: Lisa Marie Russo; (215) 351-1200.

UMBRELLA FILMS seeks distribution rights for films & videos on environmental policy issues. Contact: Umbrella Films, 60 Blake Rd., Brookline, MA 02146; (617) 277-6639.

Opportunities ▪ Gigs

POSITIONS AVAILABLE for video editor/instructor, video artist/instructor & video prod. asst. for homeless youth & youth-at-risk program. Mature, skilled, capable artists w/ ability to create & complete exciting projects for teens. Part-time paid positions. Resumes to: Sidewalks of New York Prods., 40 W. 27th St., New York, NY 10001.

VISITING LECTURESHIP offered by Cinema Dept., San Francisco State Univ. for spring semester 1991. Visiting scholar will teach graduate seminar in advanced film theory & 2 undergrad. lecture-discussion courses. Salary & rank based on qualifications. Send statement of interest, resumé or vitae & sample of creative work or publication by Oct. 30 to: Chair, Dept. of Cinema, San Francisco State Univ., 1600 Holloway Ave., San Francisco, CA 94132.

Publications

DANCE ON CAMERA NEWS, bimonthly newsletter by Dance Films Assoc., features info & listings related to dance film & video. $15 subscription incl. membership privileges. Contact: Dance on Camera News, 1133 Broadway, New York, NY 10010; (212) 727-0764.

FOUNDATION DIRECTORY, 12th ed., lists over 6,600 independent, corporate & community foundations. $150 hardbound; $125 paperbound, plus $2 shipping & handling. Contact: Foundation Center, 79 Fifth Ave., Dept. JF, New York, NY 10003; (800) 424-9836; (212) 620-4230.

QUEER LOOKS: *Perspectives on Lesbian & Gay Experimental Media*, critical anthology exploring explosion of lesbian & gay experimental media during past two decades, seeks contributors. Will incl. artists texts, critical texts, business articles, field reports. Scheduled for publication in fall 1991, by Toronto-based publisher Between the Lines. Contact: John Greyson/Kobena Mercer/Martha Gever, c/o Between the Lines, 394 Euclid Ave., Toronto, Canada M6G 2S9; fax: (416) 324-8268.

WRITERS GUILD OF AMERICA *Directory of Informa-*

tional Writers now avail. Lists over 300 Guild members who write for educational media companies, ad agencies, corporations & US gov't. Contact: WGA East, Attn: Informational Directory, 555 W. 57th St., New York, NY 10019, or WGA West, Attn: Informational Directory, 8955 Beverly Blvd., West Hollywood, CA 90048.

Resources ▪ Funds

CORPORATION FOR PUBLIC BROADCASTING Open Solicitation for TV Program Fund deadline: Sept. 14. Contact: CPB TV Program Fund, 1111-16th St., NW, Washington, DC 20036; (202) 955-5134.

DON & GEE NICHOLL FELLOWSHIPS IN SCREENWRITING avail. from Academy Foundation. Up to 5 1-yr. fellowships of $20,000 ea. offered to new screenwriters who have not sold or worked professionally on a screenplay or teleplay. Fellows expected to complete a feature-length screenplay during fellowship yr. Appl. deadline: June 1, 1990. Contact: Academy of Motion Picture Arts & Sciences, Nicholl Fellowships, Dept. G, 8949 Wilshire Blvd., Beverly Hills, CA 90211-1972.

FILM ARTS FOUNDATION grants program will award 19 grants totaling $51,000 to ind. film- & videomakers in 10-county Bay Area. 3 categories: short, personal works; project development; completion/distribution. Deadline: May 11. For guidelines & appl., send SASE to: FAF, 346 Ninth St., 2nd fl., San Francisco, CA 94103.

FILM BUREAU offers financial assistance for film rentals & speaker fees to nonprofit community orgs in NYS. Priority given to ind. filmmakers and/or films not ordinarily avail. to the community. Deadlines: June 15 & Aug. 15. Contact: Film Bureau, Film/Video Arts, 817 Broadway, New York, NY 10003; (212) 673-9361.

FULBRIGHT FELLOWSHIP IN FILM & TV avail. for 1991-92. Applicants must have min. 3 yrs. professional exp., open to any area of professional film & TV. Appropriate for emerging or mid-career applicants outside academia. Fixed grant of about £10,000 for 9-month period in UK w/ transatlantic air travel for grantee only. Start date flexible, beginning approx. Sept. 1991. Deadline: Aug. 1. Contact: CIES, Box UKF, 3400 International Dr., NW, Ste. M-500, Washington, DC 20008; (202) 686-7878.

NATIONAL ENDOWMENT FOR THE HUMANITIES deadline for 6 to 12-month study & research Fellowships: June 12 for 1991-92 awards. For info & appl., contact: Division of Fellowships and Seminars, Rm 316, NEH, 1100 Pennsylvania Ave., NW, Washington, DC 20506.

PAUL ROBESON FUND for Film & Video's usual deadline for appl. has been changed. The new deadline is October 1. Call or write after June 30 for appl. & guidelines. Paul Robeson Fund, 666 Broadway, Rm 500, New York, NY 10012; (212) 529-5300.

PENNSYLVANIA HUMANITIES COUNCIL supports public humanities projects. Preliminary drafts of proposals recommended 6-8 wks before deadline. Deadline: Oct. 1, 1990. Contact: Philadelphia Independent Film/Video Assn., 3701 Chestnut St., Philadelphia, PA 19104.

REGIONAL FELLOWSHIP PROGRAM administered by Center for New Television awarding $69,500 to film and video artists in IL, IN, MI, and OH. Purpose of grants of up to $5000 is to enable ind. film/videomakers to take a personally conceived production to next stage of completion. Deadline: May 25. Appl. avail. from: Center for New Television, 912 S. Wabash Ave., Chicago, IL 60605; (312) 427-5446.

FUTURE FILM NEWS

NATIONAL FILM SOURCES

PRE-PRODUCTION NEWSLETTER

RESEARCHES SAG AND NON-UNION FILMS CURRENTLY IN PRE-PRODUCTION IN N.Y. - CALIF. - ALL THE U.S.A.

MONTHLY NEWSLETTER YEARLY SUBSCRIPTION $39.95
TOLL FREE CREDIT CARD ORDERS 1-800-222-3844
SAMPLE ISSUE $5.00
10 EAST 39th ST. SUITE 1017 N.Y., N.Y. 10016

ATTENTION

INDEPENDENT PRODUCERS

WE DON'T MAKE A BIG PRODUCTION OUT OF INSURANCE FOR YOUR PRODUCTION!!

FEATURES

ENDORSED BY PBS AND NPR

SIMPLIFIED APPLICATION

PREMIUMS START AT $1,500 FOR $1 MILLION

ONE TIME PREMIUM COVERS ORIGINAL RIGHTS PERIOD GRANTED PBS

WALTERRY INSURANCE BROKERS

7411 OLD BRANCH AVENUE • P.O. BOX 128
CLINTON, MARYLAND 20735
301-868-7200 800-638-8791

1/2"SP > 1"C

100% COMPONENT VIDEO IMAGING (BETACAM SP)
COMPUTERIZED EDITING (GRASS VALLEY 141)
COLOR CORRECTION (FORTEL CC-2'S)
3D EFFECTS & GRAPHICS (DIGITAL F/X 200)
AUDIO FOLLOW VIDEO (SOUNDCRAFT 200B/VE)
$200/HR

DV8VIDEO 738 BROADWAY NYC 10003
212.529.8204

STAGESAURUS
a stage with the essentials to shoot things and non-things.
CHROMAVISION
a full service video facility with a stagesaurus.
119 W. 22nd St. NY, NY 10011 (212) 463·8997. Ask for DORIS.

Video Duplication
READY NEXT DAY- Mon-Fri
3/4" U-matic & 1/2" VHS or Beta II Copies

FROM 3/4", 1/2" VHS MASTER					Add $25.00 per ONE INCH Master			
FROM ONE MASTER	20 MINUTES 3/4"	1/2"	30 MINUTES 3/4"	1/2"	60 MINUTES 3/4"	1/2"	1/2" VHS/Beta II 90 MIN.	120 MIN.
One Copy	$4.00	$4.00	$6.00	$5.00	$9.00	$8.00	$11.00	$14.00
2-4 Copies	3.50	3.00	5.50	4.50	8.00	6.00	8.00	9.00
5-9 Copies	3.00	2.50	4.50	3.50	7.00	5.00	7.00	8.00
10-19 Copies	2.50	2.00	4.00	3.00	6.00	4.50	6.00	7.00
1-4 RUSH Dubs.	$8.00		$11.00		$17.00		$22.00	$28.00
TC Burn In	$10.00		$14.00		$26.00		Inquire for LABELING	
Window Dubs	5.00		7.00		13.00		& SHRINK WRAP	

PRICES ARE PER COPY- STOCK NOT INCLUDED. ASSEMBLY CHARGES ARE ADDITIONAL.

EQUIPMENT: 3/4" Sony, 1/2" Panasonic 2 ch. industrial recorders and Grass Valley & Videotek distributors. Time base correction, optional, with Microtime and Tektronix equipment. TITLING & EDITING FACILITIES AVAILABLE

3/4" & 1/2" EDITING Evenings & 24 Hour Access
With and Without an Editor Instructions Available
CHYRON TITLER AVAILABLE
ONE LIGHT FILM TO TAPE TRANSFERS
FILM STOCK, VIDEO TAPE, AUDIO TAPE, LEADER & SUPPLIES

RAFIK (212)475-7884
814 BROADWAY
NEW YORK, NY 10003

fva
ANNOUNCING
ARRIFLEX 16SR SYSTEM
available for rental at subsidized rates
for qualifying projects

FILM/VIDEO ARTS
817 Broadway at 12th Street
New York City 10003
212/673-9361
A nonprofit media arts center

NEA

CONTINUED FROM PAGE 44

Huot, Anne Hyvarinen, Carolyn Jacobs, Mary Lance, Stephen Laughlin, Parker Lindner, Michael Lucas, Nancy Meyer, Robert Richter, Alfred Santana, Gabriele Seidl, Joan Shigekawa, Draper Shreeve, David Anthony Silver, Helena Solberg Ladd, Robert Spencer, Dyanna Taylor, William Turnley, and Marc Weiss.

It's not too late to show your support. The AIVF Advocacy Committee relies on your assistance to help cover the phone, fax, and mailing costs involved in lobbying Congress on this vital issue. Send a check to the AIVF Emergency Fund for Free Expression, c/o AIVF.

AIVF REGIONAL CORRESPONDENTS

AIVF has a network of regional correspondents who can provide membership information, hold meetings, and aid recruitment in areas of the country outside New York City. AIVF members are urged to contact them about AIVF-related needs and problems, your activities, and other relevant information and news:

Howard Aaron, Northwest Film and Video Ctr., 1219 S.W. Park Ave., Portland, OR 97205; (503) 221-1156

Joyce Bolinger, 3755 N. Bosworth St., Chicago, IL 60613; (312) 929-7058

Cheryl Chisolm, 2844 Engle Road, NW, Atlanta, GA 30318; (404) 792-2167

Dee Davis, Appalshop, 306 Whitesburg, KY 41858; (606) 633-0108

Loni Ding, 2335 Jones St., San Francisco, CA 94133; (415) 474-5132; 673-6428

Dai Sil Kim-Gibson, 1752 17th St., NW, Washington, DC 20009; (202) 232-6912

Deanna Morse, School of Communication, Grand Valley State Univ., Allendale, MI 49401; (616) 895-3101

Lourdes Portillo, 981 Esmeralda St., San Francisco, CA 94110; (415) 824-5850

Bart Weiss, 1611 Rio Vista Dr., Dallas, TX 75208; (214) 948-7300

FIVF THANKS

The Foundation for Independent Video and Film (FIVF), the foundation affiliate of the Association of Independent Video and Filmmakers (AIVF), supports a variety of programs and services for the independent producer community, including publication of *The Independent*, maintenance of the Festival Bureau, seminars and workshops, an information clearinghouse, and a grant making program. None of this work would be possible without the generous support of the following agencies, foundations and organizations: The New York State Council on the Arts, the National Endowment for the Arts, a federal agency, the John D. and Catherine T. MacArthur Fund, the Beldon Fund, the Rockefeller Foundation, the Consolidated Edison Company of New York, the Benton Foundation, and the Funding Exchange.

PROGRAM NOTES

CONTINUED FROM PAGE 44

the Commonwealth, a grassroots group challenging strip-mining operations. Despite pressure from coal companies to prevent broadcast, the documentary aired on television and went on to win the Dupont-Columbia Award for excellence in broadcast journalism and is in videocassette distribution through Appalshop.

Partnerships sometimes grow out of commissioned work. David L. Brown, for example, was engaged by the Abalone Alliance to produce a 20-minute videotape for the movement to stop the Diablo Canyon nuclear power plant. Using this material, Brown then made a longer documentary on the subject, *A Question of Power*, which was broadcast on PBS. While the footage is jointly owned, Brown owns and distributes the longer tape.

Another kind of relationship takes shape when a nonprofit organization in need of an outreach tape seeks out a producer. An example of this is a joint project of the Connecticut Coalition Against Family Violence and Longbow Films. A working committee from both groups has developed a proposal for a film that will serve the needs of the Coalition and will have wider distribution, as well.

Some producers see media production as an intrinsic part of the organizing task. Chris Bedford of the Organizing Media Project works with advocacy groups who use media as part of a strategy for social change. He produced *Locked Out*, a 52-minute tape about the BASF Corporation which shows connections between worker interests and community interests. It is shown by the Oil, Chemical and Atomic Workers Union in communities where the company is attempting to locate. In Bedford's view, the producer is an essential player in the process of developing strategies that include video.

The Public Interest Video Network (PIVN) also plans its projects with end-use in mind. According to producer Arlen Slobodow, PIVN assembles an advisory team at the start of each project to serve both as a source of expert advice and to provide links to the groups that will use the finished work. In the case of *Your Water, Your Life*, the advisory group included grassroots environmental organizations who reviewed the script and rough cuts and took an active role in dissemination.

The W. Alton Jones Foundation, one of the funders of *Your Water, Your Life*, finds this a particularly successful example of the kind of collaborative work they require, pointing to the extensive distribution and many local showings the tape has had. Increasingly, foundations require film/videomakers to consider their audiences and describe distribution plans. By and large, this has been taken to mean public television and cable broadcast, nontheatrical distribution, and community screenings. Some organizations, however, are experimenting with videocassette distribution, and this might offer independents a vast new opportunity for distribution.

The Better World Society offers its members a home video library, consisting of programs broadcast on PBS and cable for which the Society has negotiated home video rights. The Farmworkers Union distributed 200,000 videocassettes to promote support of its California table grapes boycott. These are just two of scores of nonprofits experimenting with video outreach.

While videocassette duplication is very inexpensive, the economics of producing and marketing video in these venues is a big question. Who really are the audiences for this work, and how to grab their attention? How can diverse voices and high quality work be assured? And, of course, where will the funding come from?

Historically, independent production—particularly of documentary and social issue media—has had strong links with constituency-based organizations. The FIVF study suggests that this is a moment to reexamine and strengthen those links in light of the changing technological and political context of the 1990s.

Now available!

The AIVF Membership Directory

An indispensable guide to the independent media field, providing contact information on over 4000 AIVF individual and organizational members nationwide.

- Names, addresses, telephone numbers, personal/professional statements
- Regionally organized
- Skills indexed by region

Send check or money order or charge to your Mastercard/VISA by phone.

AIVF Publications
625 Broadway, 9th Floor
New York, NY 10012
(212) 473-3400

$9.95 (AIVF members)
$14.95 (non-members)

Ask for a complete list of AIVF Publications.

Help Yourself. Join AIVF today!

Membership in AIVF provides you with:

- THE INDEPENDENT Film and Video Monthly
- Insurance
- Festival Bureau
- Advocacy
- Seminars
- Discounts
- Free MPE Directory

Call or write:
625 Broadway, 9th floor
New York, NY 10012
(212) 473-3400

The Association of Independent Video and Filmmakers

MEMORANDA

AIVF LOBBIES AGAINST NEA CONTENT RESTRICTIONS

On Capitol Hill, debate over the fate of the National Endowment for the Arts (NEA), currently undergoing reauthorization by Congress and targeted for attack by conservative legislators, has thus far been contained within the congressional subcommittees that have jurisdiction over the NEA. In June, however, a reauthorization bill is scheduled to hit the Senate and House floors for debate. It's at this stage that opponents of federal arts funding are expected to introduce language prohibiting the funding of "obscene" art and, at the extreme, to try to abolish federal funding of the arts altogether. Although arts advocates gained an important ally when President Bush went on record in March opposing content-based restrictions on NEA-funded artwork, his dedicated support is not guaranteed.

The AIVF Advocacy Committee has been meeting biweekly to monitor the reauthorization bill's progress and work with other national arts organizations in lobbying against content restrictions. AIVF members can help by: 1) writing your congressional representatives, and 2) paying them a personal visit during the Congressional break around Memorial Day when they're in their home districts. If you need a sample letter or a list of talking points, contact: AIVF Advocacy Committee, 615 Broadway, 9th fl., New York, NY 10012; (212) 473-3400.

AIVF would like to thank its many members who wrote the reauthorization committees and a special thanks to those who have contributed financially to our lobbying efforts:

Ann Alter, Sharon Ballin, Alison Bauman, Whitney Blake, David Boehm, Eric Breitbart, Cathy Cook, Kirsten Dehner, Helen DeMichiel, Carole Evans, Lisa Faircloth, Pablo Frasconi, Susan Goldbetter, David Haas, Robert

CONTINUED ON PAGE 42

UPCOMING FIVF SEMINARS

HIGH DEFINITION TV
Friday, May 25, 8pm
Downtown Community Television (DCTV)
87 Lafayette St., NY, NY 10013

AN EVENING WITH LOUIS MASSIAH
with clips and discussion of *Eyes on the Prize*
Monday, June 4, 8pm
Millennium Film Workshop
66 East 4th St., NY, NY 10003

FINISHING FUNDS & THE IMPORTANCE OF THE SAMPLE REEL
Tuesday, June 5, 7:30pm
Downtown Community Television
87 Lafayette St., NY, NY 10013

Cosponsored by FIVF, Women Make Movies, and DCTV.

PLAN AN FIVF SEMINAR
AIVF members are invited to help plan FIVF's seminar schedule, in or out of New York City. If you have an idea and are willing to help with programming, publicity, and all accompanying details, call Mary Jane Skalski at FIVF: (212) 473-3400.

MEMBERABILIA

Kudos to AIVF member Robert Epstein, whose *Common Threads: Stories From the Quilt* won an **Academy Award** for Best Feature Documentary. Also nominated in this category was AIVF members Bill Jersey, for *Super Chief: The Life and Legacy of Earl Warren*. David Petersen's *Fine Food: Fine Pastries, Open 6 To 9* was a nominee in the category of Short Subjects. Congrats all!

Congratulations to Irit Batsry, recipient of a **Jerome Foundation New York City Film/Video Grant**.

AIVF members nominated for the **New York Emmy Awards** are Jeffrey Weber, "Portrait of Desmund Tutu" on *South Africa Now*, for Outstanding News Magazine; Nancy Walzog, *Rights and Reactions: Lesbian & Gay Rights on Trial*, for Outstanding Issues Programming; Karen Goodman, *No Applause, Just Throw Money*, for Outstanding Arts/Cultural/Historical Programming; and Alexander Marshall, *The Revenge of the Sons of the Desert*, for Outstanding Event Coverage.

Congrats to Dayna Goldfine and Daniel Geller, whose film *Isadora Duncan: Movement from the Soul* received a Gold Award at the **Dance of Camera Festival**.

Included in **Sundance Institute**'s slate of projects, writers, and directors to receive support in 1990 are AIVF members Jonathan Wacks, producer of *Child's Child*, and director Gregg Araki, for his *Totally Screwed Up*. Congratulations.

CALLING AN ADVERTISER?
Let them know you found them in *The Independent*.

PROGRAM NOTES

BARBARA ABRASH
PROJECT ADMINISTRATOR/FIVF DONOR-ADVISED FUND

For the past three years, the FIVF Donor-Advised Film and Video Fund has provided grants to independent productions on the subjects of peace, communications, environmental issues, and social change. *H-2 Worker*, *Downwind, Downstream*, *Radio Bikini*, *Building Bombs*, and *Roger & Me* are some of those which have received support. The program represents three funders: the Benton Foundation, the Beldon Fund and the Edelman Family Trust, each of which has a strong interest in seeing documentaries in wide distribution.

Recently the Benton Foundation has been studying the distribution of videotapes by nonprofit organizations. From Amnesty International to the United Farmworkers to the Better World Society, more and more nonprofit organizations are using video to focus attention on issues and mobilize action. With their well-developed membership and programming networks, these organizations potentially offer an unprecedented channel of distribution for independents.

In line with this, the Benton Foundation recently commissioned FIVF to study patterns of collaboration between independent producers and nonprofit organizations, with an eye to developing new funding initiatives that would support both independent production and distribution. Over 50 individuals and organizations—independent film/videomakers, nonprofit organizations, distributors, and foundations—were contacted. They were asked to discuss their experiences with successful collaborations, from development and funding through production to distribution. The focus was on projects where ownership (sole or shared), rights, and creative control were retained by the producer.

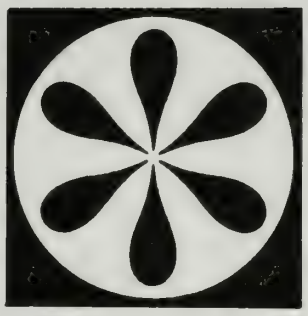
Independents have worked with grassroots organizers, environmental groups, peace activists and other social advocates for a long time—often in difficult, cash-short circumstances. Many kinds of pragmatic relationships have evolved.

Appalshop, for instance, produced *On Our Own Land*, working closely with Kentuckians for

CONTINUED ON PAGE 43

Technicolor®

Hollywood ■ London ■ Rome ■ New York



EAST COAST DIVISION

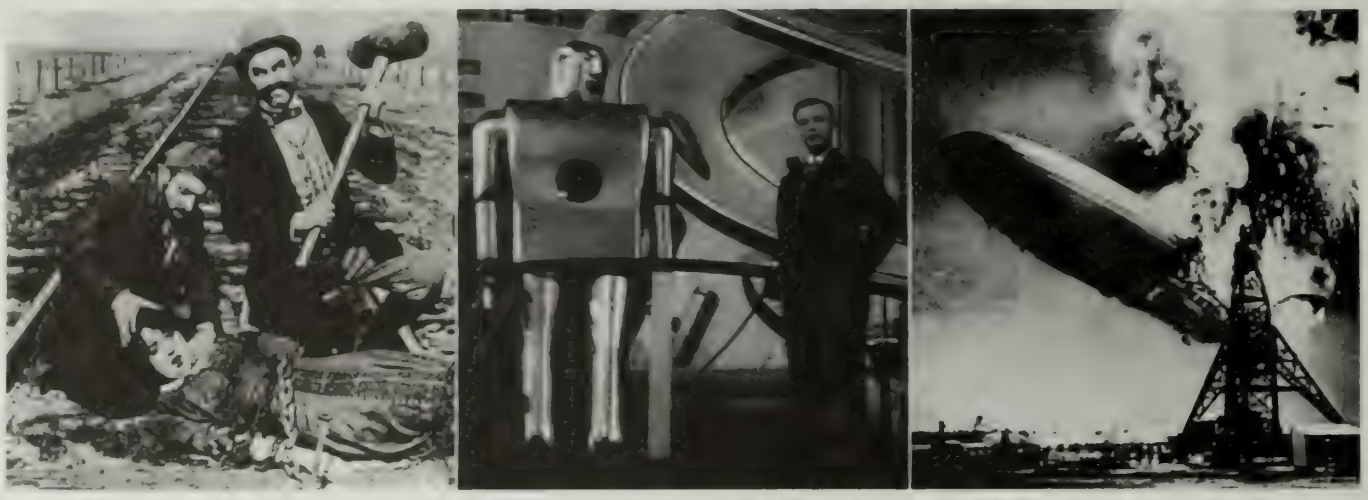
Salutes the future of our Industry

THE INDEPENDENT FILMMAKER

Complete Lab Services—35mm, 16mm Dailies
All Sound and Video Needs

321 WEST 44TH STREET, NEW YORK
NEW YORK 10036 (212) 582-7310-13
Telex: 14-1081 Fax: (212) 265-9089

PHENOMENAL FOOTAGE.™



From comedy to calamity, the footage you want, on the format you need is just a phone call away.
Call or write for our free brochure and sample reel.

ARCHIVE FILMS™
STOCK FOOTAGE LIBRARY
800/876-5115
Archive Films, Inc., Dept. IND, 530 W. 25th St. NY, NY 10001 FAX 212/645-2137

The National Alliance
of Media Arts Centers'
10th Anniversary Conference

THE UNBLINKING EYE
EFFECTING CHANGE
IN THE 90'S

May 17-20, 1990
Boston, Massachusetts

Topics:
Advocacy, Aesthetics,
New Technology

Hosted by the Boston Film/Video
Foundation, The Institute of
Contemporary Art, Boston, and the
Museum of Fine Arts

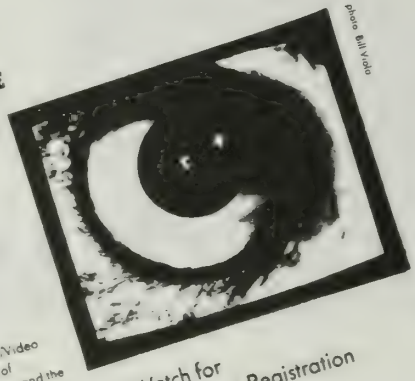


photo: Bill Viola

Watch for
Conference Registration
Materials

617/266-5152

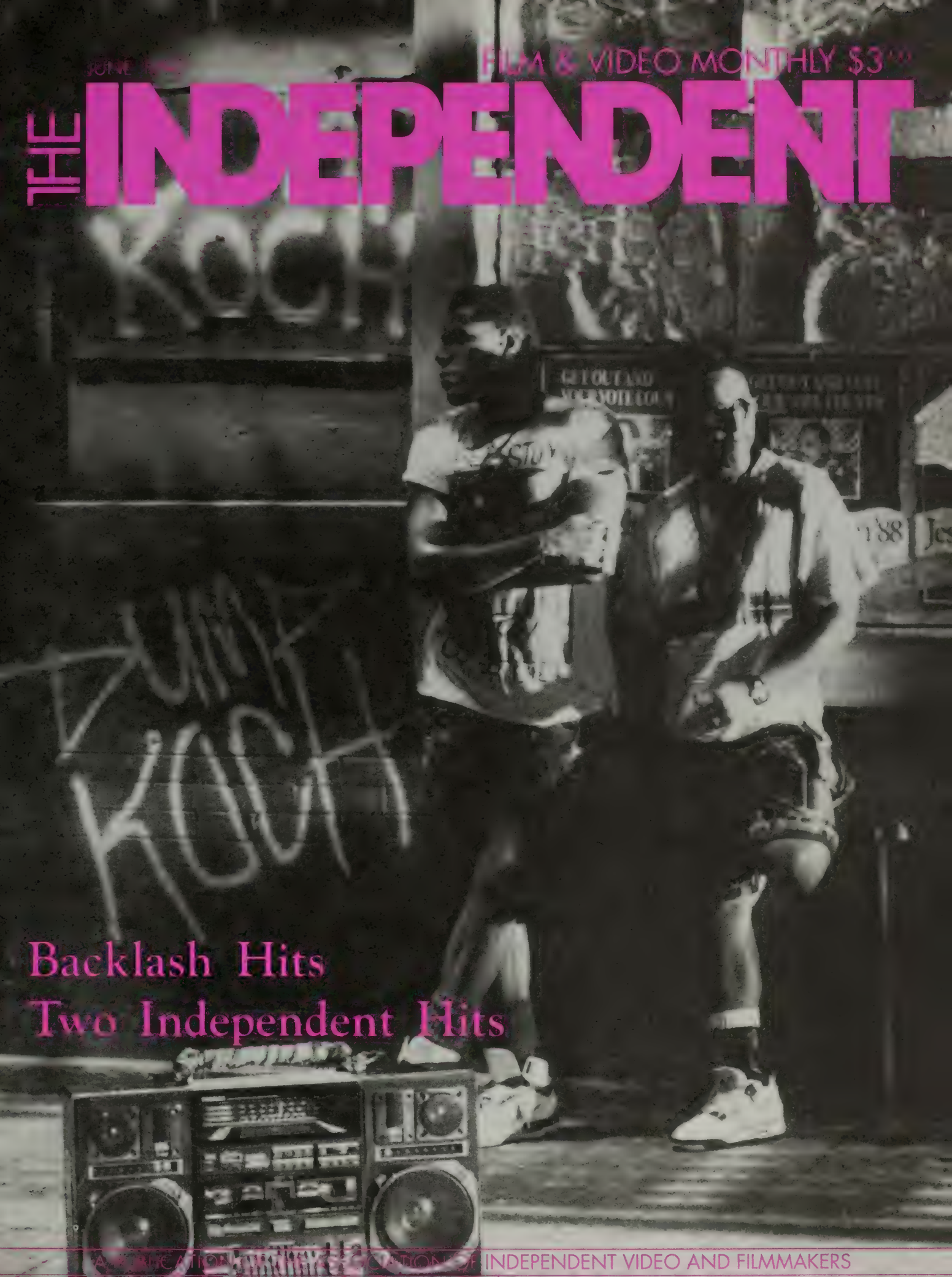
3/4" off line video editing facilities
VALKHN VIDEO
Award winning editing staff available
Supervising editor Victor Kanefsky
Sound effects library and sound transfers
Lok-Box: film sound preparation for video sound mixing
1600 Broadway, New York
(212) 586-1603
Twenty years of film expertise brought to video editing

FIVF
625 Broadway, 9th floor
New York, NY 10012

NON-PROFIT ORG
U.S. POSTAGE
PAID
New York, N.Y.
Permit No 7089

JUNE 1989 FILM & VIDEO MONTHLY $3.00

THE INDEPENDENT



Backlash Hits Two Independent Hits

A PUBLICATION OF THE FILM AND VIDEO ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS

INDEPENDENT VISION



FILM LAB

More and more independent filmmakers think of TVC as a key part of their motion picture making team. Because our 16mm and 35mm film laboratory is the standard of movie industry professionalism and has been for over 20 years.

TVC. We're focused on every facet of the independent filmmakers needs. Pre-planning. Budgeting. Shooting. Post-production. On time — on budget. We get the picture.

Call today for a better view of what we can do for you.

tvc

LABORATORIES, INC.
311 West 43rd Street
New York, NY 10036

(212) 397-8640 • 1-800-225-6566 (Outside New York)

CONTENTS



12



22



26

COVER: Spike Lee's *Do the Right Thing* and Michael Moore's *Roger and Me* have both enjoyed wide exposure and tremendous popular interest. But after playing to enthusiastic crowds, both films and filmmakers were subjected to a wave of sharp critical attacks. In "The Perils of Popularity" Renee Tajima looks at what lies behind this backlash. Also featured in this issue are Robert Seigel's report on video presales, "Trading in Futures: The Prospects for Video Presales in the Nineties," and Alison Butler's analysis of the impact of changes in the funding patterns of the UK's Channel 4. Photo courtesy Universal City Studios

FEATURES

26 Trading in Futures: The Prospects for Video Presales in the Nineties
by Robert L. Seigel

29 The Perils of Popularity: *Do the Right Thing* and *Roger and Me*
by Renee Tajima

32 The End of an Era: Britain's Independent Workshops Endangered by New Funding Priorities
by Alison Butler

2 LETTERS

4 MEDIA CLIPS

Love's Labor Lost? A Dispute over the Representation of Workers on the Air Waves
by Debreh J. Gilbert

Video Publishing via Public TV
by Renee Tajima

Child's Play Taken Seriously
by Thelma Adams

BF/VF Plans for Long-Term Survival
by May Lyle

Writers' Refuge in Boston
by Sandra Jaffe

The Right's Stuff

Sequels

12 FIELD REPORTS

Dismything Objectivity: Buffalo's Video Festival of New Journalism
by Richard Thompson

Open Air Market: Independent Distributors Display Their Wares on *NewView*
by Patricia Thomson

19 IN FOCUS

What the Manual Didn't Tell You—Pandora's Boxes II: Digital Video Effects
by Rick Feist

22 TALKING HEADS

Taking Advantage of an Economy of Means: An Interview with Lee Murray
by Jeff Siegel

35 IN AND OUT OF PRODUCTION
by Renee Tajima

37 FESTIVALS
by Kathryn Bowser

42 CLASSIFIEDS

44 NOTICES

48 MEMORANDA

New AIVF Publications on Film and Video

The Next Step: Distributing Independent Films and Videos

Edited by Morrie Warshawski
Project Director Brigette Sarabi
$19.50

Leading professionals provide answers to frequently asked questions on distribution of independent films: markets, contracts, financial arrangements, self-distribution, promotion, and much more.

The AIVF Guide to Film and Video Distributors

Edited by Kathryn Bowser
$19.50

Handy profiles of over 175 commercial and nonprofit distributors, fully indexed, with practical information on type of work handled, primary markets, relations with producers, marketing and promotion, foreign distribution, contacts and more.

SPECIAL OFFER!

Order both *The Next Step: Distributing Independent Films and Videos* and *The AIVF Guide to Film and Video Distributors* for the low package price of $33.00.

To order, send check or money order, or charge to your Mastercard or VISA (accepted by phone).

AIVF Publications
625 Broadway, 9th Floor
New York, NY 10012
(212) 473-3400

Postage and handling included in price. Ask for the AIVF book list, the largest collection of books and tapes on media production, for independents, available by mail in the U. S.

LETTERS

EYES ON THE PRIZE

To the editor:

In the March 1990 issue of *The Independent*, Karen Rosenberg wrote a detailed article on the Mannheim International Film Week. There was a critical and disturbing omission in her report. San Francisco independent filmmaker and AIVF member Dieter Weihl won the Grand prize and the Interfilm Award at Mannheim with his feature *China Lake*. How could it be possible that not one word was written about this significant accomplishment?

In winning the first prize, Weihl became the first American to garner this award in a decade. As an American independent, Weihl's achievement with *China Lake* not only deserves mention in your magazine, but thorough analysis, especially in light of your members who depend on *The Independent* for bringing forth the success of fellow filmmakers.

—*Wendy Braitman*
San Francisco, CA

Karen Rosenberg replies:

In my report on Mannheim I discussed some films by independents that did not win a prize, and I did not discuss all the films that did win a prize. I don't think festival reports should be a list of prize winners, in part because decisions made by juries at these events depend on a number of factors, not all of which are stated explicitly.

FIVF THANKS

The Foundation for Independent Video and Film (FIVF), the foundation affiliate of the Association of Independent Video and Filmmakers (AIVF), supports a variety of programs and services for the independent producer community, including publication of *The Independent*, maintenance of the Festival Bureau, seminars and workshops, an information clearinghouse, and a grant-making program. None of this work would be possible without the generous support of the following agencies, foundations and organizations: The New York State Council on the Arts, the National Endowment for the Arts, a federal agency, the John D. and Catherine T. MacArthur Fund, the Beldon Fund, the Rockefeller Foundation, the Consolidated Edison Company of New York, the Benton Foundation, and the Funding Exchange.

FILM & VIDEO MONTHLY
THE INDEPENDENT

JUNE 1990
VOLUME 13, NUMBER 5

Publisher: Lawrence Sapadin
Editor: Martha Gever
Managing Editor: Patricia Thomson
Associate Editor: Renee Tajima
Contributing Editors: Kathryn Bowser
Bob Brodsky
Janice Drickey
Mark Nash
Karen Rosenberg
Toni Treadway
Editorial Staff: Jamie Shapiro
Production Staff: Kelly Anderson
Sheila McLaughlin
Art Director: Christopher Holme
Advertising: Laura D. Davis
(212) 473-3400
National Distributor: Bernhard DeBoer
113 E. Center St.
Nutley, NJ 07110
Printer: PetCap Press

The Independent is published 10 times yearly by the Foundation for Independent Video and Film, Inc. (FIVF), 625 Broadway, 9th Floor, New York, NY 10012, (212) 473-3400, a not-for-profit, tax-exempt educational foundation dedicated to the promotion of video and film, and by the Association of Independent Video and Filmmakers, Inc. (AIVF), the national trade association of independent producers and individuals involved in independent video and film. Subscription is included with membership in AIVF. Together FIVF and AIVF provide a broad range of educational and professional services for independents and the general public. Publication of **The Independent** is made possible in part with public funds from the New York State Council on the Arts and the National Endowment for the Arts, a federal agency.

The Independent welcomes unsolicited manuscripts. Manuscripts cannot be returned unless a stamped, self-addressed envelope is included. No responsibility is assumed for loss or damage.

Letters to **The Independent** should be addressed to the editor. Letters may be edited for length.

All contents are copyright of the Foundation for Independent Video and Film, Inc., except where otherwise noted. Reprints require written permission and acknowledgement of the article's previous appearance in **The Independent.** ISSN 0731-5198. **The Independent** is indexed in the Alternative Press Index.

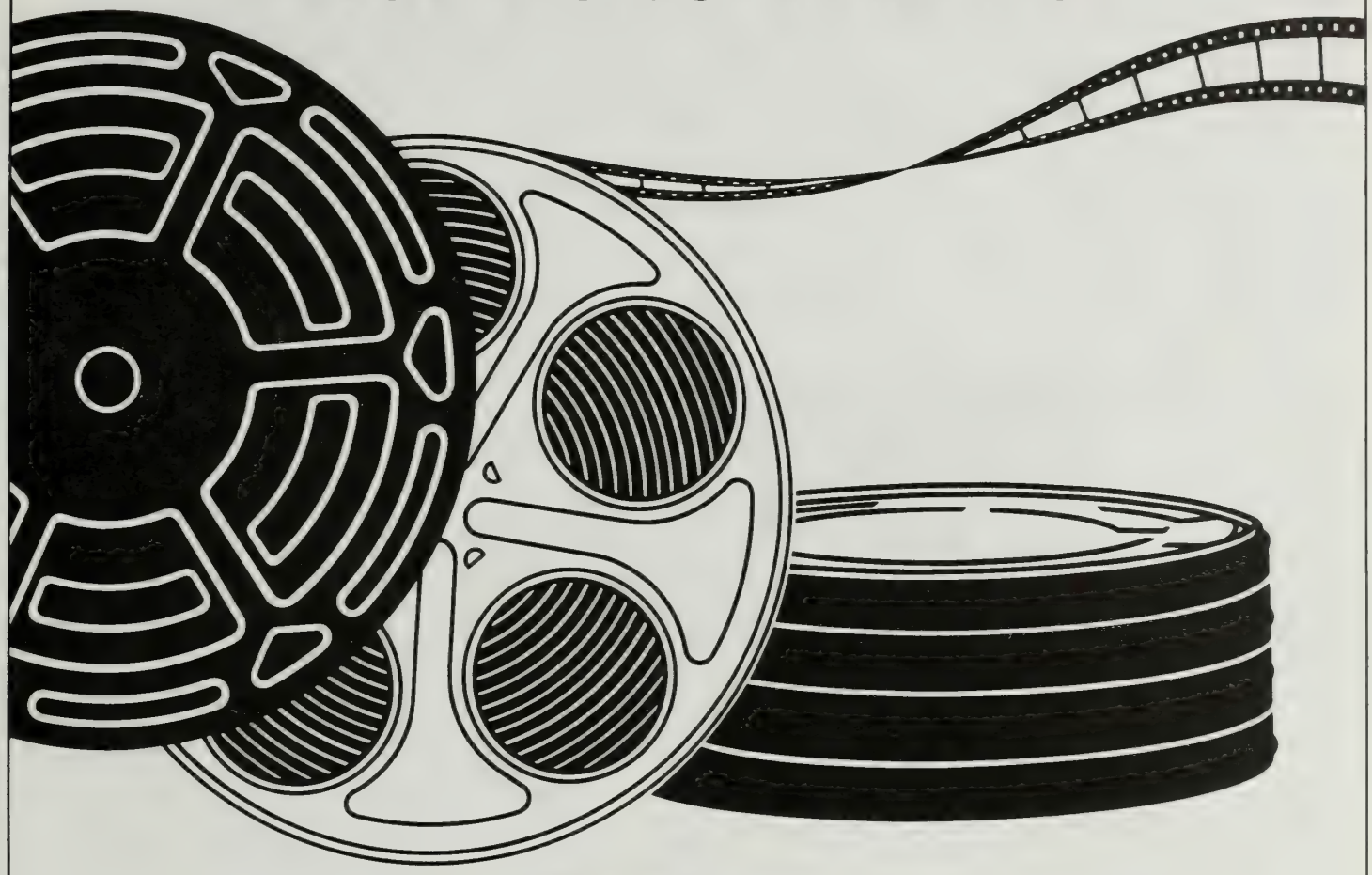
© Foundation for Independent Video and Film, Inc. 1990

AIVF/FIVF STAFF MEMBERS: Lawrence Sapadin, executive director; Mary Jane Skalski, membership/programming director; Kathryn Bowser, festival bureau director; Morton Marks, audio/business manager; Carol Selton, administrative assistant.

AIVF/FIVF BOARDS OF DIRECTORS: Eugene Aleinikoff,* Adrienne Benton,* Skip Blumberg (vice president), Christine Choy, Dee Davis (secretary), Loni Ding, Lisa Frigand,* Dai Sil Kim-Gibson (chair), Tom Luddy,* Lourdes Portillo, Robert Richter (president), Lawrence Sapadin (ex officio), Steve Savage,* Deborah Shaffer, Jack Walsh, Barton Weiss, John Taylor Williams,* Debra Zimmerman (treasurer).

* FIVF Board of Directors only

FOR ALL YOUR FILM PRODUCTION NEEDS



Eastman
Motion Picture Films

Kodak

© Eastman Kodak Company, 1990

EASTMAN KODAK COMPANY
Motion Picture and Television Products Division

Atlanta: 404/668-0500 • Chicago: 708/218-5175
Dallas: 214/506-9700 • Hollywood: 213/464-6131
Honolulu: 808/833-1661 • New York: 212/930-8000
Montreal: 514/761-3481 • Rochester: 716/254-1300
Toronto: 416/766-8233 • Washington, D.C.: 703/558-9220
Vancouver: 604/684-8535

LOVE'S LABOR LOST?

A Dispute over the Representation of Workers on the Air Waves

American Playhouse's withdrawal of support last year for *Lost Eden*, a docudrama by independent producer Elsa Rassbach, has led to a public confrontation between Rassbach, PBS executives, and labor union leaders. According to *American Playhouse* executive director David Davis, Rassbach's historical drama about textile workers' efforts to organize a union in nineteenth-century Lowell, Massachusetts, was rejected because of her repeated failure to produce an acceptable script. Rassbach contends that the cancellation reflects a bias at *American Playhouse* and PBS in general against programming on the history and activities of organized labor. In an effort to encourage *American Playhouse* to reverse their decision, this spring Rassbach rallied press coverage and letters of protest from the national heads of six major unions: Amalgamated Clothing and Textile Workers, Communications Workers of America, United Auto Workers, United Food and Commercial Workers, United Steelworkers, and Service Employees International Union.



Black and white slaughterhouse workers confront one another in Elsa Rassbach's *The Killing Floor*, the 1985 pilot for a planned 10-part PBS series on the history of the US labor movement.

Courtesy Made in USA.

The rejection of *Lost Eden* follows a long series of disputes between Rassbach and PBS management. *Lost Eden* was originally conceived by Rassbach 15 years ago as one of 10 programs in a series for public television entitled *Made in U.S.A.*, which was to relate the history of the labor movement from 1845 to 1945. The series pilot, *The Killing Floor*, ran in 1984, but only after a prolonged struggle. Rassbach solicited contributions from 30-odd unions, because corporations were not interested in contributing to a series on the labor movement. However, PBS contended that funding from labor unions violated PBS guidelines prohibiting support from organizations or companies having a direct interest in a program's subject matter. "Programs funded by unions are kept off public television because they are told that the public might have the perception of influence," says Rassbach. Once PBS's double standard was widely exposed in the press, they reversed their position and aired *The Killing Floor*, which went on to win several awards.

After *American Playhouse* executives decided they would not develop Rassbach's script for *Lost Eden*, Rassbach took her story to the press, charging PBS with an anti-labor bias. A press release from Rassbach's Made in U.S.A. production company also pointed out the fact that the grandson of Robert Lowell, owner of the textile mill featured in *Lost Eden*, is chairman of the board at WGBH-Boston and that WGBH is among the four stations that comprise the *American Playhouse* consortium. Rassbach stopped short of accusing Lowell of personally influencing *Playhouse*'s decision. But in an interview with *The Independent* she asked, "If the people who are in control of public television are descendants of people who are featured in a film, are they the proper judges for that film?" Davis counters, "This is so off the wall. John Lowell or his father would no more have gotten involved in this than I can imagine myself jumping off the Empire State Building. We make the decisions right here."

In an ironic twist, Rassbach had taken a treatment of *Lost Eden* to John Lowell in March 1989, asking him to help her identify funding sources. "I didn't feel any hesitancy in contacting him and asking him where to go [for funds]," she says, adding that he gave her the names of several foundations during a cordial meeting.

Lindsay Law, executive producer of *American Playhouse*, says unequivocally that the script was rejected on "artistic" grounds. In May 1989, Law wrote to Rassbach, "As has always been true with this story, the potential is rich, yet this script seems too simplistic. The characters seem one-dimensional...and the history is forced into expository speeches." Rassbach says she had prepared rewrites between 1985 and 1989 requested by *American Playhouse* and the National Endowment for the Humanities (NEH), which contributed $1-million to the project. But, she claims, the final draft was written well enough to meet the strict standards of NEH, which approved it in January 1987.

Davis also rejects Rassbach's claim that *American Playhouse* is anti-labor, but agrees that labor deserves more air time. "*American Playhouse*, PBS, and the rest of the movie and television



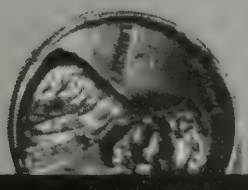
DuArt Offers Digital, Component, and Composite Transfers for Pennies Per Foot

Rank Cintel 4:2:2 Direct Digital Transfers to D2, Component Transfers to Betacam SP and Composite Transfers to 1" and Betacam

Billed by the Foot, Not by the Hour



For more information, contact Video Department Manager, Tim Spitzer or Sales Representative, Linda Young.
DuArt Film and Video Laboratories 245 West 55 Street New York, NY 10019 Telephone 212 757 4580
Telefax 212 333 7647 Telex 640 253



DuArt

BETACAM

A-B Roll editing

WINDOW DUBS
DUPLICATIONS

Starfish
PRODUCTIONS

(212) 463 7881

VIDEOMAKERS N.Y.C.

CAMERA RENTALS:
IKEGAMI 79 EAL
PANASONIC CCD 300 CLE
PANASONIC AG 400 CAMCORDER
SONY VIDEO 8 CCD V5 CAMCORDER

VIDEOTAPE DECK RENTALS:
AMPEX CVR BETACAM SP
SONY 3/4" VO-8800
PANASONIC SUPER VHS AG-7000

PLUS:
PEPPER LIGHT BLUE KIT
SENNHEISER MICROPHONES
(SHOTGUN & LAV.)
OFF-LINE SUPER VHS EDITING

105 E. 9th ST. N.Y.C., N.Y. 10003
(212) 674-3404 FAX (212) 473-7427

industry have not done well in terms of programming about blue collar workers and unions," he says. "But we don't get much good material." This, he adds, was the reason *American Playhouse* was willing to develop scripts like Rassbach's.

Reacting to Rassbach's anti-labor, "upper-crust" charges, PBS president Bruce Christensen wrote Davis and the union leaders, listing some of the "scores" of public television programs that have addressed the labor movement. In a subsequent letter, Lynn Williams, international president of the United Steelworkers of America, responded that the four *American Playhouse* dramas Christensen mentioned—*The Killing Floor*, *Working*, *Keeping On*, and *Billy Galvin*—were broadcast over four years ago. Likewise, Williams continued, the independently produced documentaries cited, which included *The Global Assembly Line*, *Even the Heavens Weep: The West Virginia Mine Wars*, *The Life and Times of Rosie the Riveter*, and *Taylor Chain II: A Story of Collective Bargaining*, were produced between four and eight years ago. Although aired on PBS, it was "often after a long struggle—CPB and PBS did not help finance their production," he noted, concluding, "If your letter highlights the extent of the labor programming over the past decade, you are yourself making the case for the need for a great deal more programming concerned with the issues, history and experience of American workers, who are the majority of the population." Rassbach adds, "Labor, as a certain share of the taxpayers, is getting short shrift on public television."

Rassbach believes the fact that she was forced to separately submit each script in the series raises the question of independents' access to public television. "I am grateful to [*American Playhouse*] for airing the work of many independents," she says. "But as an independent, I am forced to submit my scripts one by one. A public television station with a 10-part series doesn't take each script piecemeal to a different director." Davis responds, "*American Playhouse* has no apologies to make about the treatment of any independent or subject matter. We have never ducked anything, and, as long as I am here, we never will."

DEBREH J. GILBERT

Debreh J. Gilbert is a freelancer who writes for GQ, *the* Village Voice, Art and Auction, *and* Crain's.

VIDEO PUBLISHING VIA PUBLIC TV

In separate announcements last February, the Public Broadcasting Service launched word of two new ventures. Both may help independent producers sell programs aired on public television to ancillary markets. In operation since the Monte Carlo television festival in February is Public Television International (PTI), PBS's new international sales division. And debuting this fall is the PBS Home Video label. Both services will acquire independent programs that have been broadcast on PBS, as well as station-produced shows.

Pacific Arts hopes to convince home video retailers to set up PBS sections sporting the system's logo alongside staples like action, drama, comedy, and foreign films.

Although PBS distributes to the educational market via PBS Video, it has only recently moved into the home video market. The network tried to establish its own home video label several years ago, but was unable to raise the $3.4-million necessary to launch the service. In creating the new label, PBS has chosen to cooperate with an established distribution company, Beverly Hills-based Pacific Arts Video. Founded in 1974 by Michael Nesmith, formerly of Monkees fame, Pacific Arts also has film production and video publishing interests. Currently its catalogue lists 175 titles, including such features as *My Dinner with Andre*, *The Endless Summer*, and *Elephant Parts*, distributed to some 37,000 video stores. George Steele, president of Pacific Arts, hopes to convince home video retailers to set up PBS sections sporting the system's logo alongside staples like action, drama, comedy, and foreign films. Tapes will be priced at $19.95 for mail order and retail sales, and PBS stations will be able to buy programs on the label at a discount for direct sale to their own viewers and members.

At the American Bookseller's Convention in Las Vegas this June, Pacific Arts will introduce what Steele calls the label's "starter kit." These initial dozen titles will consist of well-known PBS programs like *Wall Street Week* and *Nature*. It is yet not known how many independent titles will be picked up for the label, but Steele says they plan to solicit independent productions. Pacific Arts' regular video catalogue already includes such independent works as William Miles' *Men of Bronze*, a documentary on the first US regiment of black soldiers during World War I, Terry Zwigoff's film on Louis Armstrong, *Louie Bluie*, and Eric

THE INDEPENDENT
FILM & VIDEO MONTHLY
AIVF
Books and Tapes


AVS
Books and Tapes

WHERE TO LOOK FOR SUPER 8

* *Straight Up*, Paula Abdul music video
* *Forever Your Girl*, Paula Abdul music video
Space Shuttle footage, NASA
* *Revolution*, Nike, commercial
America's Most Wanted, FOX
Black Rain, Paramount Pictures, feature film
Jovan Musk, Commercial, Clio winner
Imagine, John Lennon feature
Dear America: Letters Home from Vietnam, HBO
This is Elvis, feature
Flatliners, Columbia Pictures, feature film
21 Jump Street, FOX
Notorious, Duran Duran music video
James Taylor, music video
* *A Polish Vampire in Burbank*, feature film on USA network
McDonald's, commercial
Burger King, commercial
With or Without You, U-2 music video
Surf detergent, commercial
Let the Music Do the Talking, Aerosmith music video
Howie Mandel Special, HBO
* *Lunchmeat*, feature film
* *The Jet Benny Show*, feature film
* *Curse of the Queerwolf*, feature film
* *Wave Warriors, II, III, IV, V*, feature films
* *Journey to the Impact Zone*, feature film
* *San Clemente Locals*, feature film
* *Game of Survival*, feature film
* *Doctor Strain, The Body Snatcher*, feature film
The Outsiders, FOX
* *Ozone Attack of the Red Neck Mutants*, feature film
* *Desperate Teenage Love Dolls*, feature film
* *Chobe*, Documentary
* *Attack of the B Movie Monsters*, feature film
* *Gore-met Zombie Chef From Hell*, feature film
Paradise City, Guns and Roses music video
Sweet Child O Mine, Guns and Roses music video
Wildcats, feature film
Bad Medicine, Bon Jovi music video
* *Dreamin*, George Benson music video
Higher Love, Steve Windwood music video
No More Lies, Moody Blues music video
Tunnel of Love, Bruce Springsteen music video
REM, concert video
* *In the Name of the People*, Academy Award Nominee for Best Documentary 1984
Someday, Steve Earl music video
Coming Around Again, Carly Simon music video
Good Music, Joan Jett music video
Don't Disturb Groove, The System music video
* *Coca Cola*, Sprite commercial
Rosarita, Salsa commercial
Tran & Eddie, Stray Cats music video
* *Monument Valley*, PBS Documentary

* Shot entirely in Super 8



Brian Bleak

— Surf Cinematographer

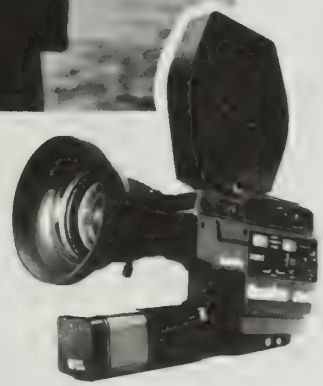
On Super 8:

"I try to shoot the best surfers in the world in the best conditions. That's basically the format for ***Wave Warriors.*** We're starting on our fifth one now — sort of like the ***Nightmare on Elm Street*** of surfing.

I really think the reason why I'm sticking with Super 8 is that I see the potential of the medium. It's so much easier than shooting with say 16mm — and it's a lot less expensive. Kodachrome 40 is a tight grain film. On tape, it's really beautiful.

I own my own equipment. I can grab my Pelican case with three cameras in it and hump down the beach and be set up and shooting in two minutes while the other guys are still fumbling with their clunky rigs. I really believe that filmmaking should be fun. And if you're not having fun, forget it. With a camera like the Beaulieu 7008, film to video on the Rank Cintel, and the beauty of Kodachrome, Super 8 will blow you away."

Brian Bleak is head of production for Astroboys Productions. He has produced nine Super 8 surf films during the past five years. Mr. Bleak is a major contributor to "Surfer Magazine" on ESPN.



Super 8 SYNC SOUND SYSTEM

Super 8 Sound:
2805 W. Magnolia Blvd., CA 91505
(818) 848-5522
95 Harvey St., Cambridge, MA 02140
(617) 876-5876

THE 9th ASBURY FESTIVAL OF SHORT FILMS



NEW YORK'S MOST POPULAR UNKNOWN FESTIVAL

CALL FOR ENTRIES

OPENS JUNE 1st, 1990

16mm SHORT FILMS
20 MINUTES OR LESS

THIS YEAR FEATURING:
"COMEDY"

$ 25 ENTRY FEE

DEADLINE NOV. 1st, 1990

INFO : (718) 941-6602 (718) 832-3082

FESTIVAL WILL BE HELD ON
NOVEMBER 16 & 17, 1990
AT F.I.T. IN NEW YORK CITY

Bogosian's *Funhouse*, as performed on *Alive from Off Center*. The first PBS Home Video distribution deals are still in negotiation.

PBS's other new venture, Public Television International, developed as an outgrowth of WQED-TV/Pittsburgh's international sales division. According to the public television trade magazine *Current*, the Pittsburgh station is the leading US public television station in international sales. Much of its success has been due to the powerhouse *National Geographic* series, which originates at WQED.

According to Celia Chong, manager of sales and promotion at PTI, the newly formed organization will act as an agent primarily for foreign broadcast, cable, and pay television sales, representing programs that have been aired on PBS. The current list includes a number of independent productions, among them Globalvision's *South Africa Now*, Kit Laybourne and Mickey Lenle's *Media Probes*, and Philip Burton's *The Power Game: How Washington Works*. PTI's station relations and acquisitions manager Paula Alexander will probably attend the upcoming Independent Feature Market in New York and invites independent producers to submit tapes to her attention at PTI's office.

PTI classifies its programs in nine categories, including documentary series, science/environment programs, news and public affairs, arts and music performance, childrens'/family programming, and a cross-referenced package called Special Collections, which it uses to promote stand-alone programs. Although PTI represents about 135 hours of series programming, led by the *National Geographic* specials and including such perennials as *Mister Rogers' Neighborhood* and *The Frugal Gourmet*, its package also includes 65 hours of stand-alone programming, and it represents programs from the Native American Public Broadcasting Consortium.

PTI's standard distribution deal offers 70 percent of the gross to the producer, who delivers a one-inch broadcast print and publicity material. The company generally asks for an exclusive three-year contract. Although PTI may shop for new titles among the series that package independent work for broadcast, such as *P.O.V.* and *American Experience*, it will only sign with the owner of foreign rights—the producer, in the case of most independent productions.

For more information on PTI, contact: Paula Alexander, Public Television International, 1790 Broadway, 16th fl., New York, NY 10019; (212) 708-3048; fax: (212) 708-3045. Regarding PBS Home Video, contact: Al Katabiani, Pacific Arts Video, 50 N. La Cienaga Blvd., Suite 210, Beverly Hills, CA 90211; (213) 657-2233; fax: (213) 657-0395.

RENEE TAJIMA

CHILD'S PLAY TAKEN SERIOUSLY

This spring the nonprofit media arts center South-



Students in the English-as-a-second-language class at the Hogg Middle School in Houston during production of *Oh, Selena,* the story of a girl's first day at school in America, who dreams of being popular. The work became part of the new series *Video Adventures* on KXAS-Dallas/Fort Worth.

Photo: Deborah Leveranz

west Alternate Media Project (SWAMP) embarked on a unique collaboration. Working with the Dallas/Fort Worth NBC affiliate KXAS-TV and the Sony Corporation, they coproduced six pilot programs of *Video Adventures*, a new student video showcase hosted by local children. The show, aimed at 10-to-15 year olds, aired on Saturday mornings beginning April 7 and ran without commercials. SWAMP, which retains secondary rights to the finished programs, now hopes to book the series in other broadcast markets, and KXAS intends to establish an ongoing relationship with SWAMP, starting with a full 26-week series that would be based on *Video Adventures*. In addition to running short works by students and young independents, the show includes tips for making videos at home and segments produced by local schools featuring events and organizations of interest to young audiences.

To gather student work for the pilot programs, SWAMP managing director Deborah Leveranz solicited submissions nationwide and contacted a number of organizations with a history of producing or programming children's video, including the Long Beach Museum of Art, Oregon Art Institute, Maine Alliance of Media Arts, and the Hopkins school district in Minnesota. Leveranz welcomed a wide range of formats—from animation to documentary to video art—and established broad criteria for selection: originality in concept and presentation, technical proficiency, and the strength of the student's voice. The show's hosts—six children aged 10 to 14, dubbed the *Video Adventures* Production Crew—previewed the tapes to be broadcast, and their responses were incorporated into the scripts. Leveranz was banking on the fact that children stop and listen when they hear other kids' voices.

In addition to providing up to 29 minutes of programming for each program, SWAMP produced the wraparounds, consisting of one- to three-minute segments offering ideas on how children can make their own home videos. For example, one show examined point-of-view, raising the question, "What does it mean when the camera itself is a character (a bug, your mom, the bully on the block)?" Several of the student videos then explored this concept. Other topics included shot composition, animation, montage, and audio dubbing. When asked whether young videomakers were encouraged to stray from the conventions of commercial TV in these segments, Leveranz responds, "My theory is you have to understand what the standards of commercial TV are. Then, when you decide to do something different, you are doing it because it is a decision, not a mistake."

For SWAMP, *Video Adventures* is an extension of its mission to promote media literacy. For KXAS, it is an opportunity to pursue quality children's programming that reflects today's youth and their multicultural communities. As station manager Frank O'Neil notes, "For many kids TV is their creative process, where it might have been literature 100 years ago."

How can this NBC affiliate manage to air *Video Adventures* without commercials? O'Neil replies that the station was willing to absorb the costs to try something experimental for young people. This might not sound like typical ratings-driven network talk, but O'Neil backed up his enthusiasm for alternative children's programming by having KXAS cover the cost of pre- and postproduction facilities, air time, and on-air promotion. The funding and services provided by KXAS-TV and Sony were matched by SWAMP program funds.

Sony gave technical assistance and provided 15 camcorders, plus the set which, with six monitors, resembles a kid's rec room. This is not Sony's first outing in children's video. As part of the Dallas Film Festival, Sony was involved in *Kidvids*, a project at the Dallas Museum of Art. A Sony video specialist coached kids on basic production techniques, then turned them loose in the museum with 40 camcorders. In the future, Sony plans to act as matchmaker to encourage additional corporate sponsorship of *Video Adventures*.

This project is in itself a video adventure, not only as a collaboration between the public and private sectors but also in the partners' refusal to talk down to young people. The programs encourage their young audiences to get off the couch and take an active role in their relationship to the tube. Unlike ABC's laugh-track-driven *America's*

BETACAM-SP
&
3/4" SP
Packages
at Great Prices
Starfish
PRODUCTIONS
(212) 463 7881

COULTER
& SANDS INC
Debra Kozee- Sands Julie Coulter
Independent Insurance Brokers
for the Independent Producer
3 Hanover Square-Suite 13C
New York N.Y. 10004
tel: 212-742-9850 fax: 212-742-9852
Call us first for the best rates!
Members: AICP/AIVF/FIVF & IFP

ALL YOU CAN EAT!

VHS Video Editing Studio

Our Menu

Fully Equipped--Digital Freeze Frames, Dissolves, Wipes, Etc.; Computer Animation and Titling; 3/4" Transfer; Complete 8-Track Recording System; and More.

Designed for Comfort

All for Only $15.00 an Hour

Call about subsidized studio time for artist projects, funded by New York State Council on the Arts

By Train:
2,3,4,5,A,C,F,M,N,R,G,B,D,Q,LIRR

MARGOLIS/BROWN ADAPTORS
397 Bridge Street
Brooklyn,New York 11201
(718)797-3930 or (212)727-0157

BETACAM PACKAGE

Great Rate!

Incl. Cameraman, Lights Tripod, Mics, Monitor

Transport. & Crew Avail.

Also

SONY 3/4" OFF-LINE EDITING

SOLAR productions

(212) 925-1110

Funniest Home Videos, Leveranz believes that *Video Adventures* will "open doors to different ways to shoot, besides just birthday parties."

THELMA ADAMS

Thelma Adams is a freelance writer and film critic for the Chelsea Clinton News *and the* Westsider *in New York City.*

BF/VF PLANS FOR LONG-TERM SURVIVAL

Weathering a strenuous five-year review and self-evaluation process, in January the Boston Film Video Foundation (BF/VF) received the first installment of a $184,000 grant from the Greater Boston Arts Stabilization Fund, the Boston-area branch of the National Arts Stabilization Fund (NASF). BF/VF is the first media arts organization to receive a NASF grant, intended to promote institutional stability in nonprofit arts organizations. In addition to film and video exhibitions, educational programs, and a film festival, BF/VF offers subsidized production and postproduction facilities, fellowships, workshops, and a magazine for independent filmmakers in the region.

Recognizing that most arts organizations are severely undercapitalized, the NASF stabilization strategy is to provide qualifying organizations with a net fiscal liquidity and a working capital reserve. It is also meant to wean potential donors from a "deficit mentality"—the thinking that contributions are in order only when an arts organization shows a deficit. Such a perspective ignores the fact that even when an operating budget is met, the underlying fiscal structure is not necessarily sound. "You don't need to show a deficit to have an unhealthy capital base," says Charlie McDermott, program analyst of NASF. "Nonprofits are often expected to operate in ways that others [in the private sector] wouldn't."

An NASF grant acts as a catalyst for institutional stabilization by providing the incentive and technical assistance for long-range planning. It is not to be used for general operating expenses, but rather works as a capital reserve fund. Critical to NASF's strategy is the stipulation that the fund be replenished by the end of the year. In effect, explains McDermott, the organization "borrows money from itself." NASF awardees are required to implement basic business reviews, such as year-to-date financial statements providing rolling forecasts and early warning of necessary budgetary adjustments. But before a grant is awarded, a lengthy organizational evaluation is undertaken. This includes the compilation of extensive profiles of an organization's affirmative action record, fundraising, long-range planning, and staff.

Of all the Boston-area nominees, Boston Film/Video Foundation underwent the "longest review process, but it is a success story," says McDermott. According to Anne Marie Stein, executive director of BF/VF, the intensive self-evaluation process alone is "invaluable in breaking the month-to-month survival cycle."

In addition to the Greater Boston Arts Stabilization Fund, founded in 1983, NASF also operates in Seattle, Arizona, Kansas City, and Maryland. Contact between NASF and a region is initiated by a local public group or foundation. In Boston the first move was made by the Massachusetts Council on the Arts and Humanities. A local committee of leaders in the business, government, and charitable sectors is then formed, which works with NASF in attracting new money from the community to support the arts. In Boston, the committee matched NASF's $3-million contribution, which has been awarded to 10 arts organizations since the project's inception.

Withstanding institutional stress and continued growth is a particularly important issue for BF/VF this year, as it faces a 38 percent cut in the support it receives from the state government, amounting to $18,000. Their $184,000 award, which comes in four installments over a 5-year period, will help see them through the tough times. Also, the qualification process has left BF/VF in good fighting shape. The NASF grant provides the fiscal foundation that will allow BF/VF to expand all of its programs and purchase new equipment. With a coinciding grant from the MacArthur Foundation, BF/VF expects a healthy expansion this year.

MAY LYLE

May Lyle is distribution coordinator for Film News Now in New York City.

WRITERS' REFUGE IN BOSTON

A room of one's own—it's what every screenwriter needs. Many frustrated scribes working at home have succumbed to the distractions of family members, telephone calls, or unnecessary trips to the refrigerator. Now, screenwriters and other wordsmiths in Boston can seek quiet haven in the Writers' Room. Located in the State Transportation Building and overlooking the scenic Boston Common, the Writer's Room is the city's first professional work room for writers only. Begun by the Artists Foundation of Boston in September 1988, it has provided work space for roughly 22 writers representing a cross-section of literary interests: poets, fiction and nonfiction writers, playwrights, and screenwriters. While providing a quiet environment, the communal workplace also acts as an antidote to the isolation felt by many writers who typically work alone for months or even years on a single project.

The Boston room was modeled after similar spaces in New York City: the Writers' Room in Greenwich Village, which has been used by nearly 500 writers, and the Frederick Lewis Allen Memorial Room in the New York Public Library. Supported by fees and contributions from public and private sources, the Boston room has among its founding donors such local luminaries as David Mamet and Robert B. Parker. It is run by an

advisory board drawn from Boston's literary and business communities.

For a nominal fee, writers have a smoke-free space with an ample desk, comfortable swivel chair, small bookcase, lamp, wastepaper basket, and communal dictionary. Each writer must supply their own computer or typewriter. Writers in residence have access to the room 20 hours a day, seven days a week. Admission to the Boston Writers' Room is for three months and may be extended for up to two years. The sparsely furnished space houses 11 partitioned desks and two offices. Writers with exclusive use of a desk pay $225 per quarter, while those sharing pay $175. The offices are available for $250, or $175, if shared. Anyone with a serious writing project is eligible, except those fulfilling a degree requirement . To apply for a space in the room, a writer must submit a current resumé, a description of the writing project, and several references.

For information and an application, contact: Writers' Room, Artists Foundation, 8 Park Plaza, Boston, MA 02116; (617) 227-ARTS.

SANDRA JAFFE

Sandra Jaffe is a screenwriter commuting between Boston and Los Angeles, who has made use of the Boston Writers' Room.

THE RIGHT'S STUFF

According to the March 12 issue of *Current*, the public television trade magazine, KQED-TV in San Francisco is scouting for independent productions with a conservative point of view to provide balance to their new showcase series *Viewpoints*. So far, the station has had little luck. "One out of 10 submissions was conservative," a KQED spokesperson told *Current*. The station has scheduled *Crying in the Wilderness*, a film on the persecution of Mesquite Indians by the Sandinistas, to balance the "monotonal points of view" of such documentaries as *Tongues Untied*, *A Question of Power*, and *Vietnam Vets: Dissidents for Peace* and is reportedly soliciting material from conservative organizations with media departments.

SEQUELS

The Center for New Television in Chicago has a new executive director, **Ida Jeter**, formerly a freelance consultant on media projects in Oakland and project director at San Francisco's Media Alliance. **Monica Breckenridge** replaces Warrington Hudlin as executive director of Black Filmmakers Foundation. Hudlin will retain his position as BFF president. **Gretchen Dyckstra** has been hired by the Rockefeller Foundation to head its new distribution entity, National Video Resources. The Museum of Modern Art's **Laurence Kardish** has been promoted to the newly created position of coordinator of film exhibitions.





STAGESAURUS
a stage with the essentials to shoot things and non-things.
CHROMAVISION
a full service video facility with a stagesaurus.
119 W. 22nd St. NY, NY 10011 (212) 463-8997. Ask for DORIS.

DISMYTHING OBJECTIVITY

Buffalo's Video Festival of New Journalism

RICHARD THOMPSON

Video Witnesses: A Festival of New Journalism, at Hallwalls Contemporary Arts Center in Buffalo, New York, was conceived as a showcase for recent videotapes covering news from alternative, subversive, or activist perspectives. Held from February 2 to 8, all the works screened at the festival eschewed the journalistic fiction of objectivity in favor of explicit points of view. The event was also organized as a forum for dialogue among videomakers and viewers who might not otherwise meet and communicate. In addition to screenings, Video Witnesses featured a panel discussion, presentations by video producers, and an exhibition of Shu Lea Cheang's installation *Making News/Making History: Live from Tiananmen Square*.



Video Witnesses' On-the-Scene award went to Ira Manhoff's *Showdown in Atlanta*, which focused on a confrontation between police and members of the AIDS Coalition to Unleash Power (ACT-UP) at the 1988 Democratic National Convention.

All photos courtesy Hallwalls Contemporary Arts Center

"New journalism," as applied to video, is a departure from the objective observer/commentator documentary style that has come to dominate film and video production in the US. Arguably, new journalism has been around for decades if you include the writing of Aldous Huxley or Edward Albee. But it wasn't until the 1960s that new journalism was popularized by such writers as Joan Didion, Hunter S. Thompson, and Tom Wolfe. Typically, new journalism utilizes the dramatic structures of fiction to tell a story.

To assemble the survey of new documentary video Hallwalls put out a call for work. "We wondered if we would attract people already involved in documentary or whether we'd get newshounds," says Chris Hill, one of two video curators at Hallwalls. "The idea of Video Witnesses isn't to institute it as an annual festival. It's to see how the call for this type of work is heeded," she adds. One of the jurors for the program was video artist Armin Heurich, technical director at Squeaky Wheel, a Buffalo film/media resource center. Heurich viewed all 90 entries and helped select the winners. "Passion was the running theme," says Heurich. "You felt a sense of commitment from the makers, an immediacy. They cared more about getting the word out about something than wondering, 'Is this tape savvy? Is it politically correct?'"

Perhaps the most excitement at the festival was generated by activist tapes and the potential of consumer video equipment harnessed to political activities—whether organizing local union members or forcing city officials to apologize for police abuses. Improvements in the ease and speed of production have reanimated the idea of democratic media, current in the early seventies, where emphasis is placed on direct, interactive dialogue with the viewer.

Exemplary of this kind of activist video was *Many Faces of Paper*, the winner of the investigative report award, produced by Sande Smith, Bryn Clark, and David Riker of Black Cat Collective. The tape documents an ill-fated strike at a mill operated by International Paper in Jay, Maine, incorporating shots of workers, their spouses, family, and friends declaring their loyalty to the union—a goal shared by the video's makers. The climax, which comes as a shock to the workers, the video team, and the viewer, occurs when the local union betrays the workers by cutting a deal with the mill's upper management.

Since the tape's completion, it has been used by union activists in their struggle with factory bosses working in the paper industry. Clark and Riker have traveled with the tape, screening it for various union locals across the nation. At a Kaukauna, Wisconsin, paper mill the video proved crucial in rallying workers to resist demands made by International Paper and their own upper management during a work slow-down.

As Chris Hill points out, tapes can be effective extensions of political action, used, as *Many Faces of Paper* was, to help organize union members. "When you go *with* your tape to present it and talk with the viewers, it's a hundred percent different than someone picking it out of a distribution catalogue." Says Black Cat producer Riker, "We don't need to produce the volume of mainstream news, nor do we need to have 60 channels or see it three times a day. Video can be used to understand what divides us, learn from each others' experiences, and engage in a dialogue that gives us some power that we don't have. The filmmaker isn't going to revolutionize the world, but there *are* things we can do."

Another activist videotape included in Video Witnesses has also contributed to a political victory. *Showdown in Atlanta*, by Ira Manhoff (winner of the festival's On-the-Scene award), employs a fiction-style dramatic technique and point of view to document an ACT-UP (AIDS Coalition to Unleash Power) demonstration at the Democratic National Convention in 1988. Accosted and abused by some police officers, protestors taped the confrontation and showed scenes of the melee to Atlanta mayor Andrew Young, resulting in both an apology for the police brutality and an endorsement of the marchers' cause.

At a more local level, *Transfer Stations*, made by Renew Productions of Greenpoint, Brooklyn, documents flagrant violations of sanitation and safety at a garbage transfer dump foisted by New York City officials on the neighborhood. Using the tape to record infractions and hazards, the producers provided the evidence needed to close the station. The narrator's voice is that of a "regular guy," his words clear but unscripted. "We just want to mention this is near a New York City public school," he says, while the camera pans over a littered city sidewalk. The video crew hops into a car and follows the truck as it proceeds to commit numerous infractions. In its folksy and home-made style, dealing with the subject of

garbage, *Transfer Stations* serves as a striking example of just how effectively new video technology can be used by people at a grassroots level to effect positive changes in their community.

Another category of videotapes high on the festival's agenda was alternative news. *Slender Wooden Crosses: The War Continues in Nicaragua*, produced by Rhonda Collins and Paul Lundhal, was chosen as the best international investigative work in the festival. A collection of testimonials by survivors and witnesses of US-backed contra attacks inside Nicaragua, *Wooden Crosses* is also a striking example of the speed with which video can bring news to the world. The video was made in 1989, with much of the footage shot just a couple months before the festival, thus hammering home the immediacy of the problem described in the tape.

Also classed as alternative news, Gina Latinovich's *Dead from the Effects* provides an alternative to "balanced" environmental news. The camera follows a man through city streets and on a bus as he reads aloud stories about the increase of cancer in the Great Lakes states. Of course passers-by ignore him or take him for eccentric, and his message of ecological poisoning goes unnoticed, the rantings of an unbalanced lunatic. The powerlessness and complicity of all of us is clear when the reader is escorted out of a mall by a policeman who patiently explains, "I agree with you 100 percent, but you can't do this in the mall."

Several of the videos screened at Hallwalls can be characterized as subversive, since they go beyond simply presenting uncommon perspectives, overtly challenging and condemning the institutions and ideas that rule much of the political, social, and economic world. For example, *The World Is Sick (sic)*, by John Greyson, manages to poke fun while evoking horror at the callous power of big business on show at last summer's International AIDS Conference in Montreal. A man in drag plays a prissy, judgmental reporter who comments disdainfully on the unruly protestors disrupting the proceedings with their demands for greater commitments to research, availability of anonymous testing, and cuts in government red tape that impede AIDS research and education. Superimposed on actual scenes from the conference, this character provides an entertaining bridge between spectators and the event. Among the most chilling moments is when a representative of AZT manufacturer Burroughs-Wellcome Pharmaceuticals says that it has been wonderful to make a contribution to conquering AIDS; the immense profits Burroughs has amassed from AZT sales is "icing on the cake." Towards the end of Greyson's tape, the reporter is kidnapped by AIDS activists, but, like a latter day Patty Hearst, she quickly joins in the protest.

The award for best agit-prop document in Video Witnesses went to Tony Cokes' *Black Celebration*, which utilizes sixties black and white newsreel footage dubbed with riveting rhythmic music and intercut with Cokes' unabashed anti-capital-

fva

NOW AVAILABLE
titles, effects, time base correction
in user operated off-line 3/4" editing room
ONLY $17.50 per hour for qualifying projects

FILM/VIDEO ARTS

817 Broadway at 12th Street
New York City 10003
212/673-9361

A nonprofit media arts center

The Production Specialist Between Japan and the U.S.

With production headquarters in New York and Tokyo.

- Co-producing and distributing quality independent features and documentaries in Japan.
- Producing documentaries, features, and news segments for television.
- Producing and coordinating U.S.–Japan teleconferences via satellite.
- Producing corporate videos and product promotions for Japanese market.
- Arranging crews, equipment leasing, and bi-lingual coordinators in Japan.

We know, first hand, the interests and needs of both American and Japanese clients. We are prepared to assist you in a variety of capacities. Please call . . .

Unicorn U.S.A., Incorporated
1123 Broadway, Suite 911
New York, N.Y. 10010

(212) 675-3667

100% COMPONENT VIDEO IMAGING

On-Line Betacam SP Editing . . . . . *$240/hr.*
GVG 141 Editor, (2) Sony BVW-65 PLayers w/Dynamic Tracking, Sony BVW-70 Recorder, (2) Fortel CC-2 Color Correctors, GVG 100 Switcher, Sierra ChromaKeyer, Digital F/X 200 3D Effects, Paint & Typography w/4:4:4:4 Component Digital Quality, Bencher M2 Stand W/Sony DXC-3000 Camera, Soundcraft 200-BVE Audio mixer, Orban Limiter/Compressor, DAT, CD, Cassette & Turntable, Couches, Cappuccino & Cool!

Betacam SP Field Production. *$700/Day*
Sony BVW-200 Camcorder w/Nikon S15x8.5 Lens, Sachler Video 20 Tripod, Shure FP-31 Mixer, (3) Lowell DP Lights w/Umbrellas, Samson Wireless Mics, JVC TM-22 Monitor, Ford 4x4 Truck w/Phone.

3/4" Off-Line Editing. . . . . . *$30/hr.*
Sony 5800 PLayer, Sony 5850 Recorder, Sony RM-440 Editor, Fairlight CVI Effects, Cassette, Tascam Mixer.

3/4" Field Production. *$450/Day*
Sony DXC-3000 Camera w/Fujinon 12x Lens, Sony VO-6800 Deck, Bogen Tripod, JVC TM-22 Monitor, (3) Lowell DP Lights w/Umbrellas, Assorted Mics.

Dv8video *738 Broadway, NYC 10003* **212.529.8204**

WHATEVER YOU'RE LOOKING FOR,
I CAN FIND,

BE IT OBJECTS, PEOPLE, INFORMATION,
OR RESOURCES; PUBLIC, PRIVATE,
GOVERNMENTAL, SCIENTIFIC,
HISTORIC, ARTISTIC, COMMON,
RARE, ESOTERIC, MUNDANE,
SUBDUED, WILD, CHIC,
OR TACKY

DESIGN RESEARCH
DEPT. I
PO BOX 1503 BANGOR, ME 04401
PHONE: 207-825-3068
HELPING CREATIVE PEOPLE CREATE

ARE WE GOING TO LET JESSE HELMS & CO. DESTROY THE NATIONAL ENDOWMENT FOR THE ARTS AND FREEDOM OF EXPRESSION IN THE U.S.?

NO!

PROTECT OUR FREEDOM
SAY

YES

TO THE

NATIONAL CAMPAIGN FOR FREEDOM OF EXPRESSION

P.O. Box 50245 Washington, DC 20004 202-393-ARTS

The National Campaign for Freedom of Expression is a coalition of concerned artists, individuals and organizations who believe in the inalienable right of artists to freedom of expression. We maintain that the creation and presentation of art must be protected as a fundamental human right essential to a free and equitable society. We advocate the public's right of access to the entire spectrum of artistic expression. We are not a homogeneous culture; we are a diverse culture made rich by many different kinds of voices and traditions. Our society must continue to freely and fully support religious, ethnic, racial, sexual and regional diversity without any form of censorship.

MISSION OF THE NATIONAL CAMPAIGN FOR FREEDOM OF EXPRESSION
To protect and celebrate freedom and diversity of expression for artists and audiences in the United States of America. Through this effort, to strengthen our diverse and multi-cultural society. To positively and significantly change national cultural policy.

GOALS OF THE NATIONAL CAMPAIGN FOR FREEDOM OF EXPRESSION
- To protect the First Amendment rights of artists and audience in every community.
- To fight against censorship throughout the United States.
- To promote the political empowerment of artists.
- To maximize legislative support.
- To form alliances on this issue within and outside the arts.
- To increase public understanding, not only of the fundamental role that freedom of expression plays in our society, but also of the dangers inherent in censorship, in both general and specific instances.
- To increase funding for the arts from all sectors.

YES! I WANT TO BE PART OF A WINNING STRATEGY AND PROTECT OUR RIGHTS. The next four months are critical, join now. Let's show Congress that artists and their supporters are willing to fight back and win!

NAME _____

ORGANIZATION _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE _____ FAX _____

Membership Amount Enclosed $_____

Recommended membership rates are $15 for individuals
$50 for organizations

Please pay more if you can. We need a great deal of financial support to make the CAMPAIGN work. If the recommended rates are too high, please pay what you can. We need everyone to make this work. The National Campaign for Freedom of Expression is a lobbying organization - your contributions are not tax deductible.

Make checks payable to the National Campaign for Freedom of Expression
P.O. Box 50245
Washington, DC 20004
202 393 ARTS

*NOTE: Joining the National Campaign for Freedom of Expression will NOT jeopardize your non-profit status.

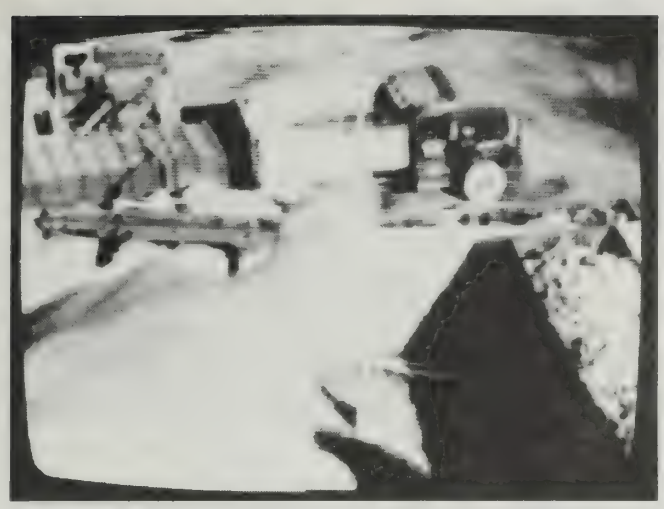
ist message. The video offers a black point of view on urban riots, concentrating on imagery of police, power, products, and rebellion, punctuated by printed slogans, as well as quotes from Guy Debord describing the relations between consumerism and its relationship to the oppressed and their oppressors. Trafficking in blatant psychomanipulation, *Black Celebration* may cause viewers to wonder if they have been compromised. Even if they are sympathetic to rioters, for instance, they may ask how much they are manipulated by the video's powerful images, words, and music. By playing with the emotional devices of mass media, Cokes calls into question not only the nature of political power but the videomaker's power over the viewer.

Do new video journalists accomplish their objectives, offering alternative news and subversive views while facilitating social activism? By and large, they do, but there are limits. On the positive side, the "new journalism" video shown at the festival provided a range of decidedly alternative information. The work made in a more subversive mode succeeded not only by marshalling facts that challenge the current power structure but in making the viewers challenge their own ideas about reality and social relations. As the work in the festival amply demonstrated, video enlisted as an effective catalyst for political action can be used to force concessions from politicians, or organize workers, or fuel popular protests.

A panel convened during Video Witnesses tackled another set of questions raised by the new technologies and new journalistic approaches—questions about the problems faced by news producers and passive consumer/receivers. "Broadcast media is closed-ended," John Walden of *Paper Tiger Southwest* pointed out. "We hope to have an open-ended system that talks to viewers and hope it stimulates discussions, an open-ended network. Think not just of making video, but how to get it out and have it be part of a dialogue with its audience."

Barbara Lattanzi, Chris Hill's colleague at Hallwalls, stressed the point of view implicit in new journalism videos, which can provoke thought by manipulating viewers, leading them, and perhaps implicating them in the positions taken in the tape. "An important kind of work to be done is the type that makes the audience feel compromised," she said. "It makes them think about whether or not they agree with the idea presented. So they become no longer just an audience; they realize this is a time or a state for decision-making. They have to be conscious of what values they're negotiating."

In addition to the optimism about uses of new journalism via new technology promoted in the festival selections, there was, many agreed, an attitude of *glasnost* influencing the left, an openness to rethinking old views. The event gave not only a wry look at "progressive" news and how "real" it may be, but a feeling of fresh winds blowing in the domain of ideas and the quest for solutions to problems. For example, conspiracy



Transfer Stations, by Renew Productions, documents sanitation and safety infractions at a garbage transfer dump in Brooklyn. The video helped get the station closed.



The festival's award for best agit-prop video went to Tony Cokes' *Black Celebration*, which offered a black perspective on urban riots and addressed the relation between consumerism and oppression.

theories about control of the mass media were called into question. Minds are molded, it was readily agreed, but the conspiracy explanations were cast out in favor of more reasonable analyses of how the media are controlled. "Conspiracy theories aren't necessarily true," Buffalo television news reporter Octavia Hudson said. "Journalists understand what is wrong, but they're not so clear on what to do about it. But journalists are trained to do things in a certain way—*have* to in order to fit into the institution. And if you do want to take on some local power figure, you can just forget it."

Another departure from received opinion was the admission that people simply *like* television as a medium, as opposed to the view of TV as an all-out evil. Tony Conrad, professor of media at SUNY/Buffalo, pointed out, "People try to bury their pain by watching TV. Nothing does it quite like TV." Less fresh and less optimistic was the familiar question about how to communicate with viewers. The participants in the festival acknowledged that no matter how accomplished a work may be, there remain perennial problems of reaching an audience.

As the problem now stands, present technology allows two methods for circulating social issue video to appropriate audiences—public access cable channels and VCRs. For cities with public access, attracting an audience remains a difficulty. Walden said that his group hopes to catch the remote control clicker who flips through channels until something captures his/her attention. The other option comes in the form of half-inch videocassettes. Independent videomaker Shu Lea Cheang proposed distribution on the model of a farmers coop. "My first impulse is to go trying to find people who are doing the same thing and to hook up with them," she said.

Despite the problems facing video journalists, the Video Witnesses festival seemed to point to an empowerment of people by new means. Conrad counseled, "Part of dealing with our society's ills is breaking through this can't-do mentality. Can't-do is negative—the power behind institutions like slavery and Indian reservations. TV could present the world as changeable, show how it can be different or better, and show people who have succeeded in changing things. We've got to permeate a new sector of media activity."

Perhaps because so many of the videos screened at Video Witnesses have been proved effective, there was a feeling at the festival that theory has been put into practice and reality favorably affected. "Can do" seemed to be the spirit of the festival, not only in the abstract but in what is actually being done.

Richard Thompson is a New York-based freelance writer.

Lovett Productions
17 Van Dam St.
New York, NY 10013

Sunny
Soho
Setting!

3/4" SP OFF-LINE

Sony RM 450, VO 9800, 9850
TC Gen., Mixer & mic
VHS for dubbing!

Award winning
Editor available

(212) 242-8999

AFFORDABLE
EDITING STUDIO

CONVENIENT
MIDTOWN LOCATION

EDIT YOURSELF
$20 AN HOUR
$100 A DAY
$400 A WEEK

VHS SYSTEM
JVC RM-86U
JVC BR-6400U
JVC BR-8600U
2 PANASONIC MONITORS

TELEPHONE
(212) 563-2370

PHONE FAX XEROX
AVAILABLE

Open Air Market

Independent Distributors Display Their Wares on *NewView*

PATRICIA THOMSON

Although media buyers have not been beating down distributors' doors as a result of *NewView*, many in the independent media field believe they might come to recognize it as the place to find out about recent independent work.

Usually by five o'clock on a weekend night, the check-out line at my local public library's video collection snakes halfway around the room—past the bins containing Charlie Chaplin and Pink Panther comedies, Hitchcock thrillers, and the latest blockbuster features. This scene is repeated in public libraries all across the country, where 80 percent now have circulating video collections. Unlike the books housed within these institutions, however, the tapes are often a homogeneous lot, consisting largely of Hollywood movies. Sally Mason, director of video and special projects at the American Library Association, finds the trend in acquisitions going towards a more mixed bag that increasingly includes educational programs. But libraries have a long way to go before independent productions are as well represented in their video collections as small press publications are on their book shelves.

Recently the South Carolina Arts Commission (SCAC) sponsored a valiant effort to nudge media buyers nationwide in this direction. On February 28, the commission presented *NewView*, a satellite showcase of independent film and video productions, supported by the John D. and Catherine T. MacArthur Foundation, the National Endowment for the Arts, South Carolina Educational TV, and the American Film and Video Association. "The concept came from being frustrated—as someone not living in one of the major viewing areas for independent media—with not being able to see recent work," explains project director and SCAC media arts center director Michael Fleishman. "Our idea was to reach as many people as possible—programmers and buyers at colleges, universities, museums, cable and public television stations." The broadcast was an ambitious five hours long, featuring work from a dozen nonprofit distributors who each presented a 20-minute reel of excerpts. It added up to an eclectic mix of over 70 clips, ranging from straightforward documentaries like Peter Raymont's *Only the News That Fits*, an inside look at the decision-making processes behind television news, to Julie Dash's dramatic short *Illusions*, about a black female executive in a Hollywood studio during World War II who passes as white, to Martha Rosler's analysis of surrogate motherhood, *Born to Be Sold*.

Although the distributors are well known to independent producers, SCAC's research showed that they remain largely unfamiliar to media buyers. The list included Appalshop, Black Filmmaker Foundation, California Newsreel, CrossCurrent Media (National Asian American Telecommunications Association), Davenport Films, Electronic Arts Intermix, Filmmakers' Cooperative, First Run/Icarus Films, New Day Films, Picture Start, Video Data Bank, and Women Make Movies. "The subtext of *NewView*," Fleishman offered, "was to get distributors to think about the advantages of joint marketing projects." Scheduled in the middle of the Wednesday afternoon broadcast was a one-hour teleconference, when viewers could phone in questions to a panel consisting of Sally Mason, independent producers Marlon Riggs and Tom Davenport, distributors Lawrence Daressa (California Newsreel) and Mindy Faber (Video Data Bank), and media buyer Catherine Egan from New York University.

At *NewView*'s receiving end were between 500 and 600 viewers, in Fleishman's estimate. "We initially thought we'd get 10 downlink sites," said Fleishman, "but it just mushroomed. We ended up with over 100." Most of these were colleges and universities, but *NewView* was also picked up by media arts centers, public television stations, and cable access facilities. Those attending the event were equally mixed. Although SCAC received only a "sporadic response" to its follow-up questionnaires and no hard data has yet been compiled, site coordinators and attendees report that a mix of independent producers, students, faculty, public access programmers, and media buyers from libraries and universities showed up. Fleishman found that "the greatest enthusiasm was in smaller places with little access to recent work. The toughest nuts were the big cities." As an innovative model for promoting and marketing independent media, participants agreed that *NewView* had great potential. While warmly praising SCAC's efforts,



Librarians, faculty, media buyers, and programmers across the country caught a peek at 70 independent productions during the satellite teleconference *NewView*, which broadcast such work as *Alice*, Czech animator Jan Svankmajer's disquieting version of *Alice in Wonderland*.

Courtesy First Run/Icarus Films



Edin Velez's *Dance of Darkness* examines the Japanese dance form Butoh, which transforms and distorts that culture's traditional dance movements as it delves into a world of darkness and irrationality. The tape was one of nine included in Electronic Arts Intermix's segment on *NewView*.

Courtesy Electronic Arts Intermix

many observers expressed concern about structural matters—questioning the event's scheduling and format, its intended audience, use of excerpts, and handling of promotion. The solutions they proposed, however, went in various and often contradictory directions.

One sign of trouble was the relatively low attendance at the sites. Fleishman claims SCAC is pleased with the numbers, having started out with far lower expectations. Even so, while some sites drew a reasonable batch of 15 to 40 people and one reported over 150, many others attracted far less. Richard Herskowitz, site coordinator at Cornell University and director of Cornell Cinema in Ithaca, New York, reported that only "two came, and they may have wandered in. They were workers in the media center." According to Linda Gibson, program associate for the Electronic Media and Film Program at the New York State Council on the Arts, who helped locate the state's 10 sites, total attendance across the state was 36 people, 22 of whom were at New York University.

More troubling than the spotty turnout, however, was the silence distributors encountered after the event. To help track response, all the distributors agreed to a 10 percent discount on sales and rentals for a period of 60 days after the broadcast for callers who mentioned *NewView*. After six weeks, however, none of the distributors queried by *The Independent* had much activity to report. Six had received between one and seven requests for catalogues and information. A call to First Run/Icarus from a high school in Missouri resulted in some purchases, and New Day received five preview and rental orders. But five distributors had no calls whatsoever at that time.

Given this outcome, some distributors were uncomfortable with the economics of the project. "New technology is sexy to funders," says Debra Zimmerman of Women Make Movies, "but how much was spent relative to the field?" As Daressa points out, "The economics of demo projects should be replicable. The MacArthur Foundation won't always be there." He conjectures that *NewView*'s cost per viewer will be "shocking" compared to that of postage for a catalogue (33 cents for California Newsreel) or a videocassette ($5 to $6). Counting in-kind contributions, which Fleishman estimates bring the project's cost up to $50,000, *NewView*'s cost per viewer is $100.

The problem with this assessment, however, is that it doesn't take into account the secondary audience. Fleishman explains, "For example, a public access channel in Seattle delivered the program to 250 educational institutions." Several others also cablecast the show. In addition, a number of libraries placed it in their circulating collections, which are also available through inter-library loan, and numerous sites have received after-the-fact requests for the *NewView* tape from faculty and others. Herskowitz received one from a commercial video store and another from a foundation that annually buys independent films to donate to the local library. "More people will probably see the tapes afterwards than on-site," Gibson assumes. Unfortunately, it is impossible to methodically track the audience numbers or results of these secondary plays.

What is the best way to measure *NewView*'s success? "Down the road," answers Gibson, adding, "A couple of university people said to me that their preview order wouldn't make it through the paperwork trail in under 60 days." Furthermore, *NewView* occurred during an off-peak time in the academic buying cycle. Faculty and school librarians often preview works in the fall, with purchase decisions following in the winter and orders sent to distributors in the spring. Thus it's quite feasible that distributors will get orders resulting from *NewView* a year later.

Curiously, when SCAC conducted its market research, the Consortium of College and University Media Centers (CCUMC), which represents over 80 schools, recommended February because it is a slow period in academics. It's a choice SCAC might reconsider, says Fleishman. Similarly, the CCUMC recommended having a teleconference on a Wednesday, the day most faculty are in their offices. Yet, the most frequent complaint from *NewView*'s potential audience was about scheduling and the difficulty of getting away for five hours during a weekday.

Everyone concedes that convenience is the key. Which is why some questioned whether a satellite teleconference is the best way to acquaint potential users with independent fare. "The idea of sending tapes around is more interesting," Daressa believes. "You have to go to the people; don't ask them to come to your event. We should ask them what's best for them and become much

Desktop Hollywood!
Lights... Action...
COMMODORE
AMIGA™
2000



* **Complete Video Production Studio**
* **High-resolution Graphics & Titles in 4096 Colors**
* **Super-impose 3-D Animation, Titles & Graphics over Video**
* **Freeze & Paint any frame of Video**
* **Special Effects & More**

Only AMIGA Makes it Possible!
At very un-Hollywood Prices!

VIDEO ARTS
(201) 223-5999

¾" VIDEO & POST PRODUCTION
Dekart
V I D E O

$40. Computerized Edit System
w/Editor Eagle 2 w/DOS, Printer & CMX compatable disk.
Address Track Timecode, TBC, Freezes, Switcher w/GPI, Hi-res. Character Gen. (70 fonts), Fairlight Dig Effects.

$60. A/B Roll w/all the above

$20. **Do-it-yourself** with RM440 & Fade to Black (3/4 to 3/4 & VHS - 3/4)

$30. **with Editor** - Cuts only

Striping - Window Dubs - Copies
3/4 Location Package with Ikegami 730, S-VHS Camcorder

TEL: (212) 219-9240

CODE 16

16 MM EDGE NUMBERING

★ Codes Every 16 Frames

★ Prints on ***All*** 16 MM Stock Including ***Polyester***

★ ***Clearest,*** Easiest to Read Numerals Anywhere

Lowest Prices Anywhere

1,000 ft $10.00

Polyester Track
1,000 ft $12.00

Let CODE 16 Sync up your dailies — low rates call for information

496-1118

Same day service—
Weekends & rush hours possible

21 W. 86th St.
Monday – Friday 10 – 5



more sensitive to their markets." Based on the feedback she received, Gibson favors a hybrid approach. This would deemphasize the live component, possibly reducing the number of public viewing sites in New York State to two. The satellite feed could be taped by public access centers and the SUNY satellite system for later distribution to libraries, schools, and media arts centers.

However, Gibson also recognizes the benefits of group screenings: "People were talking together, which wouldn't happen if you bicycled tapes." At Northwest Film and Video in Seattle, where 45 people attended, including many independent producers, associate director Howard Aaron recalls, "During the screening there was lots of conversation. This social networking is important. It's a form of community building." Aaron is one of those less taken with the idea of circulating cassettes. "You can't control it. Will they look at the tape? Will they send it on? Too often, preview tapes stack up beside people's desks."

Another question raised by some distributors was the concentration on universities as sites. Although SCAC was seeking a broad audience, not just college librarians and faculty, universities dominated the list because they possess downlink equipment. Margaret Cooper, a consultant to numerous independent distributors including Women Make Movies and New Day, believes that *NewView* should be treated as a promotional rather than sales tool, since buyers rarely make purchase decisions on the basis of excerpts. But if *NewView* is for audience development, its university base could be problematic, since universities already constitute independent distributors' largest market. "The model would be particularly useful for educating the gatekeepers and marketing in areas where independents now have limited access, like public schools and libraries," says Cooper. Daressa counters, "I know the most frequent objection was that the people watching are the same we've been dealing with already. But you can't overestimate how difficult it is to get their attention. Focusing has a virtue, even if it is the 'same old people.'"

When surmising what would serve *NewView*'s intended audience best, several site coordinators and one distributor suggested shifting the focus from distributors and towards subject matter. They reasoned that librarians plan their collections and acquisitions based on the Dewey Decimal or other content-based cataloguing system, while faculty are naturally thinking of their curricula. Furthermore, if *NewView*'s clips had been divided into subject areas, they could have been promoted to targeted faculty. If, say, a communications professor knew that *Only the News That Fits* and related material were being shown from three to four p.m., he or she could take advantage of the event without risking potluck or sacrificing the whole afternoon. "If it's divided by topic," adds Jeremy Rowe, site coordinator at Arizona State University, "then it could also be made more interactive during the teleconference, with callers focusing on film topics and content needs. As is was, it was difficult to pose questions."

Fleishman is well acquainted with the arguments. "Buyers buy because of subject matter," he acknowledges. "We discussed this a lot and thought about separating the social-issue work from video art and showing them at different times of day. But then we asked, does that ghettoize the work? And isn't it good to encourage people to watch other things?" Herskowitz agrees: "Tapes have multiple categories. It's not a bad idea to come across something inadvertently that you might not think applies to you. And much of this material is hard to classify in the first place." As Mindy Faber pointed out during the teleconference's panel discussion, a video art piece like Rosler's *Born to Be Sold* is appropriate for more than just art classes. "We've rented the tape to law and ethics classes, as well as medicine ethics and history, psychoanalysis and literature."

One solution might be to index the clips by topic in *NewView*'s program notes. This was one of SCAC's aspirations. "Cross-referencing is a good idea," Fleishman explains," but we couldn't get it together in time." At the very least, having distributors' catalogues available to browse or take back to the office would aid potential users. Unfortunately, many distributors failed to provide SCAC with an adequate number of catalogues or, in some cases, any whatsoever .

"Since we're the first to do this kind of project, we'll be a target of criticism," Fleishman congenially acknowledges. But as far as he's concerned, the resulting debates are welcome. "If we do it again," a possibility now under discussion at SCAC, "the distributors would have to become more active, both financially, promotionally, and organizationally," says Fleishman. "I'd love for it to be more of their event. On the whole, it was a neutral relationship, a wait-and-see attitude." Ideally, Fleishman would like to fly in participating distributors for a joint planning session—a regular practice when coordinating Southern Circuit, SCAC's touring film exhibition. "There's a bonding process when you help create something."

"South Carolina is on the right track," says Herskowitz, echoing participants' generally positive feelings about the project. "There are no festivals where you can see samples of short independent films. There needs to be something like that." The majority of distributors said they would participate again without hesitation, as did the sites. Although media buyers have not been beating down distributors' doors, many in the independent media field believe they might come to recognize *NewView* or its progeny as the place to find out about recent independent work. As Fleishman puts it, "We didn't expect a wave of purchases. Our hope is for a continuing interest that might build over the years." And, if the ALA's Sally Mason is right, there may be room for hope: "Libraries have always felt a real obligation to support the small press. In the same way, we have an obligation to support the independent filmmaker and video artist."

WHAT THE MANUAL DIDN'T TELL YOU

Pandora's Boxes II: Digital Video Effects

RICK FEIST

This article is sixth in a series, written by staff members of the Standby Program, a nonprofit video access and education program dedicated to providing artists and independent producers with sophisticated video services they can afford. Standby's technicians are artists themselves and therefore offer vital understanding and sympathetic collaboration. Since 1983, works made possible by Standby have been broadcast on the Public Broadcasting Service, as well as European and Japanese television, and have been exhibited in museums and galleries worldwide. The information presented here and in future articles should help you make appropriate technical decisions to suit your aesthetic and budgetary needs.

The first four chapters of this editing guide reviewed video recording formats, time code, off-line editing, and switchers. The fifth provided an introduction to digital video, describing time base correctors and several other digital video devices used in postproduction.

Digital video effects stand out as those elements of the picture that break the physical laws of photographic optics. The image moves around within the 4:3 television frame, subject to an array of arbitrary manipulations. There are now dozens of devices manufactured to create these effects in video postproduction. This review traces the development of digital effects by means of a historical tour of the machines used to produce them. Every new generation of DVE devices incorporated the features of their elders, and their capabilities increased accordingly. Painting and graphical devices will be addressed in a subsequent article.

A digital effects device can change the size, position, shape, and/or texture of a video image. Each full frame of video, captured in a frame buffer, is altered for output by programmable **settings**. The functions, variables, and parameters that determine the output are selected by pressing keys. A joystick or roller ball is used to establish the settings, e.g. image size or position. A series of settings combined to produce an effect are called **keyframes**. When running (performing) the effect, the video image makes transitions from one keyframe to the next, much like a figure drawn by numbers. The duration of each transition between keyframes can also be programmed, allowing fine adjustments of pace and timing. When an image grows from a small point to full size, the effects device interpolates its size for each of the frames along the way between the two keyframe positions that define the effect.

Digital video effects appeared in the 1970s. The development of flight simulation systems by the US Defense Department enabled some of the first digital technologies and systems used for image manipulation. Early machines from this era, such as the Squeeze Zoom (Vital) and DPS 5000 (Quantel), were framestores with image manipulation capabilities. They could reduce the size of an image to a point (or less) or enlarge an image, although the loss in resolution was evident. An image could be positioned from side to side, up and down, or from any of the four corners of the screen. An image could be mirror-reversed horizontally, vertically, or both. The aspect ratio of the image could be changed, stretching (and distorting) the image horizontally (see frame 2 on page 20) or vertically (frame 3).

The next generation of effects devices sported a number of new features. The DVE E-Flex (NEC) allowed color and texture manipulations. Changes in the resolution of the luminance or chrominance give an image a pastel look similar to a watercolor. Mosaics (frame 4), a process that enlarges individual pixels, "scrambles" an image into squares. The DVE could also split a picture (frame 5), but only in a basic fashion. A single image could be multiplied into four, 16, or 32 boxes.

The DVE also incorporated feedback or **recursive loop**, remixing the previous frame of video with the next. When this effect is employed, a moving image leaves a trail of image decay or repeating images (frame 6). Strobe title, also called frame update, is a simple effect that freezes frames at a specified interval. The effect appears as staggered motion. A longer interval creates the look of a series of still pictures.

In time, the ADO (Ampex Digital Optics) became the device of choice for on-line editing. Interface can be controlled manually with a joystick or trackball or numerically via key pad entry. This allows more precise control. For example, a picture rotation of exactly 90 degrees is specified as .25 on a scale of 1 (where 1=360 degrees, or one full rotation).

Z-axis rotation (frame 7), meaning the rotation of an image clockwise or counter-clockwise in a circle, was an ADO novelty that became standard on newer machines. The ADO software imitates the properties of a lens, using mathematical calculations to induce artificial perspective, i.e., foreshortening (frame 8). When the image rotates around the X or Y axis, one side appears to swing toward the viewer as the other side appears to recede in the distance.

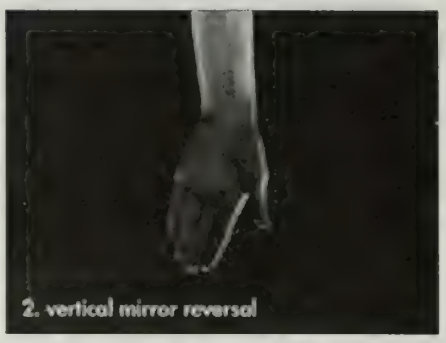
By adding the concept of **target space** (manipulation of the projected point of view of the observer), the transitions possible with the ADO became even more complex. Spins can take place around an off-center axis or even an axis outside the image plane. Using this effect, cubes were launched into orbit. Unencumbered by the physical limitations of a real lens, the ADO can produce strange distortions—such as the negative wide angle lens or wraparound (frame 9), where the image appears to bleed off one side of the screen, wrap around behind the viewer, and reenter on the other side of the screen.

The ADO can also produce different types of motion between keyframe settings. A hold motion is just that—no transition is made, the image stays in position for the duration of the keyframe, then jumps to the next position. A linear motion progresses along a straight line between points at a constant speed. The changes of orientation at keyframe points produce a noticeable "stopping" effect. A smooth motion blends the changes of settings between keyframes, compensating for acceleration and residual motion. Instead of moving in a straight line, a smooth motion will arc from one keyframe to the next. If the adjustment being made is too radical for a smooth transition, there will be an overshoot. For instance, a slide across the screen will go past the stopping point and then drift back into position.

The ADO digimatte functions as a travelling matte. When an image with a separate hi-con key signal changes in size or position, the key signal moves in parallel. With the addition of an Infinity software option, an ADO can also produce feedback effects such as trails and sparkles. Multiple channels of ADO can be mixed in a Concentrator, which combines separate ADO channels to intersect and layer upon each other. However, the Infinity and Concentrator options are relatively rare.

In addition to these features, another reason why the ADO has been popular is that it provided better resolution than its predecessors. A 10 percent enlargement of an image produces fair results. The success of the machine eventually led to the introduction of a lower resolution device, the ADO 1000 (the higher resolution ADO is now known as an ADO 3000). New versions of ADO software also have added features. DVE-like reso-















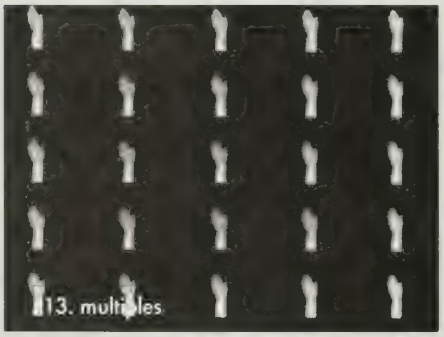














Digital video effects

lution changes, solarization (frame 10), and mosaics furnish continuous gradations in texture, pixel size, and aspect.

The Encore (Quantel) also manipulates perspective but is used almost exclusively with the proverbial Paint Box (Quantel's computer painting system) because of its ability to work in a compatible digital video format.

The Mirage (Quantel) was the first video effects device to replicate three-dimensional shapes. The Mirage maps an image onto a shape, like a cube or a sphere, wrapping the image around the shape by distorting it where necessary. The Mirage has a library with a set of standard shapes (including a cone, doughnut, pyramid, and even a

wine glass, among others). The shape most often employed is the image breaking into little pieces. Each shape transforms smoothly into the next. New shapes can be designed by means of a time-consuming programming interface. Although 3D manipulation of images is possible with the latest generation of machines such as the Sony DME 5000 (System G), the Mirage itself proved too expensive and cumbersome to gain wide acceptance.

The Kaleidoscope (Grass Valley Group) is presently the most capable digital video effects machine in general use. With better resolution than any other device, the Kaleidoscope improves on the features of previous generations. Recursive loops can alter both the input and output with differing results. Additional texture effects such as blur (frame 11), glow, tint, and emboss manipulate contours and color. Limited features in other machines are embellished in the Kaleidoscope. For instance, it will split an image in half, three times, or more, or repeatedly into any number of multiples adjacent to each other (frames 12 and 13).

The Kaleidoscope can also bend (frame 14) a picture; its page turns create the illusion of depth around a curling edge. The Kurl option produces the illusion of waves, which alter the image as if it were water rippling from a stone dropping in a brook or a flag waving in the wind. This is the first effects device with built-in transcoders that allow different analog and digital formats as both input and output, a feature which guarantees it a place in digital video suites. The Kaleidoscope is not only compatible with the Paint Box, but it can also be integrated into the Kadenza (Grass Valley), a digital switcher that mixes video from digital VTRs.

Although it won't fly video around the frame, the Abekas A-62 (Abekas) is typical of a kind of digital video effects device that is essential for layering other effects in postproduction. The A-62 stores up to 100 seconds of digitized video on two hard disks (50 seconds each) and has a digital keyer in the path between the disks, allowing it add a layer to the video while copying digitally from one disk to the other. Dozens of layers of video can be superimposed without the degeneration of the image that occurs when analog video is copied. Abekas also makes a digital switcher and an ADO-like effects device, the A-53.

This survey covers the high-end, machines priced from $100,000 to over a half-million dollars. There is also an increasing number of modestly priced machines ($10,000 to $100,000), too numerous to detail here. Some nonbroadcast devices (e.g., the Fairlight CVI) now cost even less. The growing sophistication—and falling prices—of PC-based paint and animation systems is another possible platform for video effects in off-line systems. The bells and whistles once found only in a $200,000 box may find their way into your house yet.

Rick Feist is an on-line editor and member of the Standby Program.

Fundraising

CF
FS

CREATIVE FILM FUNDING SERVICES
Documentary & Educational Films
(212) 307 - 5929

ATTENTION
INDEPENDENT PRODUCERS
WE DON'T MAKE A BIG PRODUCTION OUT OF INSURANCE FOR YOUR PRODUCTION!!

FEATURES

ENDORSED BY PBS AND NPR

SIMPLIFIED APPLICATION

PREMIUMS START AT $1,500 FOR $1 MILLION

ONE TIME PREMIUM COVERS ORIGINAL RIGHTS PERIOD GRANTED PBS

WALTERRY INSURANCE BROKERS
7411 OLD BRANCH AVENUE • P.O. BOX 128
CLINTON, MARYLAND 20735
301-868-7200 800-638-8791

SENNHEISER
ELMO
SONY
Fostex
lowel
AKG
audio-technica
BOLEX
UHER
superedit EDITORS
SYNC RECORDERS
Conversions by THE FILM GROUP
dbx
JAC CARPENTER (CINE)
SHURE
P.O. BOX 1321
MEADVILLE, PA 16335—0821

Taking Advantage of an Economy of Means

An Interview with Lee Murray



A frame from *How Funny*, by Lee Murray
Courtesy videomaker

JEFF SIEGEL

"If I had had more resources when I started out, I might have attempted to imitate Ingmar Bergman," says Lee Murray. "I don't know if I would have been just another anguished pseudo-intellectual, or if I could have added something to that." So Murray made up the difference with inventiveness and ingenuity—and necessity mothered the career of the man who has become one of the leading media artists in the southwestern United States.

That first effort—*The Cast of M. Hacksaw*, a 40-minute film made in 1982 with former collaborator David Smith—set the pattern for five more videos (three with Smith) and established Murray's style: He is political without being dogmatic, populist without pandering, and always professional. The pieces are usually six to 10 minutes long, shot in 16mm and transferred to three-quarter-inch video.

"Lee makes some of the most original work I've seen," says Marian Luntz of Houston's Southwest Alternate Media Project, the agency that administers the American Film Institute's regional fellowships in this part of the country, which has funded much of Murray's work. "His work, both with David [Smith] and by himself, has been important and should continue to be important."

Murray brought his work to the East Coast last March, when he appeared at the Collective for Living Cinema in New York City and at IMAGE in Atlanta. His work has already been shown throughout the United States and Europe, including exhibitions at Hallwalls in Buffalo, New York, two years ago, the 1988 European Media Art Festival in Osnabrück, West Germany, and the Infermental 7 touring exhibition in 1988.

In the interview that follows, he talks about the evolution of his technique, and in particular about how he can work within the limits of a standard AFI regional grant. Murray's most recent piece is a six-minute video called *How Funny*, which deals with the Kennedy assassination, among other things.

JS: Your work is distinctive, and it has established your reputation in the Southwest for two reasons. First, it has a particular visual style that's hard to miss—people can look at it and know that you did it. It's stark and angular and full of black humor. Second, you are able to produce this kind of work inexpensively. How are these things related?

LM: It's not in my nature to dedicate myself to raising the money to do the experiment. Over a period of time, I found out what I could do with the resources I had at hand was very satisfying. It may very well be that what I was originally forced to do turned out to be what I was best at, and that was making things work. I started out with David Smith shooting super 8 film transferred to video, and that's turned out real well—which I might never have done if I had started out with the cash to make a 16mm feature film about people alone on an island brooding about the silence of God and the inability of people to communicate.

I can use technology that's available to me expressively; that is, I can use it without trying to imitate the slick surface effects of what we've come to expect from technologically generated art. Because it suits my nature. It's what I like. I don't have to compromise because my ideals are suited to my means. I respond very positively to the old blues recordings of Robert Johnson and Howling Wolf. These recordings were made deliberately, they were deliberately overdriven. They're deliberately hot, they're teetering on the edge of distortion. That sounds very good to me. It works. The way it's recorded is intended to represent the power, the expressiveness of the musicians in a formal way, in a material way. I use available technologies the same way. I overdrive it, I deliberately distort it. I make it rougher than it need be. It's not an accommodation to the

> My work is not a scaled down version of other motion picture media... It's like poetry to the novel. You don't write a 10 line poem and say, "Gee, if I had some more money, I'd be Sir Walter Scott."

technology; it's taking advantage of the technology. You can't compromise your original intention too greatly; otherwise, you don't get enough out of it to keep doing it.

JS: Let's talk for a minute about what your work looks like, about the kind of approach that interests you, and about the philosophy behind what you want to say. Whenever I see one of your pieces, I'm reminded of something John Cleese said about Monty Python. The group proved, he said, that you can be thematic—and as it turns out, funny, cynical, and political—but need not have a beginning, a middle, or an end.

LM: The work that I did with David Smith was a partnership. We equally shared creative responsibility, so that the dialogue of cooperative production informed the open structure of the finished pieces. Now, the things that I'm making are still based on the intersection of a group of diverse texts and manifold images, which I hold together long enough for them to recontextualize each other.

Isabella, which I just finished, is 20 minutes of black and white hybrid film, video, and computer illustrations. Then there's inverted shadow puppets—transmitting more, rather than less, light—and documentary film and collage. The literary elements were taken from a romance story set in Spain, from Racine's *Phaedra*, from a bullfighter's autobiography, and from my brief reflection on the possibility of a feminist political methodology. I have an aesthetic outlook taken from the procedures of atomic physics. I crash images and ideas together, like molecules racing around, and try to catch the pieces that come flying off.

The absence of closure, the open structure that I work with, can be compared to the theater of enlightenment of Brecht. Now, I don't have Brecht's confidence that that kind of uncentered, unpropagandized dialogue within the work of art will lead to the ultimate triumph of a single correct point of view outside the art. I think Alexander Kluge's idea is probably closer to the truth, that film is a construction site. The way I understand it, it's a specific rather than a generalized location where work and will are employed to sustain a practical, living point of view.

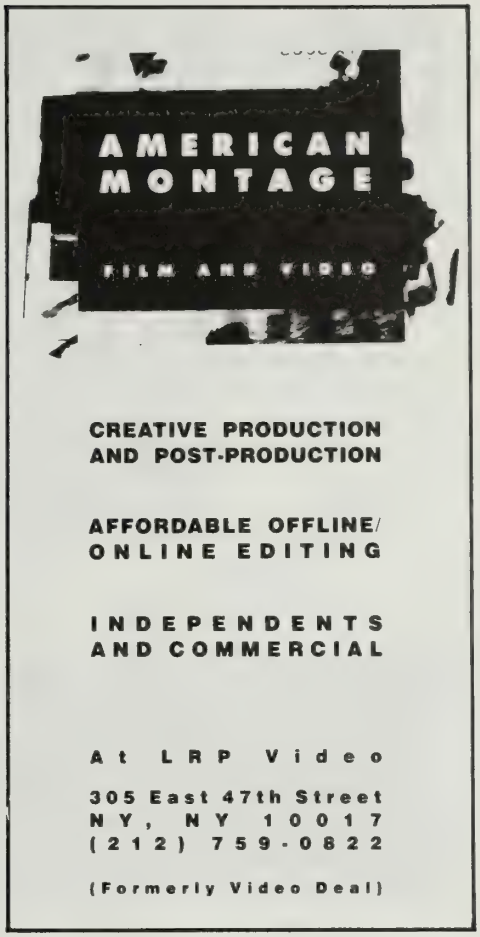
My work is not a scaled down version of other motion picture media. It's not a substitute for other pieces of media, and it's surely not a scaled down version of a movie. Its essence is independence. It does not have to have a well-defined audience, a known market, or a specific communication objective.

It's like poetry to the novel. You don't write a 10 line poem and say, "Gee, if I had some more money, I'd be Sir Walter Scott." You write the 10 line poem because that's what you want to do. And you want to get things as concentrated in those 10 lines as you can, and to have it under your control, all the elements of that form of expression. A poem doesn't grow up to be a novel. If a poet had more time and more money, he would write more poems and he might refine them more, but he wouldn't necessarily start writing novels. Now the poetry analogy isn't entirely appropriate to what I do—to what I try to do—because my work has associations with novels. It's like a novel: a little description, a little dialogue, it's a little philosophizing, it's a little poetry for all of us, so to speak.

JS: You mentioned technology as an important part of the way you work. Yet your facilities will not, as you like to point out, strike fear into the hearts and minds of the people at Industrial Light and Magic. You work out of a room in your apartment, and your equipment is very basic. Yet this doesn't seem to inhibit your work at all. What do you use and how do you use it?

LM: The idea with these technologies is not to try to imitate what one sees in the introduction to *Wide World of Sports*. You don't use the technology to imitate those kinds of graphics. That's millions of dollars worth of very high-tech animation and audio production. You use the technologies to allow a single person to work with materials right at hand, much like an author working with pen and pencil.

It's got a lot to do with independence, not only from the need to address a mass audience but from the idea and ideal of the production values, measuring value by how much money is spent on something in industrial filmmaking and entertainment filmmaking. Also, using available technologies, one becomes independent of the collaboration with specialists. The essentially collaborative medium of filmmaking—or moviemaking or film and video—in the past involved so many different





29TH STREET VIDEO, INC.
(212) 594-7530

PRODUCTION

Broadcast

- SONY Betacam
- Ikegami 3/4"
- Full Light & Sound Packages
- Experienced Crews

Industrial

- 3/4" JVC KY310
- Fluid Head Tripod
- Same Crews

EDITING

- $50/hr with Editor
- Sony 3/4" System
- Full Color Correct
- Fortel TBC
- High Resolution Char. Generator

New
The VHS Room

- New 8600 System
- Fades & Wipes
- Full Color Correct.

DUPLICATION

- SONY 3/4" Record/Playback
- Videotek Amps
- Mitsubishi HS 306 VHS Decks
- Only High Grade Tape Stock Used
- Flexible Pricing
- Extra Care Always Taken

PROFESSIONAL VIDEO EDITING COURSE

- 3/4" SONY System
- Color Correction
- Two Days/16 hours
- Full Audio Mixing
- Character Generation
- Max 4 Students per class

Total $250

29TH STREET VIDEO, INC. ***THE INDEPENT CHOICE***

FOX/LORBER

is acquiring
independent features
and
documentaries
for all
markets and
territories.

Contact: Liz Empleton

FOX/LORBER Associates, Inc.
432 Park Avenue South, Suite 705
New York, NY 10016
Tel: (212) 686-6777
Fax: (212) 685-2625
Tel: 425 730 FOXLOR

Media ALLIANCE

On-Line

ARTIST ACCESS TO LOW COST
STATE-OF-THE-ART FACILITIES

BROADWAY VIDEO
CGI
EDITEL
GBS VIDEO
LRP VIDEO
MANHATTAN TRANSFER/EDIT
TV-R MASTERCOLOR
TECHNISPHERE

- EQUIPMENT RENTALS
- INTER-FORMAT EDITING
- POST PRODUCTION
- AUDIO SERVICES
- COMPUTER GRAPHICS
- FILM TO TAPE TRANSFERS

For Information and Application:
Call 212/560-2919

Media Alliance
c/o WNET, 356 West 58th St., New York NY 10019

specialties. These have increasingly become something that can be undertaken by a single person using expert systems—computer systems that allow a person to do illustration, animation, music sequencing to make a sound track with a small amount of skill and a little bit of practice. One can take on tasks that ordinarily in the past would have been taken on by someone with years of experience. As the technology becomes less and less expensive, it becomes more likely that one can make an independent video from the ground up.

I have a Bolex H-16, which stands right at the foundation of independent filmmaking. I work with an Amiga computer, which is currently the best of the less expensive graphics work stations. I use a graphics and animation package and a music sequencing package, a software package. I have a CZ101 from a pawnshop. That's a Casio synthesizer, and there's a TX81Z with it that I bought used, and my total synthesizer package maybe cost $500. And a four-track cassette recorder plus a little box with a lot of cheap audio processing effects, like reverb.

JS: How does this tie together? What's the relationship between your idea of what a piece should be and the finished product? How do you take that idea and pass it through your technology—the camera, the Amiga, and the software packages? Could you go through the process you use for a project like *How Funny*?

LM: I start with a piece of literature, and what I do has been called illustrated radio. In effect, it's a radio drama, and that's the first thing that I make, starting with a script, a cast—somebody to read it, me or whoever else might be available. I then augment that with music and effects, audio effects.

The Amiga is a Commodore product, but don't let that scare you. In spite of everything you've heard about Commodore, it's a very sophisticated machine for the price. Some people will tell you that the Mac II is the wave of the future, and they may be right. But for now, Amiga has a two-year head start on software—graphics and animation and music sequencing. It's also half as expensive as the current Mac II—and that's the big end of Amiga. The low end is one-fifth of that, a $1,000 machine—CPU, drive, and monitor. It's a very sophisticated and affordable work station for color graphics. I work with a lot of dense and rough images, so I'm not worried about the resolution. Also, I don't use the highest resolution of the work station. I use the lowest.

The Amiga also supports very intuitive animation packages. I just work with Deluxe Paint III, which is drawing and paint and now animation. It loads and displays frames in real time. You punch a button, it changes the frame, and then you draw on that. Then you punch the button and draw on the next one. Then punch another button, and it will roll them back for you.

I have a software and hardware combination

that allows me to digitize pictures. This is the same process that produces wire photos. You can use an inexpensive set-up—a Panasonic black and white surveillance camera and a hardware-software combination for the Amiga that costs $150—which will take pictures and put them into the computer. Those digitized images can be loaded as frames in the paint program. You use the same program to alter the images that have been input through the camera and the digitizer. All of the software, the animation and the paint and the digitizer, cost me about $300, compared to other programs that go up to $30,000.

Likewise, the music sequencing programs that are available allow music to be input into the program one note at a time. The program can be used to design the performance, where the computer makes the synthesizers make the sounds in the right sequence. That's another $200 or $300—not terribly expensive considering the power one gains from this. Because it is so accessible and so intuitive, it's possible that a person without expert background can take on a project like animation without specialized knowledge, or design a fairly complex audio soundtrack using musical instruments without being able to write music.



A frame from *Continuous Entertainment*, by Lee Murray and David Smith

Courtesy videomakers

JS: So now you have used your technology and come up with something. How do you get it from the Amiga to the tape? What's the editing process like?

LM: Two years ago, I was using a handmade interface between the Amiga and the three-quarter-inch video editing suite. Today, many mass-produced video interfaces are available for a range of prices, and some video facilities have an Amiga on-line for graphics and character generation.

My tapes are edited in a very traditional fashion. They're edited for pace, for rhythm, for style. I'm a very traditional editor. There are a lot of things I let go, that I let happen in the production process, but I'm a more meticulous editor. I'm a fussier writer and a fussier editor than producer. In between, who knows what's going to happen?

If there's one thing I've learned in my career, it's that it's possible to organize visual elements in an expressive and effective fashion for very little money. You do it with pencil and paper all the time. In a lot of ways, the computer for me is just an electric exacto knife.

Jeff Siegel is a freelance writer living in Dallas.

PHENOMENAL FOOTAGE.™







From comedy to calamity, the footage you want, on the format you need is just a phone call away.
Call or write for our free brochure and sample reel.

ARCHIVE FILMS™

STOCK FOOTAGE LIBRARY

800/876-5115

Archive Films, Inc., Dept. IND, 530 W. 25th St. NY, NY 10001 FAX 212/645-2137

TRADING IN FUTURES

The Prospects for Video Presales in the Nineties

ROBERT L. SEIGEL

In the motion picture industry, where the so-called good old days can refer to only a few years ago, the early and mid-1980s were a sort of Camelot for independent filmmakers interested in preselling ancillary rights. This was particularly true of home video cassette rights, which became a mechanism for securing production financing and the costs of prints and advertising (P&A) if a film had no theatrical film distributor to pay these expenses. Because of a confluence of factors—including consumers weary of straight-to-video movie flops, dwindling shelf space in most video stores, and increasing marketing savvy of the major studios in whetting and satisfying the public appetite for A-title blockbuster hits at the box office (e.g., *Beverly Hills Cop*, *Ghostbusters*, and *Lethal Weapon*)—a number of industry pundits have proclaimed that the age of the video presale has come to a close.

According to several home video industry observers and insiders, however, video presales are not dead. This means of financing films has merely been refined. "We are seeing as much as ever that video is playing a major part in film financing, including low-budget films [with budgets under $3-million]," notes James C. Tauber, executive vice president for Business Affairs and Acquisitions at RCA/Columbia Pictures Home Video. The company's vice president for Business Affairs and Acquisitions, Gina Resnick, concurs and cites RCA/Columbia's full financing of such recent motion pictures as *Sex, Lies and Videotape*, *Relentless*, and *976-EVIL*, including P&A costs for these films. "Each project is different," she observes. In the case of *976-EVIL*, the film had several key elements in its packaging, which features Robert Englund (known for his portrayal of Freddie Kruger in the *Nightmare on Elm Street* series) parlaying his acting success into a directorial debut. "RCA/Columbia had developed a good working relationship with the producer," says Resnick, emphasizing the importance of an established relationship between the filmmaker and the video company.

However, slick packaging and genre formulas are not the sine qua non when a home video company decides to invest in a film. In the case of RCA/Columbia's decision to finance *Sex, Lies, and Videotape*, Resnick recalls, "There was a determination and a feeling about the script, the cast, and the director [Steven Soderbergh]. It's generally a combination of factors, such as a project's script, its director, and the passion behind the project, along with the relationship and track record of the producer." Although RCA/Columbia is reluctant to disclose the amounts of its advances and financing for films through video presales, industry sources say that the funding of *Sex, Lies, and Videotape* was in the $2-million range.

Frequently, in order to obtain full financing, filmmakers will have to grant a good deal of creative control of the project to the video company in such areas as casting, screenplay, director, music, budget, advertising, publicity, and the exploitation of rights throughout the world. Resnick elaborates, "RCA/Columbia owns rights with the producer. The producer will work with us in obtaining theatrical distributors [in both foreign and domestic markets], but RCA/Columbia has the right of approval. The producer generally makes a commitment to us to get a domestic theatrical distributor." But there can be a degree of flexibility in negotiations between filmmakers and a home video company. "Frequently, when a film's budget increases, RCA/Columbia will provide a smaller percentage of the budget in exchange for certain video rights," Resnick acknowledges. "With RCA/Columbia making a smaller contribution to the budget, we retain less control over the film, frequently obtaining domestic and/or foreign video rights, sometimes worldwide or just in selected territories."

Recent motion pictures that were partially financed through video presales by RCA/Columbia include *Torch Song Trilogy*, which was released domestically by New Line Cinema, *Critters*, director John Waters' *Hairspray*, and *My Stepmother Is an Alien*. Under these presale agreements, RCA/Columbia generally retains the right to approve the theatrical distributor selected by the filmmaker, thereby obtaining from the filmmaker a minimum guarantee that the project will receive a certain degree of theatrical exposure in the United States prior to its release on videocassette. Under these arrangements, the filmmaker/producer generally assumes the costs of P&A.

Asked about the common notion that home video companies want to see only finished productions, Tauber responds, "RCA/Columbia has become involved with films at various stages, including the treatment, script, and the packaging stages. We once made a deal with Orion for international video rights when the films involved were identified only by title, director, and script. Some projects didn't even have a title but were decided based upon a track record."

Resnick adds, "RCA/Columbia rarely has the opportunity to decide whether to become involved with a film after it is completed in rough cut." She then explains that advances are available for both small and large budget films. These are fully negotiable and dependent on such factors as whether a single or multiple picture deal is involved, the extent of the rights in question (domestic, foreign, or worldwide), and the talent involved and interested in the project. Still, she cautions, "They are not all major films. Art house films are welcome," citing the role of RCA/Columbia in the financing and distribution of director Pedro Almodovar's recent *Tie Me Up! Tie Me Down!*, recently released by Miramax.

Other industry players, however, take a less sanguine, more pragmatic view concerning the viability of video presale financing. For instance, vice president for Domestic Theatrical and Video Sales Susan J. Margolin of Fox/Lorber Associates, a company that distributes and arranges sales of film and video properties worldwide to various ancillary markets, including home video, observes, "It's getting rarer and rarer for home video companies to provide financing through presales. In the past, a film with a $2-million P&A on a $5-million budget made sense in the marketplace, but these films aren't performing as well in the video market. The home video companies know it." She continues, "I don't know of many home video companies putting up all of the financing in presales without some of the P&A commitment in place."

As observed by such industry insiders as Margolin, the filmmaker will find a catch-22 in the area of video presales when the video company insists



***Through the Wire*, a film on women political prisoners in the US, was financed through presale agreements with Fox/Lorber Associates. Although home video presales of documentaries that are not celebrity biopics is rare, independent producers Nina Rosenblum and Alexandra White succeeded in using this route to help fund *Through the Wire*.**

Courtesy Fox/Lorber and Daedelus Productions

on a wide theatrical release of a film prior to buying the video rights, thereby discouraging a presale. Moreover, a filmmaker may encounter resistance from the home video company that will purchase the video rights only if the filmmaker can guarantee "wide" theatrical release, thus eliminating the economic incentive to presell video rights domestically. Every dollar that is raised by selling video rights may be offset by the monies that will be required to distribute that film domestically to an agreed upon number of screens. "Very few film companies give theatrical platform releases before their films go to home video. It used to be big business with such companies as Taurus and Castle Hill before the competition in the theatrical area grew more intense," Margolin notes, adding, "Home video companies generally can't afford to take such risks with a flat B-title sell-through market and the price wars among the indies and the major home video companies." Sell-through is the term for consumer purchases, rather than rentals, of videotapes.

Orion Home Video vice president for public affairs Paul Wagner remarks that his division functions as an ancillary vehicle for Orion and Orion Classics films. Besides Orion, several of the major theatrical distributor-studios, such as Universal, Paramount, and Warner, have their own home video divisions, often demanding from filmmakers not only theatrical rights but also nontheatrical, video, and even, occasionally, pay and free television rights. Therefore, filmmakers are placed in a weaker bargaining position when negotiating ancillary rights in different markets with other distributors.

"The large studios are swallowing up the major home video companies," says Margolin. Wagner concurs with Margolin, noting that independent filmmakers who are seeking video presale financing should approach independent home video companies such as Academy, Media Home Entertainment, and MPI. Still, Margolin notes that not all news concerning home video presales is negative. "Most home video companies I'm working with have projects with budgets under the $1.5-million range that go straight to video (about three-quarters of all films) and are partially or totally financing through presales." Most of these films fall within such popular genres as soft-core porn, soft horror (no exploitation but with a twist), and action-adventure.

According to Margolin, the home video companies have developed a safety net for their investment in films that don't comfortably fit into one of these genres by demanding that a producer guarantee a P&A commitment that is frequently commensurate with the presale price offered by the home video company (e.g., $1.5-million P&A on a $1.5-million presale). Margolin acknowledges that it is difficult for a filmmaker to obtain the theatrical distribution necessary under these conditions, because "it's just too expensive to go after the major cities for 500 to 1,000 prints, due to the competition that exists for screens today." Although she applauds the success of *Sex, Lies, and Videotape*, she comments, "That film is the exception to the rule, where 400 other independently produced films in the $1-million range go straight to video."

Despite the wariness of such companies as Fox/Lorber when it comes to extensive involvement in the development of films, especially following the failure of companies such as Vestron, which ran aground on these shoals, Margolin explains that Fox/Lorber has worked with filmmakers to assist them in packaging the elements necessary to find backers. The role of the home video distributor in these cases is to provide assistance in attracting the attention of a potential film company or distributor financier who will provide funds in exchange for rights in such markets as home video, cable, or domestic and/or foreign syndication. One recent example of how Fox/Lorber brokered such a deal was the coproduction of the film *Changes in Latitude*, by Desert Moon Productions and Sanford/Pillsbury Productions (*River's Edge*, *Eight Men Out*, and *Desperately Seeking Susan*). Margolin recalls, "The producers came to us with the script, some interest in the project by some talent, and a $4.2-million budget," which is more than a studio will usually devote to an independent film. Acting as a sales agent, Fox/Lorber is assisting the producers in financing their films through a combination of domestic video presales, sale of theatrical rights, and presales in various foreign markets.

Among the home video companies that have entered the presale area is the Vermont-based Academy Entertainment. Academy's director of acquisitions, Sue Luksik, says she takes a cautious approach in the presales area, since the company entered the field only last year. However, the company is already working with several producers with whom they have previously established a relationship. Luksik explains that when her company evaluates a film project, they are interested in a producer or a director with a track record but not necessarily in a given genre. Specifically, "Academy is looking for films in the action/suspense area as well as in the comedy area, although these films are hard to find," Luksik states. Academy has put money into such films as *Red Surf*, an action movie starring George Clooney (*Roseanne*), and *Forgotten One*, starring Kristy McNichol, through video presales.

Unlike some other home video companies, Academy has not, as a rule, required that a domestic theatrical distribution commitment be a prerequisite to video presale financing. In contrast to Margolin, Luksik believes, "There are a lot of screens. The difficulty today is finding an independent theatrical distributor," since the weakening or demise of several of the independent theatrical distributors like Vestron and Atlantic. On the creative front, Academy not only accepts prepackaged projects but also assists in packaging films. "Sometimes the project comes with a script, a budget, and some talent. Frequently, we will assist the producers in obtaining talent whenever possible," says Luksik, adding that Academy is interested in all North American rights, including theatrical distribution and such ancillary rights as television, which they subdistribute to other distributors in a given medium.

On the issue of advances, Luksik will not disclose precise figures, but she notes that there is not necessarily a one-to-one correlation between the amount of an advance from a video company and the P&A commitment that



Contrary to rumors that video presales are on the wane as a form of production financing for low-budget features, these deals are in the process of being refined by the industry. Perhaps the best known title among recent films that received full financing, including prints and advertising costs, from RCA/Columbia Pictures Home Video is *Sex, Lies and Videotape*.

Courtesy RCA/Columbia Pictures Home Video

must be borne by a filmmaker in terms of theatrical distribution. She elaborates further: "Sometimes when we negotiate with the producers, the P&A costs aren't established or stipulated, or they are to be determined at a later date, because the producers don't even know if there will be a theatrical release for their film."

In the nineties, the classic form of video presales has been challenged by joint ventures between motion picture production companies and home video companies, where both share such costs as P&A, hoping for theatrical profit, but with the bulk of the income coming from home video sales. One example of this trend is the Express Package series from the RKO/Pavilion film production company in which low-budget films (around $1-million or less) have been distributed directly to video after a small theatrical platform release which serves as the lure attracting future home video sales and rentals. However, Fox/Lorber's Margolin cautions, "One has to remember that theatrical and video distributors may have different styles, methods, and genre needs that can conflict with each other."

Foreign home video markets, too, have traditionally been regarded by media companies as windows of economic opportunity, although this area is currently in flux as the European Community moves toward economic unification in 1992. However, home video executives like Tauber and Margolin can foresee beyond what some observers call the Fortress Europe of the future. "Quotas will affect television only," Tauber maintains. "We have found the Europeans aggressive in seeking US partners." Margolin's analysis is similarly nuanced. "The foreign market is mirroring the US marketplace, with less buying of exploitable genre films and more buying of A-title films." She continues, "Major foreign video companies want to know who is releasing a film theatrically in the US to see if the theatrical distributors identify and exploit a film's appeal. These companies often don't look at the possible strength of the theatrical release in their own countries unless the film has appeal in the US." When considering the potential income from foreign distribution, a filmmaker must remember that union and guild residuals must be paid once a film is distributed in both domestic and foreign markets. A reserve needs to be set aside to cover these costs, as well as to pay the costs of dubbing or subtitling and shipping (including foreign taxes, if any) of films playing in foreign markets. These obligations are generally assumed by the producer/filmmaker, not the home video buyer.

In the case of documentary and instructional films or tapes, financing through video presales is possible but much more difficult to obtain from a home video company. Margolin explains that it is difficult to presell a documentary "unless it has a real hook, such as celebrity superstars as subjects—Elvis, Marilyn Monroe, James Dean, or John Wayne." For instance Fox/Lorber released a documentary on the life of Jerry Lee Lewis entitled *Jerry Lee Lewis: I Am What I Am* last year, coinciding with the theatrical release of Orion's *Great Balls of Fire*. In addition, Fox/Lorber served as executive producer on a documentary entitled *Elvis '56*, which was partly financed at $1-million through "a six-figure" presale to Media Home Entertainment.

Other documentaries in part or entirely financed by video presales include *Home Safety Tips* (a six-figure advance), as well as such multi-part productions as *The Moguls* (about pioneer producers in Hollywood), *Hunters of the Sky* (a series on Fighting Ace pilots from the producer of *Between the Wars*), and *My Weekly Reader*. "The market is open for educational and special interest product, but in the $9.95 range, since the numbers aren't happening in the $29.95 range," explains Margolin.

Independent video producers and filmmakers concur with Margolin that video presales are difficult for documentaries, unless there is a topic with a high degree of appeal, such as *Search for the Titanic*. However, most home video companies are reluctant to offer an advance to the producer of what is deemed a special interest project. "Most deals are more like licensing deals, or the producer and the home video company will negotiate terms on a deal, and the producer will get a fee [in the $15,000 to $25,000 range, occasionally more]," says independent producer Paul Taublieb. According to Taublieb, who produces special interest videos and instructional films, "The back end—payments to the producer for each tape sold—generally doesn't exist for nontheatrical home video, except for such areas as exercise tapes or sports tapes, especially golf, with better sell-through in the mass markets." However, similar to the feature film video market, the nontheatrical video market is becoming increasingly hit-driven. "Home video companies give a limited push to tapes that haven't sold so well," notes Taublieb. "The companies own the rights to the tapes, but they don't push them as much as they should. It's a tough sell with so much product out there."

The irony for many independent filmmakers who have eschewed the financing methods used by the big studios is that they now need to become involved in conventional moviemaking concerns like covering P&A costs through presales and the ups and downs of overseas markets. For enterprising independent producers, this approach may even provide the best and quickest route to getting their work on the screen, large or small. As the home video market continues to establish its significance—both as a primary source of revenue and an ancillary market throughout the world—filmmakers need to understand the importance of preproduction packaging.

Robert L. Seigel is an attorney who is currently in private practice in New York City in the areas of intellectual property and entertainment law. His clients include screenwriters, filmmakers, and artists.

THE PERILS OF POPULARITY

RENEE TAJIMA

LAST FEBRUARY, TWO OF 1989'S MOST TALKED ABOUT MOVIES WERE PASSED over by Academy Awards nominators—*Roger and Me*, Michael Moore's documentary indictment of corporate negligence and greed in Flint, Michigan, à la General Motors, and *Do the Right Thing*, Spike Lee's portrait of racial conflict in Brooklyn, New York. Independent filmmakers have always embraced controversial themes, but these two movies were different. They sold. Big box office receipts and wide public exposure achieved by both *Do the Right Thing* and *Roger and Me* marked them as the most onerous kind of political film for establishment sensibilities, making it no surprise that they would be snubbed by the Hollywood establishment when it came time for Oscar nominations.

Granted, much outstanding work is overlooked by the Academy, but this year's response rekindled larger debates over the two films. Since their release, *Do the Right Thing* and *Roger and Me* not only received sharp critical attention from those who objected to the political positions represented in them, but both filmmakers faced virtual campaigns against their personal integrity. Indeed, Moore-bashing and Lee-bashing seemed to rise and fall with their box office grosses, much like the fluctuations in expressions of anti-Japanese opinions in relation to the rise and fall of the US trade deficit. The more tickets sold, the more anxiety seemed to stir up about the potential dangers of these films. Why? Here were two hometown boys—Lee from Brooklyn and Moore from Flint—who knew their subject matter with first-hand intimacy. Perhaps too close for comfort.

In retrospect, the response to *Do the Right Thing* seemed like a dress rehearsal for the assault on *Roger and Me*. A brilliantly complex and disturbing film, *Do the Right Thing* generated largely favorable reviews, including some thoughtful critiques, such as Brent Staples' analysis "Are Spike Lee's Blacks Real?" in the *New York Times* (July 2, 1989). Staples, an African American filmmaker and writer, argued that Lee failed to fully develop the black characters in *Do the Right Thing* while ironically making the white leads—pizza parlor owner Sal and his sons—the emotional center of the film. Staples' article treated the film seriously, however, placing *Do the Right Thing* within the context of African American literature, Lee's evolution as a director, and the published journal for the movie, enabling the reader to understand the artist and the work.

As time went by and Lee's film played to sizable crowds, these types of voices became almost buried under the rash of alarmist prose. The reaction to *Do the Right Thing* from some sectors was almost visceral, taking the movie to task in political, not cinematic, terms. In the summer of 1989, escalating racial hostility, crystalized by incidents like the Howard Beach, Tawana Brawley, and Central Park jogger cases, inflamed New York City. Because Lee's movie was set in New York and represented an African



Michael Moore put his hometown of Flint, Michigan, on the cinematic map with his hilarious exposé of cars and greed in *Roger and Me*. Despite the film's broad appeal and favorable reception, it was conspicuously absent from the list of 1989 Academy Award nominees.

Courtesy Warner Brothers



The schism between black and white, which writer-director Spike Lee explored in his characters Vito (Richard Edson) and Mookie (Spike Lee) in *Do the Right Thing*, was reflected in the sharp reaction to his film which followed hot on the heels of its New York City premiere.

Courtesy Universal City Studios



In his controversial interview with Michael Moore, *Film Comment*'s editor Harlan Jacobson tried to prove that there's more to a director than his cover. In "Michael and Me," interviewer and interviewee wrestle over the way Moore chose to narrate history.

American point of view—and anger—some critics saw it as inflammatory. Compare Staples' thoughtful examination to Joe Klein's column in *New York* magazine, entitled "Spiked," where Klein bemoaned Lee's movie as a political liability for black mayoral candidate David Dinkins. Klein's article, a departure from his usual coverage of the City Hall beat, probably represents the apex of Lee-bashing. In it, he warned the upscale, largely white readership of his magazine of the fire next time that could ignite African American teenagers after watching Lee's "irresponsible" film.

Klein wrote, "Dinkins will also have to pay the price for Spike Lee's reckless new movie about a summer race riot in Brooklyn, *Do the Right Thing*, which opens on June 30 (in not too many theaters near you, one hopes).... If Lee does hook large black audiences, there's a good chance the message they take from the film will increase racial tensions in the city. If they react violently—which can't be ruled out—the candidate with the most to lose will be David Dinkins." In fact, *Do the Right Thing* was released without incident, although soon after a white teenager shot another in the popcorn line of a Long Island theater during a screening of *Ghostbusters II*. By the time Dinkins was elected mayor in November, Klein had already made a qualified apology for his excessive imagination in print and on television.

For his part, Michael Moore enjoyed a brief honeymoon with the press, prior to the wide release of *Roger and Me* by Warner Brothers later in the fall. Eventually the movie earned Best Documentary honors from the National Board of Review, National Society of Film Critics, the Los Angeles Film Critics Association, and was included in scores of the 10-best-films-of-1989 lists compiled at the end of the calendar year. The raves began to circulate during the Telluride Film Festival last August, where the movie set festival attendance records. Then came ovations at the Toronto and New York Film Festivals. But the generally positive buzz around the film began to sour when *Film Comment* editor Harlan Jacobson published a contentious interview with Moore in the November/December issue of the magazine.

"Roger and Me is too good to be true. While glitteringly smart in his analysis and arrestingly right in essence...in *Roger and Me*, Moore has created the impression of a direct sequence of events that didn't happen in Flint in the one-to-one casual fashion his documentary implies," wrote Jacobson. Jacobson was fired from his *Film Comment* post soon after the interview appeared in print. He claimed that the Film Society of Lincoln Center, the magazine's publisher, had dimissed him because they were partial to Moore's movie and thus displeased with his criticism. Joanne Koch, the Film Society's director, denied the direct link, stating that she and her board of directors merely thought the time was right to take the publication in a new direction. Whichever account is true, Jacobson's interview with Moore quickly became legendary, providing the foundation of many heated discussions about the filmmaker's integrity and the credibility of his work.

At issue was Moore's chronology of GM's ravages of its hometown due to cutbacks and plant closings in the 1980s, orchestrated by the company's CEO Roger Smith. *New Yorker* critic Pauline Kael picked up Jacobson's refrain in her January 8, 1990 column, noting that the *Film Comment* interview only confirmed her suspicions of the accuracy of the sequence of events and compression of time portrayed by Moore. Kael wrote, "[T]he film I saw was shallow and facetious, a piece of gonzo demagoguery that made me feel cheap for laughing." Subsequently, voices from the independent world entered the fray. Among others, Laurence Jarvik, writing in the February issue of *Montage*, the newsletter of the Independent Feature Project/West, opined, "The image of Moore as a naive, quixotic 'rebel with a mike' is one the filmmaker himself has actually promoted.... But a closer look at Michael Moore's career also reveals a master hustler and a consummate operator." Like the case of Lee and *Do the Right Thing*, Michael Moore became the object of criticism, even as his film continued to collect accolades.

The assault on *Roger and Me* even became a news story in its own right, with secondary dramas that dogged the director. There was the Jacobson incident and clash between the editor and his publisher. According to *Daily Variety*, a United Auto Workers activist and a Philadelphia attorney affiliated with consumer advocate Ralph Nader both charged Moore with stealing others' ideas for *Roger and Me*. It was also reported that Nader himself, a supporter and ally of Moore, demanded repayment of $30,000 he had donated as financial and material support for Moore's projects. There were UAW pickets against the film in Detroit, protesting the portrayal of UAW president Owen Bieber as a dupe of GM management. There was picketing in support of the film in front of the Dorothy Chandler Pavilion in Los Angeles during the Oscar ceremonies. Predictably, GM proved the most determined opponent of the film, reportedly pulling advertisements from television programs that featured Moore, including *The Donahue Show*, and considering whether to pull print ads from Time Warner magazines. Remember, Warner distributes the film.

To Jacobson and crew, *Roger and Me* was an affront to journalistic ethics and documentary conventions for conveying "truth." Moore didn't follow the rules. Much of Jacobson's interview was devoted to dissecting the events depicted, subjecting the sequence of scenes in the film to scrutiny that



Above: General Motors chairman, Roger Smith, may have eluded Michael Moore, but he was captured in film history as a symbol of corporate arrogance and avarice. GM retaliated by condemning the movie and pulling its ads from television talk shows that invited Moore to appear.

Courtesy Warner Brothers



Below: In *New York* magazine, writer Joe Klein called *Do the Right Thing* a political liability to then New York City mayoral candidate David Dinkins. Despite Klein's grave warning, Dinkins won anyway. What Klein and other critics who wrongly predicted violent repercussions when the film opened ignored were the social nuances of Lee's scenario. For instance, Ossie Davis (left) plays Da Mayor, a besotted but sympathetic community elder who provides his own interpretation of neighborhood goings-on, including the travails of the younger generation.

Courtesy Universal City Studios

would make most documentarians squirm. Although 30,000 GM jobs were lost in Flint during a 12 year period and GM plant closings affected four states—not only Michigan—Moore was accused of having compressed time and altered the sequence of events, thereby misleading the audience about the reality of Flint's crisis. This is a practice that may indeed generate dismay in a film critic, but is certainly no news to a documentary producer. In response, over 40 documentary filmmakers rallied to Moore's defense (including myself), signing an open letter to the film community [reprinted in the April *Independent*] that decried GM's attempts to suppress the movie and answered charges that Moore manipulated events in Flint for dramatic punch. Stories about the letter appeared in *Variety*, the *New York Times*, the *L.A. Times*, *Hollywood Reporter*, and elsewhere, and it was the subject of a column by film critic Roger Ebert, syndicated to over 300 newspapers.

This debate over documentary ethics opens a Pandora's box. After all, some purists refuse to record room tone for their sound tracks, because it fakes what they perceive as reality. Behind this rather picky, formalist debate, however, lie questions about how one arrives at and represents the truth on film. The prevailing ethos is derived from traditional broadcast journalism (although this set of standards is fast becoming a dinosaur, as TV programmers embrace "infotainment," translating tabloid journalism into television). Concealed by the language of objectivity and generally overlooked by devotees of this ethos are questions about whose interests are served and how these interests are represented. For example, a recent segment of ABC's *Nightline*, the news program that epitomizes mainstream broadcast journalism, devoted a program to Andy Rooney's deprecating remarks concerning gays and African Americans which featured commentaries by seven white men. Acceptable journalism? Certainly the truth is a slippery commodity, dependent upon one's vantage point of the reality at stake.

Although *Do the Right Thing* employed a realist dramatic style, its point of view also challenged long-accepted norms. Rather than affirming the racist ideology which assumes that all young African American men are inherently antisocial and dangerous—an assumption implied in Joe Klein's analysis of the film—Lee's film offers the viewpoint of a young African American man. The accusations of incendiary filmmaking that accompanied the film's premiere are a sure sign of the threat posed by Lee's breaking of the rules, too.

In a February 25 article in the *New York Times*, critic Vincent Canby, who found both films praiseworthy, attributed Lee and Moore's slight at the Academy Awards to "the big mouth" factor—Hollywood's intolerance for opinionated outsiders. Canby was on the right track. Not only are Lee and Moore outsiders to the movie-making elite, but their films assert—loudly—points of view that grate against the status quo. *Do the Right Thing* and *Roger and Me* present disturbing, unorthodox views of America, seen from perspectives that are at once irreverent and popular. Curiously, the volume of the criticism leveled against these films seems an index of their popularity, as if Lee's and Moore's successes provoked a panicky defense of the rules governing "reality" and challenged cherished beliefs about the appeal of political films in the bargain.

THE END OF AN ERA

Britain's Independent Workshops Endangered by New Funding Priorities



The relationship between the Independent Film and Video Department of Great Britain's Channel 4 and the independent workshops it has supported since 1982 is in the process of being revised—with a new emphasis on production. Early this year, workshops like the black collective Sankofa, producers of *Looking for Langston* (right), were abruptly defunded when the Channel decided to discontinue its program of underwriting the activities of eligible groups for a number of years.

Courtesy Third World Newsreel

ALISON BUTLER

EARLY IN 1989 I ATTENDED A PREVIEW SCREENING of Sankofa's *Looking for Langston* (directed by Isaac Julien) and was struck by its rare blend of political passion and elegant lyricism, the hard facts of black and gay oppression and struggle cut with an eclectic, utopian vision of resistance through style—a coming-of-age movie for both its director and the workshop movement that had supported him. A year later, Sankofa and a number of the other British film and TV workshops are losing their Channel 4 revenue funding as a result of a policy decision by the Channel's Independent Film and Video Department. Given the international renown of Sankofa in particular and the workshop model in general, the Channel's decision to abandon seven years of investment in the infrastructure of independent media seems more than a little perverse, and its timing, exactly coincidental with the demise of two of the workshops' key representative organizations, the IFVPA (Independent Film, Video, and Photography Association) and the ABW (Association of Black Workshops), looks decidedly like an underwriting of the end of an organized sector.

When Channel 4 relaunched its workshop budget earlier this year with the new title *Television with a Difference*, the most appreciable difference to the workshop sector was that grants from the budget previously allocated to ACTT franchised workshops[1] were offered to applicants on the basis of open competition, regardless of franchised status and past funding. The new fund is also intended to provide support for shorter terms, is based on the development of specific projects, and will meet an upper limit of 90 percent of operating budgets. The scheme was advertised in the usual national and trade press slots, but ads also appeared in the black press, listings magazines, and a range of less specialized publications. According to Rod Stoneman at the Channel, "The workshop budget was being opened out."

As yet, the "opening out" of Channel 4's portfolio has not meant a complete turnover of clients. Although the ACTT's request for a quota of franchised workshops to receive continued support has been refused, a substantial proportion of those receiving revenue funding in 1990-91 also received it in 1989-90. The Channel is honoring its commitment to the three workshops currently midway through five-year contracts (Belfast, Black Audio Film Collective, and Red Flannel), and out of the eight or nine groups chosen from 700 applicants to receive revenue funding this year, four are being carried over from the Channel's existing portfolio (Amber, Steel Bank, Chapter, and Derry). Among the defunded groups, Sankofa is in a relatively good position, as their feature *Young Soul Rebels* is slated for production with the British Film Institute later this year.

Still, at a time when the shortage of film financing and the erosion of television production budgets herald hard times ahead for even the larger commercial independent companies, Channel 4's departure from the policy of continuity of revenue funding will send many established workshops to

1. The Workshop Declaration of 1984 is an agreement forged between groups of independent producers, the ACTT (Association of Cinematograph, Television, and allied Technicians), the BFI, and Channel 4, which allows workshops franchised by the union and funded by Channel 4 and the BFI to work within the film and television industries without abandoning their collective production practices.



One of the few previously franchised workshops selected from some 700 applicants for funding this year is the Derry Film and Video Group in Northern Ireland. One of the workshop's productions for Channel 4, *Mother Ireland*, was never broadcast in the UK, however, because it contravened broadcast regulations making it illegal to represent members of proscribed Irish Republican organizations like the IRA or Sinn Fein.

Courtesy Cinema Guild

the wall sooner or later. In Sankofa's case, the decision to withdraw revenue funding is clearly related to their success in obtaining production support, but this begs a number of questions. Revenue funding has in the past been committed to supporting a range of activities, including project development, but also—crucially—training, exhibition, advisory and community work, and, in Sankofa's case, the provision of a base for the publication of the journal *Framework*. Are all these activities being written off? And what kind of policy offers clients the same "reward," loss of financial support, for success or failure?

For defunded workshops, the situation will be compounded by the fact that all of their present and potential funders in broadcast television, local government, and arts funding are experiencing economic and ideological crises, with many of the key institutions undergoing restructuring (in most cases following the formula of perestroika without glasnost). Since the early 1980s, the independent production sector, including workshops, has been crossfunded by Channel 4, the British Film Institute, the Arts Council of Great Britain, Regional Arts Associations, and local governments. In the buoyant climate that prevailed from 1982 to 1985, this network of allegiances appeared to offer safety in numbers, strategically tying funders' policies together and ensuring, in theory, the possibility of safety nets. In the late eighties and early nineties, the wind of change sweeping through British cultural and public life has removed this apparent security.

Major changes in the broadcasting system were first considered by the government-commissioned Peacock Report in 1987. The ensuing legislation[2] has been in the pipeline for some time, mainly because its original conception evinced more ideological commitment to the Thatcherite obsession with free markets and press and broadcasting controls than a practical understanding of the broadcast industry. The subsequent "fine tuning" of the legislative proposal has actually reversed many of its original intentions: instead of auctioning ITV franchises on the open market and applying "light touch" regulation, the government is now planning to impose restrictions based on the "quality and variety" of franchise holders, which will prevent many from bidding and will pursue an interventionist policy through the newly created Independent Television Commission. In effect, this constitutes a considerable increase in the potential for government censorship of broadcasters.

For Channel 4, the most immediate change is that it will be selling its own advertising time, losing the widely praised system whereby it has maintained an arm's length distance from market forces by handing over advertising sales to the ITV companies in exchange for a fixed percentage of their revenue. Besides introducing commissioning editors to the joys of obsessive ratings watching, this change also necessitates the creation—with no extra funds—of a whole new department to handle advertising sales. The long-term effect of this on the Channel's mandate to promote experiment and innovation and to cater to minority audiences is anybody's guess, but the prognosis is not very encouraging.

The British Film Institute, the other major funder of workshops, is just emerging from a period of heavy restructuring and is in a relatively good position compared to other arts funders. The changes at the BFI were heralded by the sudden appearance of a blight of new jargon several years ago, including the sinister "New Reality" and a host of marketing terms which arrived well in advance of the skills they named. The tendency of this restructuring is clearly indicated by two symptomatic developments. The first is the launching of the Getty-funded Museum of the Moving Image at the BFI, a sort of theme park of cinematic heritage replete with the traditionalist mythology of film history with an emphasis on showmanship. Secondly, the BFI dissolved its Funding and Development Division, leaving only a core element now renamed Planning, a move associated with the BFI's decision to discontinue support for organizations like the Independent Film, Video, and Photography Association and the Society for Educational Film and Television.[3]

The Regional Production Fund, the second key source of financial support for franchised workshops, has been moved to BFI Production, where its future is currently being negotiated. According to Steve Brookes of the BFI, the main pressure is financial: the size of the fund has not increased in line with rising costs for four years; meanwhile, workshop salaries, which are index-linked, have risen by about two-thirds. The aim of current negotiations is to find a more flexible, product-based, and develop-

2. The British Broadcasting Bill would significantly restructure UK television, shifting it away from its traditional public service philosophy and toward a more competitive, commercial, and Americanized version of broadcasting. The bill proposes to introduce a fifth, commercial station, ending Independent Television's monopoly on advertising; require Channel 4 to sell its own advertising; auction the 15 existing commercial stations to the highest bidder; and replace BBC's system of support from sales tax on TV sets by subscription funding, among other measures.

3. See "Threat of Sunset Funding Looms over British Media Groups," *The Independent*, April 1989, and "Fashions in Funding: British Independent Producers' Organization Phased Out," May 1990.



Another group which lost its Channel 4 funding as a result of the new policy is the Birmingham Film and Video Workshop, which has a longstanding commitment to work related to young people's and feminist interests. With a track record of producing a range of tapes and films for Channel 4—as well as initiating a film festival, conducting screenings, and facilitating equipment access to producers in the region—Birmingham expanded the scope of its activities with the production of the feature-length videotape *Out of Order*, completed in 1988.

Courtesy videomakers

ment-oriented application for the fund, as indicated by one of the renominations under consideration: Regional Project Fund. As this wording indicates, the regional bias of the fund will be retained but it will fund a range of work in areas other than production, workshops' activities will be funded more selectively, and it will be reasonable to expect a high turnover of clients. When asked how sanguine he was about the future of workshops, given the movement toward development funding rather than continuous support, Brookes admitted that "in the long run, they're in shark-infested seas."

Workshops set adrift in these troubled waters will find that the usual sources of support are themselves sinking fast: local government bodies, contending with the catastrophic budgetary implications of the notorious poll tax, introduced in April, are unlikely to initiate any major new arts funding programs; the British Arts Council, following the publication of the Wilding Report, a government-commissioned study published last March, is facing a two-thirds cut. Although, as the recipients of rolled-over Arts Council resources, the Regional Arts Associations will benefit from this, it will be some time before they can make use of those resources. The attack on the Arts Council, derived ultimately from Thatcher's authoritarian, populist crusade against "elitist" and "metropolitan" art (read liberal and cosmopolitan) may yet benefit regional film culture and production due to a history of commitment at the local level, but as these bodies are also currently facing cuts, reviews, and shake-ups, optimism might be a bit premature.

In this uncertain context, the effects of new funding policies at Channel 4 and the BFI are likely to be devastating for the workshops, no matter how careful the transition. What necessitates such radical change? The obvious problems afflicting the sector are derived from wider causes: the current political and economic situation in Britain after a decade of the Thatcher government and the current recession in finance for independent production. Locally, the crisis is actually of the funders' own making. Established in an expansive and expansionist period, the original workshop funds in both Channel 4 and the BFI were framed in terms of a rhetoric of "infrastructure" and "continuity" (at one time, the debate in the BFI about workshop funding even produced the bizarre expression "continuity of continuity"), taking no account of the need for workshops to be assessed on the merits of their productions or their cultural interventions and including no planning for the entry of new film/videomakers into the system. Small wonder that the much praised stability rapidly began to turn to stagnation and institutionalization. What is more surprising is that in 1982, when Channel 4 established its workshop budget, a number of independent filmmakers strongly advised against the locking up of funds in the workshops on precisely these grounds. Too few would benefit to the detriment of others, they argued.

As the Channel and the BFI now undertake a painful U-turn, they should be asked whether they're doing it for the right reasons, at the right time, and in the right way. Spreading thin funds even thinner, their strategy runs the risk of devastating an established sector and creating nothing in its place. New groups will spring up—and fade away—but there is no insurance that they will have learned anything from the history of a sector which, for all its faults, straddled production, exhibition, education, and training, while maintaining a generally coherent, if woolly, philosophy. There is also a serious danger that the rhetoric about development presently favored by funders—offering partial and tapered funding in the expectation that socially-concerned experimental film/videomakers will "graduate" into the commercial industry—will ultimately have to be acknowledged as a pack of hopelessly optimistic lies. It is on points such as this that funders remain most unclear. Are they merely covering their financial inadequacy with the fig leaf of Thatcherite rhetoric, are they turning into Thatcherites, or do they really believe that the market is crying out for experimental shorts about gay, black poets?

Perhaps, in the last analysis, the greatest area of concern is critical criteria. If applicants for funding are now going to be assessed according to the merits of their program proposals rather than their infrastructural ambitions, all well and good, but what critical criteria will be applied? What is Television with a Difference? (After watching David Lynch's pilot for *Twin Peaks*, I'm more convinced than ever that since TV is a medium which cannibalizes difference, it's virtually impossible to make any difference to TV, at least stylistically). I asked Rod Stoneman what he would be looking for from the new generation of British program-makers and was referred, for example, to the work of Amos Gitai and Chris Marker. This is not the first time I've encountered these names when asking funders about policy, but, wonderful though Marker and Gitai are, reference to them hardly constitutes a statement of cultural policy—the reverse perhaps—more of a kind of confirmation of the addressee's cultural collateral. With such ill-defined cultural policies and yet such precise templates for the new, I'm willing to bet that one of the least different things about Television with a Difference will be the cultural capital of the program-makers.

Alison Butler is a lecturer in Film and TV Studies at the University of Bristol.

IN & OUT OF PRODUCTION

RENEE TAJIMA

Producer/director Ken Thurlbeck captures the heartbeat of *perestroika* in **USSR & R**, his new 90-minute documentary on Soviet contemporary music. Shot in 1988, Thurlbeck portrays the revolution that inspired a massive youth movement and provides a historical perspective to the contemporary musical, cultural, and political scene of the Soviet Union. *USSR & R* investigates the early days of rock, when dissident musicians, organizers, and fans gathered for unofficial underground concerts. Moving into the present, the film shows bands that have generated broad public support, forcing the government to recognize what they know to be strangely powerful but subversive music. The film was produced in association with the newly formed Russian Youth Center of Kalininsky Region of the Leningrad District. *USSR & R*: Thurlbeck Prods, 529 W. 42nd St., #3M, New York, NY 10036; (212) 695-9263.

Maverick consumer advocate Ralph Nader is the subject of a recently completed 72-minute documentary by Mark Litwak and Tiiu Lukk. **Ralph Nader: Up Close** explores his life and influences through historical footage, as well as interviews with family, friends, associates, adversaries, and Nader himself. Narrated by Studs Terkel, the film follows Nader at work in Washington, D.C., on travels, and during nostalgic visits to his hometown of Winsted, Connecticut, his alma mater Princeton, and law school Harvard. In the film, Nader reveals aspects of his personal life that he has never discussed publicly: why he has chosen not to marry and father children, and what it was like growing up as a young boy in Winsted, as well as his love for the New York Yankees. The film also incorporates rare footage of the Senate hearings on auto safety that made Nader famous. *Ralph Nader: Up Close*: Fast Forward Productions, Box 3226, Santa Monica, CA 90403.

New York-based independents Jayce Salloum and Elia Suleiman have just completed **Intifada: Speaking for Oneself**, a new 45-minute documentary video. Described as the first tape of its kind, made by and about Palestinians, it is critical of the western media for its misinformation campaign on the Middle East. Already shown as a work-in-progress at Artists Space in New York, Rutgers University, and the Louisville Film and Video Festival, *Intifada: Speaking for Oneself* is made almost entirely from found materials: newsclips, movies, and cartoons, offering a barrage of images juxtaposed with personal footage shot on the West Bank and in Gaza. *Intifada* premiered at the Pitt International Gallery in Vancouver and the Collective for Living Cinema in New York. *Intifada: Speaking for Oneself*: Jayce Salloum, 110 Rivington St., #2, New York, NY 10002; (212) 982-8967.

The rage and frustration of a young African American and his family shapes the drama of **Straight Out of Brooklyn**, a 35mm feature film now in production by writer/producer/director Matthew Richardson. In Richardson's original screenplay, Dennis Brown (Larry Gillard) is a bright, ambitious teenage living in a Brooklyn housing project with his embittered and abusive father and his mother. After one of his father's violent episodes, Dennis resolves to change his life and plans a risky robbery with a group of friends. Despite the fears and warnings of his girlfriend Shirley and his mother, Dennis proceeds with the plan. Based on the lives of people Richardson has known, the 90-minute film is a frank depiction of life in a city public housing project—but will offer hope through Dennis' story. *Straight Out of Brooklyn*: Matthew Richardson, Blacks n' Progress, 296 Sterling Place, Brooklyn, NY 11238; (718) 638-1183.



An unusual view on Israeli-Palestinian conflicts is offered in Elia Suleiman and Jayce Salloum's recent videotape *Intifada: Speaking for Oneself*, which critiques the western media's misinformation campaign on the Middle East.

Photo: Jayce Salloum

Canadian independents Mark Achbar and Peter Wintonick have taken proposal writing to new levels in fundraising for their documentary project, **Manufacturing Consent: Noam Chomsky on Mass Media**. Instead of the customary xeroxed pile of paper, Achbar and Wintonick have published their proposal as an impressive, 37-page booklet, printed on newsprint with attractive graphics and layout. The pair have already raised about two-thirds of the $365,412 budget for the chronicle of the life of Noam Chomsky, a man once described by the *New York Times* as arguably the most important intellectual alive. Based on Chomsky's latest book, *Necessary Illusions: Thought Control in Democratic Societies*, the film will examine media and propaganda via Chomsky's analysis. *Manufacturing Consent* is sponsored by US-based fiscal agent the Media Project in Portland, Oregon, and has received financial and in-kind support from the National Film Board of Canada, the Canada Council, and the Laidlaw Trust. *Manufacturing Consent*: Necessary Illustions, 4371 Ave. de l'Esplanade, Montreal, Quebec, H2W 1T2, Canada; tel: (514) 286-9824; fax: (514) 283-6587.

On view at the San Francisco Museum of Modern Art last April was **Deep Contact**, an interactive videodisk produced by San Francisco-based independent Lynn Hershman and programmed by Sara Roberts of Lucasfilm, that has been four years in the making. It is, undoubtedly, interactive video as you've never seen it before. *Deep Contact*, subtitled *The Sexual Fantasy Videodisk*, invites participants to "touch" their "guide," Marion, on various parts of her body. Adventures develop, depending upon where you touch: She may tease you in a Japanese Tea Garden where you can follow secret paths or take you to a singles bar where you can select a "meaningful relationship" of your choice. Some body parts lead to television channels, where talking heads engage in conversations about "phantom limbs," reproductive technology, and the confusion between self-image and mediated illusion. *Deep Contact*: Lynn Hershman, 1935 Filbert, San Francisco, CA 94123; (415) 567-6180.

It is estimated that since 1987 1,000 Yanomami Indians have died from malaria and related diseases as a result of contact with the 45,000 Brazilian miners who invaded their lands in search of gold. **Contact: The Yanomami Indians of Brazil** is Geoffrey O'Connor's documentary account of the tragedy of the Yanomami. *Contact* was shot over the course of two trips into the Yanomami territory of the remote Brazilian Amazon, a frontier section that has been declared a national security zone by the military. O'Connor was smuggled illegally into the area, first by goldminers and then by missionaries. For over three weeks O'Connor traveled from mining sites to Yanomami villages, documenting both sides of this gold boom which many predict will be the largest in Brazilian history. The 30-minute documentary is narrated by Roy Scheider. *Contact*: Realist Pictures, 32 Union Square E., ste. 816,

New York, NY 10003; (212) 505-1911; fax: (212) 505-1179.

Trouble Behind, the story of the continuing reverberations of a 70-year-old racial incident in a small Kentucky town, has just been completed by Robby Henson. After a 1919 race riot, Corbin, Kentucky, railroaded its African American population right out of town. According to local newspaper reports, a riot between an armed white mob and a group of black employees of the Louisville and Nashville Railroad broke out on the night of October 31, 1919. Eyewitnesses recount how over 200 blacks were loaded into boxcars and shipped out. Over the years, Corbin has maintained a reputation as a whites-only community, and very little has been written about the riot and deportation. The surrounding communites have, to varying degrees, integrated schools and black communities. Henson's 56-minute documentary examines this legacy of racism, which has been passed down from one generation to another. *Trouble Behind* was produced with funding from the New York State Council on the Arts, New York Council for the Humanities, Kentucky Humanities Council, and the Kentucky Arts Council/Al Smith Fellowship. *Trouble Behind*: Cicada Films, 27 Bedford St., New York, NY 10014; (212) 620-9157.



"My daddy always carried a gun with him, and I'm the same way," says Dora, one of the residents of a small Kentucky town whose whites-only policy dates back to a 1919 race riot. Its legacy is examined in Robby Henson's *Trouble Behind*.

Photo Russell Fine

Marooned in a small summer resort community with their bourgeois parents, three young adults are left to build a relationship out of available materials: the sensuality of the beach, themselves, and an aversion to boredom. **A Small White House**, produced and directed by Richard Newton, is a feature film about Jackie (Cristina Kuta), her skateboard-toting boyfriend Johnny (Orb), and their friend Mary Lynne (Heather Elias). The trio makes adventure wherever possible—at the bait-gun-ammo deli where Jackie works, at a mental hospital, or on a bicycle. But the story takes an abrupt turn when tragedy strikes. Jackie and Johnny must leave for Mexico, where they meet the fanciful Plato (Enrice Boettcher), a man obsessed with sexuality who leads them to the photographer Orpheus (Richard Newton), who in turn leads the story to its unexpected conclusion. *A Small White House*: Michelle Lamy, Traction Avenue Films, 620 N. Cherokee Ave., Los Angeles, CA 90004; (213) 617-7501; fax: (213) 617-1781.

ATTENTION AIVF MEMBERS

The **In and Out of Production** column is a regular feature in *The Independent*, designed to give AIVF members an opportunity to keep the organization and others interested in independent media informed about current work. We profile works-in-progress as well as recent releases. These are not critical reviews, but informational descriptions. AIVF members are invited to submit detailed information about their latest film or videotape for inclusion in **In and Out of Production**. Send descriptions and black and white photographs to: *The Independent*, 625 Broadway, 9th floor., New York, NY 10012; attn: In and Out of Production.



SOUTHEASTERN MEDIA INSTITUTE
July 23 - August 5, 1990

Intensive week-long media workshops in filmmaking, video production, music video production, scriptwriting, directing and producing, audio for film and video, video editing techniques, lighting gaffing, computers and multimedia, and classroom video production.

- Weekend seminars with leading industry artists in scriptwriting, directing, cinematography, and producing independent features
- Lively schedule of guest screenings & receptions

COMPLETE REGISTRATION BROCHURE AVAILABLE.

SOUTHEASTERN MEDIA INSTITUTE
SC Arts Commission Media Arts Center
1800 Gervais Street
Columbia, South Carolina 29201
(803) 734-8696

FESTIVALS

Domestic

BRECKENRIDGE FESTIVAL OF FILM, Sept. 13-16, CO. Several national, regional & Colorado premieres have taken place at noncompetitive fest, held at multi-seasonal resort west of Denver. Billed as a "movie-goers' fest," accepts features, shorts, docs, experimental, animated & educational films. Retrospectives of fest guests & foreign films also programmed. Program incl. over 25 film programs, outdoor film forum hosted by Jeffrey Lyons, children's programs & gala parties. Critics choice award (audience award) to best film of fest. No entry fee. Formats: 35mm, 16mm. Deadline: Aug. 1. Contact: Joanne Van Steenberghe, Breckenridge Festival of Film, Box 718, Breckenridge, CO 80424; (303) 453-6200.

CHICAGO INTERNATIONAL FILM FESTIVAL, Oct. 12-25, IL. Chicago, which celebrated 25th anniv. last yr, is 1 of oldest competitive int'l fests in N. America, as well as 1 of more prestigious, w/ 10 cats & over 90 subcats. Competitive cats: feature film (features may also be presented out of competition & in special sections), doc (arts/humanities, social/political, history/bio), short subject (drama, humor/satire, childrens, experimental), TV production (talk show, public affairs/political, feature, educational, doc, variety/entertainment, childrens, series, mini-series, news, doc, specials), student production (comedy, drama, experimental, nonfiction, animation), ind. video (short, educational, animation, feature, experimental, music), TV commercial (various topics), educational film (performing/visual arts, natural sciences/math, social sciences, humanities, recreation/sports, other), animation (mixed, pure), poster. Awards: Hugo (top film), Gold Hugo (Grand Prix), Silver Hugo, Gold & Silver Plaques, Certificates of Merit (all cats), First Feature Film Award, Illinois Awards (productions made in IL & entered in feature, doc shorts, student, video, educational, or animation cats), Getz World Peace Award (filmmaker in any competitive cat whose work contributed to better understanding among people & art form of film). Entries must be produced in preceding yr. Several tributes organized. Entry fees: $25-$225, depending on length & cat. Formats: 35mm, 16mm, 3/4", 1/2". Deadline: June 30. Contact: Colleen Sullivan, Chicago International Film Festival, 415 N. Dearborn, Chicago, IL 60610; (312) 644-3400; fax: (312) 644-0784; telex: 936086.

CHICAGO LATINO FILM FESTIVAL, Sept. 28-Oct. 7, IL. Fest founded in 1985 to "celebrate & increase the awareness of Latino culture" accepts works by Latino artists or Latino theme productions. 40-50 films & videos shown. Audiences grew from 500 at inception to nearly 10,000. Several award-winning & premiere films screened. Fest also brought in 35 film personalities from Latin America, Spain & US. Formats: 3/4", 1/2", 35mm, 16mm. Deadline: Aug. 15. Contact: Pepe Vargas, Chicago Latino Film Festival, 600 South Michigan Ave., Chicago, IL 60605; (312) 431-1330.

CHICAGO LESBIAN AND GAY INTERNATIONAL FILM FESTIVAL, Nov. 8-18, IL. Productions of all lengths & genres accepted for 10th anniv. celebration of fest, sponsored by nonprofit media arts center Chicago Filmmakers & held at the 750 seat Music Box Theater and 200 seat theater of Chicago Filmmakers. 1 of largest fests of its kind in the US. Last yr over 80 films & videos from 16 countries screened. No entry fee. Formats: 35mm, 16mm, super 8, 3/4", 1/2". Deadline: Aug. 17. Contact: Chicago Filmmakers, 1229 W. Belmont Ave., Chicago, IL 60657; (312) 281-8788; fax: (312) 281-0389; telex: 190200UT.

This month's festivals have been compiled by Kathryn Bowser, director of the FIVF Festival Bureau. Listings do not constitute an endorsement. Since some details change faster than we do, we recommend that you contact the festival for further information before sending prints or tapes. In order to improve our reliability and make this column more beneficial to independents, we encourage all film- and videomakers to contact FIVF Festival Bureau with their personal festival experiences, positive and negative.

CINE SHOWCASE AND AWARDS, Nov. 28-30, DC. CINE (Council on International Non-Theatrical Events) accepts films & videos for CINE Golden Eagle awards at Nov. ceremony, as well as entry into selected foreign film festivals. Awards in 20 cats, e.g. agriculture, animation/children's films, arts & crafts, business & industry, doc, education, entertainment/short subject, environment/nature, history, medicine, oceanography, persons, public health, safety & training, science, services, sports, travel. CINE Golden Eagle Award winners qualify for Academy Award consideration in selected cats. Entry fee: $75-$125, depending on length; preprofessional, amateur & student appl. fees range from $20-$30. Formats: 16mm, 3/4", 1/2". Deadline: Aug. 1 (also a Feb. 1 deadline). Contact: Richard Calkins, executive director, CINE, 1001 Connecticut Ave., NW, Suite 1016, Washington, DC 20036; (202) 785-1136; fax: (202) 785-4114.

INTERNATIONAL FILM & TV FESTIVAL OF NEW YORK, Jan. 23-25, NY. Awards competition for TV programs & nonbroadcast film & video, w/ over 90 cats in both areas, now in 33rd yr. Juries consist of professional peers & awards presented at ceremony at Sheraton Center in NYC. Cats (TV programs, promotion spots, music video): promotion spots/openings & IDs; TV news programs; TV news inserts; TV doc & info programs; technical cats; TV entertainment programs; TV entertainment specials; children's programming; music videos. Awards: Grand Award Best of Festival Trophy in each of main cat groups; Gold, Silver & Bronze Medals in each cat; Finalists Certificates of Recognition. Competition cats (education, information, features, home video): arts & humanities; society & social issues; human concerns; instruction; professional education; public information; feature length; entertainment, information, filmstrips. Cats (industrial, AV productions, interactive video): public relations; sales; internal use; introductions & lead-ins; interactive video; business/industrial theater; multi-image. Entries must be completed in previous yr. Last yr over 11,000 entries in all media entered. Formats: 3/4". Deadline: Aug. 1. Contact: Sandy Mandelberger, director, International

INSURANCE BROKERS SINCE 1899



DEWITT STERN, GUTMANN & CO. INC.
Specialists in Entertainment Insurance

New York:
Jolyon F. Stern, President
Carol A. Bressi, Manager
420 Lexington Avenue
New York, NY 10170-0199
212-867-3550 Telex: 886142

Los Angeles:
Jerry VandeSande
Bill Hudson
11365 Ventura Blvd.
Studio City, CA 91604
818-763-9365

AFFILIATES
LONDON • PARIS • MUNICH

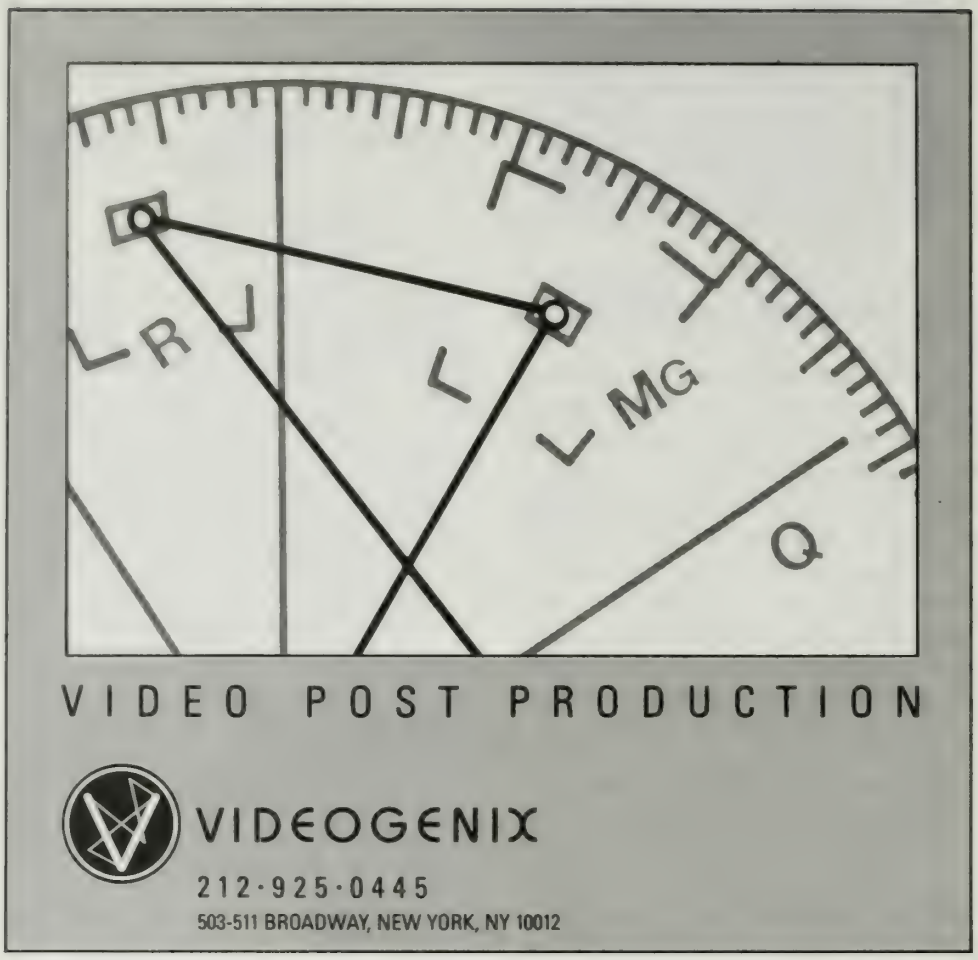
COMPLETE POST-PRODUCTION FACILITIES

- Betacam SP A/B to 1" – $175/hr.
- ¾" A/B to ¾" – $60/hr.
- Abekas A53-D with warp effects, Chyron Scribe.
- 16mm film to tape transfers to any video format: Double/Single system from $50/½ hr.
- Audio Striping & Window Dubs – $25/hr.
- Latest Model Ikegami HL-55 CCD camera or 95B/79D with BVV-5 or BVW 35 SP deck from $250/Day.

SPECIAL RATES FOR INDEPENDENT PRODUCERS

- Call (212) 997-1464 for more information.

Ross-Gaffney Video
21 West 46th Street
New York, NY 10036



SUPER 8
TO
VIDEO
BEAUTIFUL QUALITY

COLOR CORRECTED
VARIABLE SPEED
FREEZE FRAME

16MM, SLIDES
SONY ¾" & BETACAM
SUPER 8 PRODUCTION

ALL STAR
FILM TO VIDEO
212•594•2778

NEW YORK ZOETROPE *presents*

$9.95 plus $2 shipping & handling.

THE SCREEN WRITER'S GUIDE:
SECOND EDITION
(almost) Everything You Need to Know to Get Your Script Produced
With the Names and Addresses of Over 2,200 Producers and Agents World-Wide
Joseph Gillis
A BASELINE BOOK

Write for a Free Catalog
Film & TV Reference Books

New York Zoetrope
Department V
838 Broadway
New York
NY
10003

Film & TV Festival of New York, 655 Ave. of Americas, 2nd fl., New York, NY 10010; (914) 238-4481; fax: (914) 238-5040.

NATIONAL LATINO FILM FESTIVAL, Nov. 16-18, NY. The spirit of *mestizaje*—the mixing of races, cultures, religions, languages & ideas in int'l Latino community—is celebrated in biannual fest highlighting work of Latino film & videomakers in the US & Puerto Rico. This yr fest features 3 curated programs: media about AIDS for Latino communities; mini-retro of Chicano film & video; media produced by young people. In addition, fest plans permanent national tour, beginning in 1991. Coproductions w/ non-Latinos eligible. All genres & formats accepted; work must be completed after 1980. Work currently in postproduction considered. Awards: best in cats of doc, doc video, feature length, made for TV drama, made for TV docs, short narrative film/video, video art. Formats: 35mm, 16mm, super 8, 3/4", 1/2". Entry fee: $10. Deadline: June 20. Contact: Beatrice Vieira, assoc. director, National Latino Film Festival, El Museo del Barrio, 1230 Fifth Ave., New York, NY 10029; (212) 831-7272.

NEW ANGLE INTERNATIONAL VIDEO FESTIVAL, November, NY. Inaugurated last yr, juried showcase accepts new & experimental work under 30 min. Entry fee: $25. Selected videos screened at Collective for Living Cinema in NYC. Last yr jury chose 21 videos from over 100 submitted. Formats: 3/4"; preview on 1/2". Deadline: July 31. Contact: Myrna Schloss, New Angle International Video Festival, 300 Mercer St., #11N, New York, NY 10003; (212) 228-8307.

NEW YORK EXPO OF SHORT FILM & VIDEO, Nov. 9-11, NY. Leading showcase for independently produced shorts, competitive fest awards 1st, 2nd & 3rd prizes to entries in cats: narrative, animation, doc, experimental. Tour follows for selected films. Screening fee paid. Entry fee: $30. Formats: 16mm, 3/4". Deadline: Aug. 1. Contact: New York Expo of Short Film & Video, Room 1210, Media Studies Dept., New School, 2 E. 13th St., New York, NY 10011; (212) 226-7350.

NEW YORK LESBIAN & GAY EXPERIMENTAL FILM FESTIVAL, September, NY. Now in 4th yr, fest accepts all experimental gay & lesbian themed films. Audiences have approached 2,000, w/ over 60 films screened. Extensive press coverage in NYC press. Filmmakers paid for screenings. Formats: 16mm, super 8. Deadline: July 1. Contact: New York Lesbian & Gay Experimental Film Festival, c/o Jim Hubbard, 503 Broadway, rm 503, New York, NY 10013; (212) 865-1499.

SEATTLE INTERNATIONAL FESTIVAL OF FILMS BY WOMEN DIRECTORS, Oct. 12-27, WA. Now in 5th yr, fest programs wide range of films, incl. "mature works by experienced filmmakers," encompassing features, shorts, docs & experimental films. Films must be directed by women. Formats: 35mm, 16mm; preview on cassette (include return postage w/ entry). Deadline: Aug. 1. Contact: Priscilla Carrier, International Festival of Films by Women Directors, 219 First Avenue N., #428, Seattle, WA 98109-4893; (206) 282-6152; fax: (206) 286-8238.

Foreign

AURILLAC INTERNATIONAL FESTIVAL OF RURAL CINEMA & TELEVISION, Oct. 16-23, France. In 11th yr, competitive fest programs films on agricultural & rural village issues, accepting features, shorts, docs, animated, TV productions & films on nature & environment. Formats: 35mm, 16mm, 3/4", Beta. Deadline:

Aug. 15. Contact: Michel Hamousin, Festival International d'Aurillac, rue du 139 RI, 15012 Aurillac Cedex, France; tel: 71 64 36 45; fax: 71 48 38 70; telex: 393 160F.

BONN VIDEONALE, Sept. 18-23, W. Germany. Int'l competition for artists' videos, awarding total of 10,000 DM plus purchase of winning tapes. Incl. shorts, experimental works, arts & animated production. Now in 5th yr, held at Bonn Art Society. Symposia & workshops parallel to fest. No entry fee. Format: 3/4". Deadline: June 15. Contact: Petra Unnützer, Videonale Bonn, c/o Bonner Kunstverein, Hochstadenring 22, 5300 Bonn 1, W. Germany; tel: 228 215961; fax: 654137.

CORK INTERNATIONAL FILM FESTIVAL, Oct. 7-14, Ireland. Now in 35th yr, FIAF-recognized fest introduces Irish audiences to contemporary cinematic, programming features, shorts, docs, experimental & animated films. Fest director always expressed interest in showing large number of US ind. films of all types & has special short film program. This yr fest introduces new section & new competition, celebrating art of contemporary b&w filmmaking, w/ awards for best feature, best short & best cinematography. No entry fee: Formats: 35mm, 16mm; preselection on 1/2". Deadline: July 27. Contact: Michael Hannigan, director, Cork International Film Festival, Triskel Arts Centre, Tobin St., Cork, Ireland; tel: (353) 21 271711; (353) 21 275945.

DEAUVILLE FESTIVAL OF AMERICAN FILMS, Aug. 31-Sept. 9, France. Entirely devoted to US feature films, primarily major commercial productions screened prior to French opening, noncompetitive fest hinted that it will work more w/ young US independents not previously participating. Fest now in 16th yr & held in luxury seaside resort in northern France, w/ many directors, stars, exhibitors & distributors attending. Entries must be produced in preceding yr, unreleased in Europe (w/ exception of UK) & not presented in another French fest (except in market). No entry fee. Fest will provide accomodations to directors & actors (no airfare). Format: 35mm, 16mm. Deadline: July 31. Contact: Lionel Chouchan, American Film Festival of Deauville, 33, Ave. MacMahon, 75017 Paris, France; tel: (331) 42 67 71 40; fax: (331) 46 22 88 51; telex: 640 736.

GIFFONI FILM FESTIVAL, July 28-Aug. 5, Italy. Now celebrating 20th anniv., this competitive fest presents best films on themes of childhood & adolescence, aimed at young (10-14) audience. Fest has close relationship w/ Italian distribs & radio & TV network RAI, which bought many films screened at fest in past. RAI also cooperates to create special TV program based on cinema for children. Sections: Official Competition (16 films), Portrait (8 films), Retrospective (8 films), Mezzanotte e cinema (7 films). Cats: fiction, cartoon. Work must be produced in previous 2 yrs, w/ priority given to films not previously shown in public. Participation in fest does not preclude entry & participation in other int'l & Italian fests. Simultaneous translation provided. Prizes: Silver Gryphon to best film; Bronze Gryphons to 2nd place film, best leading actor & best film in section for adolescents. Jury made exclusively of older children from different regions & cities of Italy. Winning film automatically bought by RAI for 30-million lire. Fest invites director, producer & lead actor of films accepted for official competition, reimburses travel expenses for director & provides hospitality to entire delegation; directors of films in other sections of fest are guests but must pay own travel costs. Format: 35mm; preview on 1/2" PAL, 3/4". Deadline: June 30. Contact: Claudio Gubitosi, Artistic Director, Giffoni Film Festival, Via de Cataldis 9, 84095 Giffoni Valle Piana (Salerno), Italy; tel: 89 868 544; fax: 89 868544; telex: 721585 GIFEST.

HAIFA INTERNATIONAL FILM FESTIVAL, Oct. 6-10, Israel. Held during Jewish holiday Succoth, fest screens new features, as well as recent films w/out Israeli distribution, promotional screenings of films to be distributed in Israel, premiere screenings of Israeli films made in previous yr, retrospective, doc & animation. Formats: 35mm, 16mm, 3/4". Deadline: mid-Aug. Contact: Pnina Blayer, Haifa International Film Festival, 142 Hanassi Ave., Haifa 34633, Israel; tel: (04) 386246; fax: (972) 4 339237.

JERUSALEM FILM FESTIVAL, July 12-21, Israel. Audiences of over 50,000 attend this fest, which programs over 100 films from 40 countries. Films screened in 5 theaters as well as outdoor evening screenings. Program will incl. int'l panorama: recent feature films, films by new directors, outstanding docs, short films, animation, TV programs, retros, Arab productions, restored classics, homage to contemporary director & films on Jewish experience. Sponsored by Jerusalem Cinémathèque/Israeli Film Archive. Entries must be Israeli premieres. Formats: 35mm, 16mm, 3/4", 1/2", Beta. Deadline: June 30. Contact: Lia Van Leer, Jerusalem Film Festival, Box 8561, Jerusalem 91083, Israel; tel: (02) 724131; fax: (02) 723076; telex: 26358 CANJR.

KIJKHUIS WORLD WIDE VIDEO FESTIVAL, Sept. 27-Oct. 3, The Netherlands. Formats: 3/4", 1/2", Beta. Competitive fest, now in 8th yr, gives overview of recent ind. videoworks, incl. installations, pieces for more monitors, video performances. Selections exhibited at various locations in the Hague w/ Kijhuis (art organization & space designed to support electronic media) & Korzo Theatre. Entries must be ind. productions (straight recordings of performances, theater or music & film transfers not accepted), completed in previous yr. Also, video market held during 2 days of fest. Awards: Prize of the City of The Hague, Hfl 2500; Sony Prize, Hfl 2500; Canon Europa Prize; Art Centre Delft Prize (video installation), Hfl 2000. Deadline: July 15. Contact: Tom Van Vliet, World Wide Video Festival, Noordeinde 140, 2514 GP Den Haag, The Netherlands; tel: 070 3644805; fax: 070 3614448.

LA ROCHELLE INTERNATIONAL SAILING FILM & VIDEO FESTIVAL, Oct. 18-21, France. 1990 marks 7th biennial edition of int'l showcase for films & videos exclusively on all sailing topics: traditional sailing, modern sailing races, etc. Separate competitive cats for film & video. Film: offshore (high seas, cruises), waves & wind (sail boards, dinghys, regattas), unusual sails (docs, fiction, history, poetry, entertainment). Video: docs, sailing techniques/teaching, fiction. Awards: Film Grand Prize, 20,000FF, Video Grand Prize, 15,000FF; several other prizes given in each cinema cat, incl. awards to best advertising film & best scenario filmed. Formats: 35mm, 16mm, 3/4". Deadline: Aug. 15. Contact: Michel Masse, chair, International Sailing Film & Video Festival, Capitainerie, Port des Minimes, 17026 La Rochelle Cedex, France; tel: (33) 46 45 14 03; fax: (33) 46 44 36 49; telex: 790754 CCI LRH-F.

LUCCA INTERNATIONAL EXHIBITION OF COMICS, ANIMATED FILMS & ILLUSTRATIONS, Oct. 28-Nov. 4, Italy. Biennial competitive showcase for films w/in context of larger trade fair & convention on comics, film & illustration. Awards to entries in each of these sections; for animated films, Max International Prize for best animation film produced by cinema & TV school; 5 million lire award to Italian animation director. Animated films section incl. int'l production 1987/90 (selec-

The New York International Festival of Lesbian and Gay Film

Join Us for 18 days and nights of Passion, Politics and Popcorn



Over 15 countries are represented in over 60 films

Catalog & discount tickets available at:
The Center • The Sensuous Bean
Oscar Wilde Memorial Bookshop
Meadowsweet Herbal Apothecary
A Different Light • Video Blitz

The New Festival
568 Broadway
Suite 1104
New York, NY 10012
212 966 5656

The Biograph Cinema
225 West 57th Street
New York City

May 31 through June 17
1990

Women in the Director's Chair
announces its
CALL FOR ENTRIES
for its
10th Annual International Film & Video Festival in March 1991

Deadline for submission of preview tapes is Sept. 15, 1990.
For more information contact:

Women in the Director's Chair
3435 N. SHEFFIELD, NO. 201
CHICAGO, ILLINOIS 60657
312.281.4988

AUDIO FOR FILM AND VIDEO

- Full SMPTE lock up to 8 trk and computer controlled music or sound effects.
- Digital Audio Recording
- Center track stereo mixdown
- Call for equipment list and information

Studio PASS 596 Bdway (602)
N.Y. N.Y. 10012. 212-431-1130
"Professional Audio Services for the Independent"



CALL FOR ENTRIES

New York's premiere showcase of short film/video announces 1990 Call for Entries.

The twenty-fourth annual New York Expo celebrates the art of the short film/video, bringing the best of the new together for a three-day festival at The New School in Greenwich Village.

Attended by reps from TV, foreign buyers, distributors. Highlights go on national tour.

Cash awards and Awards of Merit for independent productions under one hour: narrative, animation, experimental, and documentaries.

Deadline for entries: August 1, 1990.

Festival: November 9-11, 1990 at the New School.

Entry Forms: NY EXPO c/o The New School, Room 1210, 2 West 13th Street, New York NY 10011 or call 212-226-7350.

Made possible in part with funds from the New York State Council on the Arts. Presented in Association with the Media Studies Department of the New School with support from HBO, Backstage Publications, Barbizon, Napoleon Videographics, Silvercup Studios, Production Arts Lighting, National Video Center, A.F. Asssociates, Technisphere Corp., Cohen Insurance, and Eastman Kodak Co. to encourage independents.

3/4" off line video editing facilities

VALKHN VIDEO

Award winning editing staff available
Supervising editor Victor Kanefsky
Sound effects library and sound transfers
Lok-Box: film sound preparation for video sound mixing
1600 Broadway, New York
(212) 586-1603
Twenty years of film expertise brought to video editing

tion & info); screening of prize-winning films from Oberhausen, Annecy, Varna, Zagreb, Berlin; Tom & Jerry (review); birth of animation films (Mel Blanc); Quay Brothers; Csaba Varga; masters of Moscow; masters of Prague in the '80s; Italian production (competition); films produced by cinema & TV schools. Formats: 35mm, 16mm. Deadline: Contact: Rinaldo Traini, International Exhibition of Comics, Animated Films & Illustrations of Lucca, Via Flavio Domiziano 9, 00145 Rome, Italy; tel: (06) 5422664; fax: (06) 5410775; telex: 616272 COART I.

MANNHEIM INTERNATIONAL FILMWEEK, Oct. 8-13, W. Germany. One of oldest fests in W. Germany, Mannheim now celebrating 39th yr. New first fiction features form backbone of competitive fest, which "prides itself on making artistic discoveries and supporting ind. filmmaking." Awards: 20,000DM Grand Prix of Mannheim to 1st fiction films of at least 60 min.; other prizes incl. 3,000DM for film over 45 min. that distinguishes itself through sociopolitical commitment; 3,500DM Josef von Sternberg Prize for most original film; 5 Mannheim Film Ducats of 2,500DM each. 10,000DM Grand Prix for best film for the promotion of intercultural dialogue w/ 3 continents. Films must be German premieres, unawarded in other Euro fests. Program also incl. info section. Formats: 35mm, 16mm; preview on cassette. Deadline: Aug. 15. Contact: Fee Vaillant, Director, Internationale Filmwoche Mannheim, Collini-Center-Galerie, D-6800 Mannheim 1, W. Germany; tel: (0621) 10 29 43; fax: (0621) 2932868; telex: 463423.

MONTREAL INTERNATIONAL FESTIVAL OF NEW CINEMA & VIDEO, Oct. 18-28. Canada. Nearing 2nd decade, fest welcomes sweeping range of new cinema & is dedicated to programming ind. productions—"daring" new works focusing on "the individuality & strength of human experience." Last yr, over 100 films & over 90 videos shown. Though noncompetitive, fest features ind. awards: $5000 Alcan prize for best feature; $1000 Alcan award to best short; $2000 Sony prize for best video; Critics Association award. Audiences approach 45,000. Feature length & short drama, fiction videos & films & docs accepted. Entries must be produced in 21 mos. prior to fest. Films & videos not previously screened in Québec eligible. Entry fees: $50 (film), $20 (video). Formats: 35mm, 16mm, super 8, 3/4", 1/2", Beta. Deadline: Aug. 15. Contact: Claude Chamberlan/Dimitri Eipides, Festival International du Nouveau Cinéma & de la Vidéo de Montréal, 3724 Boul. St.-Laurent, Montreal, Québec, Canada H2X 2V8; tel: (514) 843-4725; fax: (514) 843-4631.

ROTTERDAM INTERNATIONAL FILM FESTIVAL, Jan. 31-Feb. 10. The Netherlands. Known as a filmmaker's fest, w/ tradition of congeniality & interaction betwn filmmakers, Rotterdam is leading int'l noncompetitive showcase for ind. film (experimental docs, 3rd World features, US independents, European avant garde), showing well over 100 films each yr. W/ audiences over 100,000, fest enjoys strong public support. Concurrent Cinemart, 4-day independent film market, incl. special projects section (devoted to uncompleted films needing further financing, as well as special fund for script development.) Formats: 35mm, 16mm. Fest director Marco Müller will visit NYC this spring to collaborate w/ NY liaison Wendy Lidell in selection of films; call immediately for info. Contact: Wendy Lidell, International Film Circuit, 383 Lafayette St., #303, New York, NY 10003; (212) 475-8237; fax: (212) 529-5328. Fest address: Film Festival Rotterdam, Box 21696, 3001 AR

Rotterdam, The Netherlands; tel: (010) 4118080; fax: (010) 413 4132; telex: 21378 filmf nl.

SAN JUAN CINEFESTIVAL, Oct. 12-19, Puerto Rico. Established in 1988, biannual fest programs film & video of Caribbean Basin & other productions made in US by Latino filmmakers or Caribbean-themed work. Work must be completed in previous 3 yrs. Over 200 films showcased. Pitirre Awards go to best fiction film, best doc, best actor, best screenplay, best 1st work, special jury award, best film by non-Caribbean, best fiction video & best doc video. Several seminars about film industry in Caribbean countries & int'l market for films. Formats: 35mm, 16mm, 3/4". Deadline: July 31. Contact: Ana María García, Festival CineSanJuan, Box 4543, San Juan, Puerto Rico 00905; tel: (809) 721-5676; fax: (809) 721-5676; telex: 325-2561.

SAN SEBASTIAN INTERNATIONAL FILM FESTIVAL, Sept. 20-29, Spain. Now in 38th yr as 1 of Spain's major competitive fests, w/ program of about 130 films. Sections incl. official competition, Zabaltegi (open zone) & Breakfast w/ Diamonds (marketplace). Several Spanish theatrical distribs & TV buyers attend. Competition films (primarily commercial works) must be 35mm, produced in preceding 12 mo. & not shown in other competitive fests. 35mm shorts under 10 min. accepted for screening in competition. Zabaltegi section accepts 35mm & 16mm feature films. Int'l jury awards: Great Gold Shell for best feature; Gold Shell for best short; special jury prize; San Sebastian Prize for best director & prizes to best actor/actress. 1st or 2nd feature film directors in any fest section eligible for $50,000 cash prize. Film must be presented w/ Spanish subtitles. Wendy Lidell, fest's US representative, hosts director Aldazabal during US selections & also prescreens & selects entries year round. Interested filmmakers should contact her immediately: c/o International Film Circuit, 383 Lafayette St., Ste. 303, New York, NY 10003; (212) 475-8237; fax: (212) 529-5328. Formats: 35mm, 16mm. Fest deadline: July 1. Contact: Peio Aldazabal, general delegate, San Sebastian International Film Festival, Box 397, 20080 San Sebastian, Spain; tel: (3443) 48 1212; fax: (3443) 285979; telex: 38145 FCSS E.

UMEÅ FILM FESTIVAL, Sept. 14-23, Sweden. Held in town which is an administrative/trade center of about 90,000 in north Sweden (about 1 hr from Stockholm), noncompetitive fest screens about 60 films in several sections. International Panorama (20-25 films) features Swedish premieres of new int'l cinema; Focus On section (6-10 films) devoted to nat'l cinema (in 1989, African film); Camera Obscura (5-6 films) for obscure items, films that are lost & found, condemned, forbidden, restored, neglected or otherwise "bizarre"; Presentation: works by 1 or 2 directors; Films on Children (5-6 films); The Favorites of X (5 films): films chosen by well known writer, director, author; Films for Children & Youth & Special Screenings, e.g. silent movie w/ live music. Covered extensively by local press. No entry fee. Formats: 35mm, 16mm. Deadline: Aug. 15. Contact: Stig Eriksson/Thom Palmen, Umeå Film Festival, Box 43, 90102 Umeå, Sweden; tel: (46) 90 133388; fax: (46) 90 132791; telex: 54084 TELEUMB S.

UPPSALA INTERNATIONAL FILM FESTIVAL, Oct. 19-28, Sweden. One of Sweden's major int'l competitive fests for young creative film, now in 9th yr. Competition cats: feature films, short fiction, animation, doc; best film in each cat awarded statuette Uppsala Filmkaja. Fest also has int'l children's & young people's film fest. Special themes each yr & sections; last yr: women filmmakers, *glasnost* in Eastern Europe & 3rd World film. In past, fest also incl. special presentation of contemporary ind. US films. Altogether about 160 films from 29 countries shown. Several entries were licensed for Swedish distribution through fest exposure. Audiences number over 15,000, w/ about 50 journalists attending. No entry fee. Formats: 35mm, 16mm. Deadline: Aug. 1. Contact: Åsa Forsman/Pradip Datta, Uppsala International Film Festival, Box 1746, S-751 47 Uppsala, Sweden; tel: (18) 16 22 70; fax: (18) 10 15 10/55 05 10; telex: 760 20.

VEVEY INTERNATIONAL FESTIVAL OF COMEDY FILMS, August, Switzerland. Competitive fest open to films treating various subjects w/ humorous or ironic approach, now in 10th yr. Entries must be Swiss premieres, unawarded in other major int'l film fests. Awards: Golden Vevey Cane for best feature comedy; Golden Vevey Cane for best director, actor/actress; public prize, special mentions. French subtitling necessary. No entry fee. Format: 35mm, 16mm. Deadline: July 1. Contact: Jean-Pierre Grey, director, International Festival of Comedy Films, Place de la Gare, 5, CH-1800 Vevey, Switzerland; tel: (021) 51 8282; fax: (021) 51 1065; telex: 451143.

BUY, RENT, OR SELL

EQUIPMENT AND SERVICES IN THE INDEPENDENT CLASSIFIEDS. FOR INFORMATION, SEE PAGE 42.

16 m/m B&W REVERSAL
processing & workprints

16 m/m B&W NEGATIVE
processing & workprints

16 m/m VNF
processing & workprints

S/8 E160, 7244 & B&W
processing & workprints

State of the Art Film to Video Transfers

YALE LABORATORY, INC.
1509 N. Gordon Street
Hollywood, CA 90028
(213) 464-6181

"We take S/8 and 16 m/m Reversal Film Processing Very, Very Seriously"

EAT FISH, GET TAN, WALK THE BEACH

CUT VIDEO

Bed & Breakfast Off-Line in Gloucester, MA
¾-inch Edit Suite, SWX, TBC
Bedroom, Kitchen and Bath
5-minute walk to the beach

FREE VACATION!

Call: Henry at FERRINI PRODUCTIONS
508-281-2355

CLASSIFIEDS

Each entry in the Classifieds column has a 250 character limit & costs $20 per issue. Ads exceeding this length will be edited. Payment must be made at the time of submission. Anyone wishing to run a classified more than once must pay for each insertion & indicate the number of insertions on the submitted copy. Each classified must be typed, double-spaced & worded exactly as it should appear. Deadlines for Classifieds are the 8th of each month, two months prior to the cover date, e.g., June 8 for the Aug./Sept. issue. Make check or money order—no cash, please—payable to FIVF, 625 Broadway, 9th floor, New York, NY 10012.

Buy • Rent • Sell

FOR SALE: Industrial 3-tube camera/recorder: JVC KY-2000 color camera, CR-4400U 3/4" portable recorder, power supply, cables, etc.: $2500 or BO. Doug Hart (718) 937-7250.

WANTED: CP, Arri, Aaton, Angenieux, Cooke, Zeiss, O'Conner, Miller, Sachtler, Steadicam, Nagra. Call for current equipment list, lens & camera repair, free lens evaluation, new & used equipment needs, rentals. Whitehouse A/V (805) 498-4177.

FOR SALE: 16mm 6-plate Cinemonta (Steenbeck configuration), $4500. Sonerex 16mm double system projector also good for center & edge track dubs, $500. Rivas splicers, Moviola viewer, 4-gang motorized synchro, squakbox, bins. (212) 807-0966.

FOR SALE: Ikegami HL 79E. Mint condition, many extras including soft & hard carrying cases, J-Lab & cords, Century 2-piece wide angle (203) 226-5289.

FOR SALE OR RENT: Sony M3A, Canon 15:1 lens, VO6800 3/4" portable deck. Low hours, w/ AC adaptor, 8 batteries, charger, Quickset fluid tripod & cases. All in excellent condition. Call Michael (212) 757-7654.

SONY VO-2610 3/4" VTR. Sony new & used 3/4" BR tape, 1-hr, several cases. Sony PCM-601 digital audio processor for CD quality mastering/mixing onto videotape, editable, time codable. Audio Technica ATM-31 cardoid, electret condensor mic. Arthur (914) 693-8198.

16MM CAMERAS: CP16A or Frezzi LW-16, both quiet, crystal sync, 12-120 Angenieuxs, new batts/chargers, 400' mags. CP w/ hardcase + barney. Frezzi MC-571 w/ Ang. 9.5-57, crystal sync, AC/DC, 400' mag. Bolex Rex 3 w/ Canon 17-102 + Berthiot 25mm. (914) 693-8198.

FOR RENT: Arriflex 16SR w/ Angenieux 10-150mm zoom, 2 mags, 2 batteries, variable speed, viewfinder extension. Subsidized rate for independent projects: $150/day complete pkg. Videotape, primes avail. Film/Video Arts (212) 673-9361.

FOR RENT: Arriflex 35IIC w/ battery belt, 2 mags, 5 prime lenses. Subsidized rate for independent projects: $50/day. Film/Video Arts (212) 673-9361.

FOR RENT: Kem 35/16 universal 6-plate flatbed, previously owned by Andy Warhol, for long-term rental w/ delivery to your home or workplace. Subsidized rates for independents. Film/Video Arts (212) 673-9361.

VIDEO EQUIPMENT for sale: Sharp DXC-A1 3-tube camera w/ 12:1 Fujinon lens: $4,000. Sony 6800 portable 3/4" deck: $2,500. Sachler 20 tripod w/ quick release legs: $2,500. Entire pkg w/ all cables, etc: $8,000. Almost new, must sell fast. (212) 463-9426.

WANTED: 1) partner/cobuyer w/ ref. or used Betacam SP deck/camera & IKE 79 or better. 2) People planning to buy HI-8 cameras (bulk purchase). For rent/trade: 1) Sony 5850 system, like new. $450/wk in own home. 2) Betacam SP rig: $400/day or trade for p/t place to stay. Gary (212) 768-1600.

FOR SALE: Nizo 6080 s-8 camera, mint. Conversion by Super8 Sound to 24 fps Xtal in silent or sound. f/1.4 Schneider lens, zoom 7-80mm w/ macro. 5 batt/chargers. 50 or 20' load. Schneider aspheric superwide aux. lens EFL 4mm. Sound blimps, many other extras. $1900. Lon (617) 426-9578.

USED EQUIPMENT: Pro Video & Film Equip. Group specializes in quality used equipment. 44 yrs exp. Money back guarantee. Catalog published 4x/yr. We buy, sell, trade, consign, locate & appraise used gear. Pro Video & Film Equipment Group. Dallas. (214) 869-0011, fax: (214) 869-0145.

Freelancers

CINEMATOGRAPHER with experience in features, short films & documentaries. Reel upon request. Vincent (718) 729-7481.

BETACAM PACKAGE w/ tripod, lights, mics, award-winning cameraman, crew & transportation, avail. for your project at great rates. Fast & reliable. Broadcast quality. Call Eric (718) 389-7104.

CINEMATOGRAPHER w/ feature (4), doc & commercial credits avail. for film or video projects of any length. Personable, w/ strong visual sense & excellent lighting. Own equipment, at a reasonable rate you can afford. Call for demo: Eric (718) 389-7104.

BETACAM SP packages available: New BVW-507 (w/ 700-line resolution); BVW-505 also avail. Your choice of field production package comes w/ award-winning videographer, Toyota 4-Runner & competitive rates. Call Hal at (201) 662-7526.

AWARD WINNING Director of Photography looking for interesting projects. Owner of super 16 capable full Aaton package. Paul (212) 475-1947.

AWARD-WINNING CAMERAMAN w/ 16mm ACL II 8fps-75fps w/ video looking for challenging projects. Partial client list incl: ABC Sports, ESPN, IBM, LIRR, Pitney Bowes. Complete crews avail., incl. sound recorder & grip truck. Reasonable rates. Mike (718) 352-1287.

AATON PKG w/ assistant camera. 3 mags, Cooke 9-50, Ang. 12-120, Zeiss 8, 2 batts, eye piece X, zoom motor, Sachtler video 20, hi-hat, barney, filters, crystal 24, 25, 29.97 fps. I am accurate, fast & experienced w/ doc, rock video & feature prod. Sam (718) 636-5061.

ORIGINAL SCORE for your film or video. Experienced, reliable, stylistically flexible. Full SMPTE lockup for frame accuracy cueing in video. B.A. in Traditional Composition from Berklee College of Music, 1984. Call (718) 383-6109.

ENTERTAINMENT LAWYER available to film community to draft/negotiate/review contracts, handle legal matters, assist in financing. Reasonable fees (718) 454-7044.

NETWORK CREDITED director, videographer w/ Sony broadcast 3/4" SP & Beta pkgs starting at $250/day. Also super VHS camcorder rental. Other services include directing, Time Code striping, window dubs & original music scoring. Michael, MI-RO Productions (212) 757-7654.

SHOOTING IN WASHINGTON, D.C.? We'll meet you w/ an experienced, fully credentialed crew or produce from your script. Sony bdcst 3/4" SP or Betacam, SP pkg, 8 lights, 5 mics. News/doc/interviews in several languages. Good rates. Lots of happy clients. Accent Media. (703) 356-9427.

16MM PRODUCTION PKG from $150/day. Complete camera, lighting & sound equip. avail. w/ asst. & transport to location. (CP16 crystal, fluid head, Lowels, sungun, Nagra, radio mikes & more.) Postprod. also avail. Negotiable rates. Tom (201) 692-9850.

PBS CREDITED cameraman with Sony DXC 3000 camera & deck. Seinheiser sound, broadcast package. $250. Call for weekly rates. John (212) 473-6550.

CAMERAMAN w/ extensive feature experience avail. for features, commercials & rock videos. Also owner of 35BL, SR, 3/4" SP & S-VHS. Lighting package & van. Call Tony at (212) 929-7728.

THE JAMES AGEE FILM PROJECT, a nonprofit prod. & distribution center, seeks person for development & marketing. Relocation unnecessary. Writing/communications skills important. Send resume to: JAFP, 316 E. Main, Johnson City, TN 37601, Attn: R. Spears.

SHOOT IN THE JUNGLE: on location in Belize, Central America. In country coordinator & location finder for film/video/photo needs & wilderness expeditions. Can provide actors, props & general consulting. Call Jack Nightingale (518) 329-0842. References avail.

DIRECTOR OF PHOTOGRAPHY: Theatrical feature credits include new Flesh Gordon. 35mm & 16mm music videos. Complete Arri 16SR package. Danny Nowak (604) 433-1494.

LESBIAN FILMMAKERS seek scripts for 30-60 min. lesbian or lesbian & gay-oriented short feature film. Please send scripts, synopsis, or inquiries to: Scripts, Box 105, Somerville, MA 02144.

PROFESSIONAL SCRIPTWRITER/script consultant available for feature, documentary, industrial & commercial copy work. I am a published writer w/ a screenplay currently in development. Comedy is my specialty. Reasonable rates. Linda Stewart (718) 373-6864.

NEED RESEARCH IN ENGLAND? Talented NYC-based researcher will be in London July-October 1990. Available for stock footage, archival, still photo research. Avail. for same in NY thru end of June. Reasonable rates. Call Ray at (212) 260-6026.

REEL MUSIC PRODUCTIONS: Electronic & acoustic scoring for features, documentaries, or any project. Innovative, experienced, flexible film/video composer in all styles of music. Arnie Bieber (212) 385-2879.

THE ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS MEANS:

- Comprehensive health, disability, life, and equipment insurance at affordable rates
- Festival Bureau: your inside track to over 400 international and domestic film and video festivals
- Advocacy in government, industry, and public forums to increase support for independent production
- Seminars on business, technical, and aesthetic issues
- Discounts on professional services, including car rental, film labs, post-production facilities & equipment rental

AND

- A subscription to **THE INDEPENDENT** Film and Video Monthly, the only national film and video magazine tailored to your needs (10 issues per year)

AIVF Books and Tapes

- *A diversified catalogue of information for all your film and video needs.*

A wealth of information is now available to you through AIVF by mail or in person. Our book/tape list covers practically every facet of the field. Subjects covered are production, fundraising, legal, screenwriting, technical, super 8, lighting, audio, public tv, cable, video, copyright, distribution, political and more.

Complete the other side of this card and mail to AIVF to receive a complete list of books and tapes available or call us at 212-473-3400.



Help Yourself.

Join AIVF Today and Get a One-Year Subscription to THE INDEPENDENT Magazine.

Enclosed is my check or money order for:

- ☐ $45/year individual (in US & Puerto Rico)
- ☐ (Add $12 for first class mailing)
- ☐ $25/year student (encl: proof of student ID)
- ☐ $60/year library (subscription only)
- ☐ $85/year organization
- ☐ $60/year foreign (outside US, Canada & Mexico), surface rate
- ☐ (Add $15 for foreign air mail)

Name_____

Address_____

City _____ State _____ Zip _____

Country (if outside US) _____

Telephone _____

Please bill my: Visa___ Mastercard ___

Acct. #_____

Exp. Date _____

Signature _____

OR: Send check or money order to: AIVF, 625 Broadway, 9th floor, New York, NY 10012; or call (212) 473-3400.

PLACE STAMP HERE

Please send me the latest copy of your book and tape list.

Name_____

Address_____

City_____

State_____ Zip_____

Telephone_____

AIVF

AIVF Publications
625 Broadway
9th Floor
New York, NY 10012

Postproduction

HESSION-ZEIMAN PROD. We make Betacam look like film using Sony BVW 507 bdcst high resol. Betacam & Betacam SP w/ complete off-line, on-line postprod. services. Field prod & rental pkgs to suit your doc, indus., music vid, commercial project. (212) 529-1254.

BOB BRODSKY & TONI TREADWAY: Super 8 & 8mm film-to-video mastering w/ scene-by-scene color correction to 1", Betacam & 3/4". By appointment only. Call (617) 666-3372.

NEGATIVE MATCHING: 16mm, super 16, 35mm. Credits include Jim Jarmusch, Chris Choy, Renee Tajima, Bruce Weber & Yvonne Rainer. Reliable results at reasonable rates. One White Glove, Tim Brennan, 321 W. 44th St., #411, New York, NY 10036; (212) 265-0787.

SUPER 8 24 fps transfers: scene-by-scene color correction w/ CCD telecine, Sony Color Corrector w/ hue, phase, gamma comp, neg-pos reverse, B&W tinting, letterboxing & Dolby stereo. Beautiful results @ 11¢/ft to Sony Pro-X 1/2" VHS. $35/min + stock. Gerard Yates (203) 359-8992.

TOTAL SUPER 8 SOUND film services. All S/8 production, postprod., editing, sync sound, sound mix, multitrack, single & double system sound editing, transfers, stills, etc. Send SASE for rate sheet or call Bill Creston, 727 6th Ave., NY, NY 10010; (212) 924-4893.

3/4" EDITING SERVICES w/ Sony decks, convergence controller, Grass Valler switcher, character generator, TBC, A/B roll. Experienced editor provided. Subsidized rates for independents from $40/hr. Film/Video Arts (212) 673-9361.

BETACAM OR 3/4" SP location shooting as low as $300/day. Betacam & 3/4" SP to 3/4" SP editing w/ editor from $35/hr. Vega wireless mic. & Motorola MX-350 rental as low as $30/day. Call Michael at Electronic Visions (212) 691-0375.

SOUND TRANSFERS: Convenient downtown location, FX library, digital sampling, transfers to & from 16/35mm, 1/4" mono & stereo (w/ SMPTE), cassette, CD, DAT & mini Nagra SN. Best rates (212) 255-8698.

16MM FLATBEDS FOR RENT: 6-plate flatbeds for rent in your workspace or fully equipped downtown editing room w/ 24 hr. access. Cheapest rates in NYC for independent filmmakers. Call Philmaster Productions (212) 873-4470.

16MM CUTTING ROOMS: 8-plate & 6-plate fully equipped rooms, sound transfer facilities, 24-hr access. Downtown, near all subways & Canal St. Reasonable, negotiable rates. (212) 925-1500.

16MM EDITING ROOM & OFFICE space for rent in suite of indies. Fully equipped w/ 6-plate Steenbeck & 24-hr access. All windowed & new carpet. Located at W. 24th St. & 7th Ave. Reasonable rates. Call Jeff at Film Partners (212) 714-2313.

BROADCAST QUALITY EDITING: Edit from Betacam, 3/4" or 3/4" SP. $99/hr including operator, switcher, slo-mo. 50% discount on DVE for AIVF members. Call HDTV Enterprises, Inc., near Lincoln Center (212) 874-4524.

FOR RENT: 3/4" A/B editing suite. Freeze frame TBC, CMX list management, character generator, digital effects, Time Code, window dubs. $60/hr w/ editor. McCave Video, 311 West 43 St., 9th fl. (212) 582-0880.

3/4" OFF-LINE EDITING ROOM w/ a/c (new 5850 series, Rm 440, V-8 & VHS VCRs). Turntable, 4-trac R-to-R, porta studio 4, CD/EQ; Amiga graphics. $25/hr, $35 w/ award-winning editor. Daily or weekly rates negotiable. Madison & 28th. (212) 447-1299.

EDITING IN THE WOODS: 3/4" SP & H8mm to 3/4" SP off-line. Nestled in editor's log country inn B&B, 4 hrs from NYC. Editing suite adjacent to sauna. PBS-credited editor speaks Russian & Polish. Log Country Inn, Box 581, Ithaca, NY 14851; (607) 589-4771 or (800) 274-4771.

OFF-LINE EDITING ROOM 3/4" Sony SP, time code reading/generating, TBC w/ freeze frame, vectorscope/waveform, 6-ch. audio mixer, audio rec, 3 monitors, spacious console, housed at midtown prod. co., 7-day, 24-hr access. Negot. rates. (212) 627-6095.

OFF-LINE AT HOME! We will rent you 2 Sony 5850s with RM 440 or RM 450 edit controller & monitors. Low rates by the month, $650/wk. Answer your own phone & cut all night if you like! Call John at (212) 245-1364 or 529-1254.

COZY & CHEAP: 3/4" off-line editing room with new Sony 5850, 5800, RM440. $500/week, $150/day. Midtown location. Fax, xerox & dubbing services available. Call Jane at (212) 929-4795 or Deborah at 226-2579.

S-VHS, 1/2" VHS industrial editing decks for rough cuts & dubs. Also, Alta Cygnus TBC with special effects & Amiga computer with graphics capability. $15/hr. Private, quiet facility in Greenwich Village. Call Bob (212) 473-7462.

FUTURE FILM NEWS

NATIONAL FILM SOURCES

PRE-PRODUCTION NEWSLETTER

RESEARCHES SAG AND NON-UNION FILMS CURRENTLY IN PRE-PRODUCTION IN N.Y. - CALIF. - ALL THE U.S.A.

MONTHLY NEWSLETTER YEARLY SUBSCRIPTION $39.95
TOLL FREE CREDIT CARD ORDERS 1-800-222-3844
SAMPLE ISSUE $5.00
10 EAST 39th ST. SUITE 1017 N.Y., N.Y. 10016

Video Duplication

READY NEXT DAY- Mon-Fri

3/4" U-matic & 1/2" VHS or Beta II Copies

FROM ONE MASTER	FROM 3/4", 1/2" VHS MASTER 20 MINUTES 3/4"	20 MINUTES 1/2"	30 MINUTES 3/4"	30 MINUTES 1/2"	60 MINUTES 3/4"	60 MINUTES 1/2"	Add $25.00 per ONE INCH Master 1/2" VHS/Beta II 90 MIN.	1/2" VHS/Beta II 120 MIN.
One Copy	$4.00	$4.00	$6.00	$5.00	$9.00	$8.00	$11.00	$14.00
2-4 Copies	3.50	3.00	5.50	4.50	8.00	6.00	8.00	9.00
5-9 Copies	3.00	2.50	4.50	3.50	7.00	5.00	7.00	8.00
10-19 Copies	2.50	2.00	4.00	3.00	6.00	4.50	6.00	7.00
1-4 RUSH Dubs.	$8.00		$11.00		$17.00		$22.00	$28.00
TC Burn In	$10.00		$14.00		$26.00		Inquire for LABELING	
Window Dubs	5.00		7.00		13.00		& SHRINK WRAP	

PRICES ARE PER COPY- STOCK NOT INCLUDED. ASSEMBLY CHARGES ARE ADDITIONAL.

EQUIPMENT: 3/4" Sony, 1/2" Panasonic 2 ch. industrial recorders and Grass Valley & Videotek distributors. Time base correction, optional, with Microtime and Tektronix equipment. TITLING & EDITING FACILITIES AVAILABLE

3/4" & 1/2" EDITING Evenings & 24 Hour Access
With and Without an Editor Instructions Available
CHYRON TITLER AVAILABLE
ONE LIGHT FILM TO TAPE TRANSFERS
FILM STOCK, VIDEO TAPE, AUDIO TAPE, LEADER & SUPPLIES

RAFIK (212)475-7884
814 BROADWAY
NEW YORK, NY 10003

THE BEST

3/4" BVU -SP Post Production Facility in New York

featuring...
Computerized A/B Roll
Dynamic Motion Control
1 Pass Slo/Mo & Freeze Frame
Audio Follows Video
Hi-Res Character Generator
Edit List Management/CMX Disk

$80 per hour with editor

Timecoding and Window Dubs Available

Also...Sony Type 5 Cuts Only System
With editor: $30 per hour
Edit yourself: $15 per hour

Ask about our LOCATION PACKAGE *featuring*...Sony 3/4" BVU 150SP with Address Track Timecode

Call us about our 10% Get Acquainted Discount

GBS VIDEO®
44 West 24th Street, NYC 10010
(212) 463-8863

French, German & Spanish Spoken

INSURANCE

LIKE FILM, LITERATURE & MUSIC IS AN ART



D.R. REIFF & ASSOCIATES

ENTERTAINMENT INSURANCE BROKERS
320 WEST 57 ST
NEW YORK, NY 10019
(212) 603-0231 FAX (212) 582-6256

NOTICES

Notices are listed free of charge. AIVF members receive first priority; others are included as space permits. *The Independent* reserves the right to edit for length. Deadlines for Notices will be respected. These are the 8th of the month, two months prior to cover date, e.g., June 8 for the August/September issue. Send to: Independent Notices, FIVF, 625 Broadway, New York, NY 10012.

Conferences ▪ Workshops

CALL FOR PAPERS for Society of Motion Picture & Television Engineers (SMPTE) Technical Conference on October 13-17. Completed author's form & 500-wd synopsis due June 15, finished work by Aug. 17. Theme: Film & Television: One World? Presentation time: 20 min. For author forms, contact: Marilyn Waldman, program coordinator, 595 W. Hartsdale Ave., White Plains, NY 10607; (914) 761-1100.

ENTERTAINMENT RESOURCES SEMINAR on published & unpublished resources avail. for film & TV study & research. July 8-14. Contact: Entertainment Resources Seminar, Cinema-Television Library, Doheny Library, USC, Los Angeles, CA 90089-0182.

OPEN DIALOGUE ON MEDIA: Concerning Shape of Democracy in Media Age, moderated by Ebon Fisher of Nerve Circle, 7 pm, Wed., June 13 at Downtown Community TV, 87 Lafayette St., New York; (212) 966-4510. Multimedia dialogue on new forms of public culture in media age. Attendees encouraged to bring video, music, slides, printed matter that are instances of democracy in media.

PROVIT 1990 SEMINAR SERIES offers professional video training to persons skilled in film &/or basic video production. Courses incl. Basic Editing, A/B Editing, CMX & Lumena, TIPS & Cubicomp Computer Graphics. Contact: PROVIT, Borough of Manhattan Community College/CUNY, 199 Chambers St., Ste. S-614, New York, NY 10007; (212) 618-1387.

SOUTHEASTERN MEDIA INSTITUTE: July 23-Aug. 5. 10 courses covering aspects of film/video prod. w/ 5 day modules. Also weekend seminars. Lower fees w/ registration before July 1. For info, contact: SC Arts Commission Media Arts Center, 1800 Gervais St., Columbia, SC 29201; (803) 734-8696.

VISUAL STUDIES WORKSHOP: Summer Institute. Digital Body/Hybrids/Digital & Moving Video Image: July 9-13; Amiga Sound: July 23-29; Intro to Small Format Video: July 16-20. $275/workshop. Registration limited. For info & registration forms, contact: VSW, 31 Prince St., Rochester, NY 14607; (716) 442-8676.

YELLOWSTONE MEDIA ARTS 1990 Summer Workshops: June 11-July 13. Series of 1 & 2-wk workshops w/ lectures, discussions, exercises & screenings, incl. Soviet Cinema & TV, Native Amer. Film/Video, Women's Fact/Women's Fiction, Script Writing, Directing & Animation. Contact: Paul Monaco, Dept. of Media & Theatre Arts, Montana State U., Bozeman, MT 59717; (406) 994-6224.

Films ▪ Tapes Wanted

EN CAMINO, KRCB, seeks 30-60 min. works of interest to Latino community. Cats incl. doc, human interest, community organizing & art/culture. Spanish & English, 3/4" & 16mm accepted. Contact: Luis Nong, Box 2638, Rohnert Park, CA 94928.

FANTAX SPECTRUM COMMUNICATIONS, new Black cable network, seeks 3/4" tapes. Tapes returned. Send to: Fantax Spectrum, 21 Bedford St., Wyandanch, NY 11798.

INDEPENDENT SHOWCASE PRODUCTIONS, new nonprofit cable TV show showcasing ind. & student work, seeks 3/4" tapes w/ brief synopsis & written release giving ISP right to air. Incl. SASE for tape return. PRO, 150 W. 47th St., Ste. 12E, New York, NY 10036.

LA PLAZA, weekly WGBH-Boston TV program for & about Latino community, seeks works by Latino film & videomakers dealing w/ social & cultural issues. 3/4" or VHS tapes to La Plaza/Acquisitions, WGBH, 125 Western Ave., Boston, MA 02134.

LOS ANGELES CONTEMPORARY EXHIBITIONS (LACE) seeks innovative video or film transferred to video for ongoing screenings. Send 3/4" or 1/2" tapes, resumé & short description of work w/ SASE to: Adriene Jenik, video coordinator, LACE, 1804 Industrial St., Los Angeles, CA 90021; (213) 624-5650.

MEDIA GUILD seeks films & videos for educational & health markets. Submit 1/2" or 3/4" tape or descriptive info to: Alicia Wahl, Media Guild, 11722 Sorrento Valley Rd., Ste. E, San Diego, CA 92121; (619) 755-9191; fax: (619) 755-4931.

NIGHT SHIFT, WCVB student film & video showcase, seeks tapes. Contact: Deborah Davies, WCVB 5 TV, 4TV Pl., Needham, MA 02192; (617) 449-0400, x4254.

OOBLEK PRODUCTIONS seeks 16mm color films 15-45 min. for collection of short stories on video. Royalties paid. Contact: Aaron, Ooblek Productions, 135 Palo Verde Terrace, Santa Cruz, CA 95060; (408) 427-9796.

TAPESTRY INTERNATIONAL seeks films & videos for possible domestic &/or foreign TV markets. 24 min. or more for 1/2-hr slot. Contact: Mary Boss, (212) 473-8164.

THE 90'S, 13-week satellite broadcast public TV series, seeks short ind. films & videos. $50/min. Send 3/4" or hi-8 to: The 90's, 400 N. Michigan Ave, #1608, Chicago, IL 60611; (312) 321-9321.

TURNER'S WORLD OF ADVENTURE seeks docs exploring world cultures & anything unusual about human race. Up to 2 hr. Fees neg. Contact: Steve Duff, assoc. producer, TBS Productions, Turner's World of Adventure, 1 CNN Center, 6th fl./North Tower, Atlanta, GA 30348-5366; (404) 827-3244.

UMBRELLA FILMS seeks distribution rights for films & videos on environmental policy. Contact: Umbrella Films, 60 Blake Rd., Brookline, MA 02146; (617) 277-6639.

UNDERGROUND COMEDY, national TV comedy show,

features work of ind. filmmakers, videographers & animators. Contact: Mark Cohen, Editel/Boston, Underground Comedy, 651 Beacon St., Boston, MA 02215-3278; (617) 738-6743; fax: (617) 566-1009.

WGBH/WNET 1990 *New Television* series seeks works employing new technology artistically. Send 3/4" (VHS acceptable) finished pieces or works-in-progress to: Susan Downing, WGBH, 125 Western Ave., Boston, MA 02134; (617) 492-2777 x4228; or Lois Bianchi, WNET-13, 356 W. 58th St., New York, NY 10019; (212) 560-3137.

Opportunities ▪ Gigs

CHANNEL L WORKING GROUP seeks assoc. director for small nonprofit community cable org. Individual should demonstrate strong org. & writing skills & desire to do outreach to print media & community organizations. Video knowledge helpful. People of color encouraged to apply. Submit letter, resumé & salary requirements to: Exec. director, Channel L Working Group, 51 Chambers St., Rm 532, New York, NY 10007.

FILMFORUM, experimental film showcase, seeks administrative director & programming director. Each 1/2-time position pays $10,000 to $12,000 for 9 mo. Apply for 1 or both. Deadline: June 30. Contact: Filmforum Executive Committee, 31000 Hasley Canyon Rd., Castaic, CA 91384.

GRADUATE ASST in film prod. at Montclair State College. 2-yr. MA program, incl. $3,000 stipend & tuition waiver. Must know super 8 & 16mm prod. Some teaching responsibilities. Contact: Michael Siporin, Fine Art Dept., Montclair State College, Upper Montclair, NJ 07043.

INSTRUCTORS/VIDEOGRAPHERS: Summer positions w/ Legacy Int'l, training program for youths 11-18. Duties incl. instruction in video prod. & media, some program documentation & possible planning/editing for future projects. Nonsmokers. Located 4 hrs. south of Washington, DC. Contact: Marlene at (703) 297-5982; Route 4 Box 265, Bedford, VA 24523.

INTERNSHIPS AVAILABLE at Film/Video Arts. Minimum 6 mo. commitment. Interns receive free media classes, access to equipment, facilities in exchange for 15 hr/wk. Minorities/women strongly encouraged. Appl. accepted at all times. Contact: Angie Cohn, intern coord., F/VA, 817 Broadway, New York, NY 10003-4979; (212) 673-9361.

MANAGER OF OPERATIONS sought by ind. int'l distribution & co-prod. company. Requires self-starter w/ 1-2 yrs. related exp., knowledge of formats, tape trafficking, postproduction & shipping. Salary negotiable. Contact: Sam Lockhart (212) 581-0400.

NEW YORK EXPO OF SHORT FILM & VIDEO seeks volunteers. Learn about fundraising & PR. Call (212) 226-7350.

POSITIONS AVAILABLE for video editor/instructor, video artist/instructor & video prod. asst. for homeless youth & youth-at-risk program. Mature, skilled, capable artists w/ ability to create & complete exciting projects for teens. Part-time paid positions. Resumé to: Sidewalks of New York Productions, 40 W. 27th St., New York, NY 10001.

SCREENWRITER/DIRECTOR seeks material for dramatic film describing erosion of individual civil liberties. Material will be written into script form. Contact: St. Claire Bourne w/ incidents or situations. 230 W.

FOR
INDEPENDENT PRODUCERS
ONLY

Low Cost Off-Line Editing Suite

You'll love our convenient Union Square location. It's a fully equipped and spacious room, designed for your comfort.

- Equipped with Sony 5850s.
- Convergence Super 90 plus edit controller (reads audio time code, auto search function, fade to black).
- Turntable, cassette and Teac 4-track audio.
- Rent with or without an editor.
- Economical long-term rates available.
- Key Accessories: Coffee maker & well stocked refrigerator.

Give us a call and we'll fill you in on all the specifics—*and special prices for first-time users*—ask for Linda.

SUITE16

(212)727-0050 Fax: (212)727-7577
18 East 16th Street at Union Square,
New York, New York 10003

THIESI
post productions, inc.

SOUND DESIGN
&
SOUND EDITING

35MM - 16MM FILMS
-FEATURES -
-SHORT NARRATIVES -
-DOCUMENTARIES-

POST PRODUCTION SERVICES
SOUND EFFECTS LIBRARY
MAGNETIC TRANSFERS
FILM-TO-TAPE TRANSFERS
BUDGET SUPERVISION
STUDIO RECORDING
STOCK AND SUPPLIES

contact: PIERO MURA
(718) 626-7441
32-85 33RD ST. ASTORIA NY 11106

SAVE
POST-PRODUCTION
TIME=DOLLARS

Networks and independents are utilizing this cost effective step to increase precision and effeciency in editing. Spend a little to get a lot. A transcript of your audio will increase content accuracy, aid in narration dubbing, and speed up the editing process. Call Pat Jackson for professional transcripts. (212) 877-1852

AFFORDABLE EDITING
IN MIDTOWN

3/4" OFF LINE
w/ audio mixer
$35/hr.
$150/day
$750/week

VHS
$20/hr.
$100/day
$400/week

Editors available
call for rates

NEW ATLANTIC PRODUCTIONS
330 W. 42nd St. NY, NY 10036
967-1690

Help Yourself. Join AIVF today!

Membership in AIVF provides you with:
• THE INDEPENDENT Film and Video Monthly
• Insurance
• Festival Bureau
• Advocacy
• Seminars
• Discounts
• Free MPE Directory

Call or write:
625 Broadway, 9th floor
New York, NY 10012
(212) 473-3400

AIVF
The Association of Independent Video and Filmmakers

105th St., 2A, New York, NY 10025; (212) 864-7350.

VISITING LECTURESHIP offered by Cinema Dept., San Francisco State for spring semester 1991. Visiting scholar to teach graduate seminar in advanced film theory & 2 undergrad. lecture-discussion courses. Salary & rank based on qualifications. Send statement of interest, resumé or vitae & sample of creative work or publication by Oct. 30 to: chair, Dept. of Cinema, San Francisco State U., 1600 Holloway Ave., San Francisco, CA 94132.

VISITING TEACHERS/ARTISTS sought by U. of Iowa during 1990-93 academic years. Visitors teach 2 courses, appointments run for one semester or less. Areas incl. screenwriting, directing, editing, cinematography & videography, art direction, audio design, animation & others. Women & minorities encouraged. Salary negotiable. Send letter & resumé to: Franklin Miller, Dept. of Communication Studies, 105 CSB, U. of Iowa, Iowa City, IA 52242; (319) 335-0575.

Publications

CINEMATOGRAPH, Journal of Film & Media Art, seeks articles for vol. 4: Non-Fiction Cinema? Is There Such a Thing? Rethinking Approaches: New Forms, New Works, New Thoughts. Deadline: July 1. Send abstracts, mss, or requests for info to: Jeffrey Skoller, Box 1013, Canal St. Station, New York, NY 10013 (201) 659-9440.

EMERGENCES: Journal of Group for Study of Composite Cultures. 1st issue incl. articles by Teshome Gabriel, Hamid Naficy, Esther Yau, Homi K. Bhabha & others. Individuals: $5/single copy; $8/1-yr sub. (2 issues); institutions: $9/single & $16/sub. To subscribe, write: Dept. of Film & TV, UCLA, 1306 MacGowan Hall, Los Angeles, CA 90024.

FOUNDATION DIRECTORY, 12th ed., lists over 6,600 independent, corporate & community foundations. $150 hardbound; $125 paperbound. Also avail., 14th ed., *National Data Book of Foundations*, listing over 30,000 foundations ($125) & *The Shadow State: Government & Voluntary Sector in Transition*, documenting retreat of welfare state in wake of Reagan era ($24.95). Add $2 for shipping & handling for each book. Contact: Foundation Center, 79 Fifth Ave., Dept. JF, New York, NY 10003; (800) 424-9836; (212) 620-4230.

MEDIA ART INFORMATION NETWORK Travel Sheet listing of alternative & ind. film & video works currently showcased by nonprofit media arts centers in US. Published monthly, free of charge. To receive regularly, contact: Lissa Gibbs/MAIN, c/o Pacific Film Archive, 2625 Durant Ave., Berkeley, CA 94720.

MEDIA NETWORK GUIDE to AIDS-related film & video, *Seeing through AIDS*, contains info on over 70 titles, incl. reviews of program quality, recommendations for audiences, screening suggestions & info on acquisition. $11.50 for institutions; $6.50 for individuals & community-based orgs. Contact: Media Network, Alternative Media Information Center, 121 Fulton St., 5th Fl., New York, NY 10038. (212) 619-3455.

PROGRAM FOR ART ON FILM announces publication of *Films & Videos on Photography*, directory listing over 500 films & videos about photographers & history & art of medium. $14.95. Contact: Nadine Covert, Program for Art on Film, 980 Madison Ave., New York, NY 10021; (212) 988-4876; fax: (212) 628-8963.

Resources ▪ Funds

CALIFORNIA COUNCIL FOR THE HUMANITIES requests proposals for grants of up to $100,000 on Environment & the Common Good. Funds must be matched by equivalent cash or in-kind contributions. Deadline: July 2. Contact: California Council for the Humanities, 312 Sutter St., Ste. 601, San Francisco, CA 94108; (415) 391-1474.

CORPORATION FOR PUBLIC BROADCASTING Open Solicitation for TV Program Fund deadline: Sept. 14. Contact: CPB TV Program Fund, 1111 16th St., NW, Washington, DC 20036; (202) 955-5134.

EXPERIMENTAL TV CENTER Electronic Arts Grants Program offers presentation funds to nonprofit organizations in NYS to assist w/ exhibition of audio, video & related electronic art. Projects funded by NYSCA not eligible. No deadline. Also accepting applications for 5-day residency program in video image processing. Deadline: July 15. Contact: Sherry Miller Hocking, Electronic Arts Grants Program, Experimental TV Center, 180 Front St., Owego, NY 13827; (607) 687-4341.

FILM ARTS FOUNDATION accepting appl. for James D. Phelan Awards in Filmmaking, which awards cash prizes of $2,500 each to 3 California-born artists (current residency does not matter). Deadline: Aug. 31. For guidelines & entry forms, send SASE to: Film Arts Foundation, 346 9th St., 2nd fl., San Francisco, CA 94103.

FILM BUREAU offers financial assistance for film rentals & speaker fees to nonprofit community orgs in NYS. Priority given to ind. filmmakers &/or films not ordinarily avail. to community. Deadlines: June 15 & Aug. 15. Contact: Film Bureau, Film/Video Arts, 817 Broadway, New York, NY 10003; (212) 673-9361.

FULBRIGHT FELLOWSHIP IN FILM & TV avail. for 1991-92. Grantee will pursue extended professional work in UK. Must have minimum 3 yrs. professional exp., open to any area of prof. film & TV. Appropriate for emerging or mid-career applicants outside academia. Fixed grant of about £10,000 for 9 mo. period in UK w/ transatlantic air travel for grantee only. Start date is flexible, beginning approx. Sept. 1991. Deadline: Aug. 1. Contact: CIES, Box UKF, 3400 International Dr., NW, Ste. M-500, Washington, DC 20008; (202) 686-7878.

FULBRIGHT STUDY ABROAD GRANTS in visual arts for 1991-92 academic year appl. being accepted. Must be US citizen, have BA degree or 4 yrs. relevant training or experience. Provides roundtrip transportation, tuition, health & accident insurance & maintenance. 2 Lusk Memorial Fellowships, 6 Annette Kade Fellowships & 1 Miguel Vinciguerra Fellowship also avail. Contact: US Student Programs Division, Institute of International Education, 809 UN Plaza, New York, NY 10017.

NEWTON TV FOUNDATION seeks proposals for documentaries on contemporary issues. Producers will receive 3/4" production & postproduction facilities & other support. No funds. Submit project description & resumé. Contact: Newton TV Foundation, (617) 965-8477.

PAUL ROBESON FUND's new deadline is Oct. 1. Call or write after June 30 for appl. & guidelines: Paul Robeson Fund, 666 Broadway, rm 500, New York, NY 10012; (212) 529-5300.

PENNSYLVANIA HUMANITIES COUNCIL supports public humanities projects. Preliminary drafts of proposals recommended 6-8 wks before deadline. Deadline: Oct. 1. Contact: Philadelphia Independent Film/Video Assn., 3701 Chestnut St., Philadelphia, PA 19104.

FIVF DONOR-ADVISED FILM AND VIDEO FUND

CALL FOR PROPOSALS

The Donor-Advised Film and Video Fund works with foundations and individual donors who wish to support independently-produced social issue media. A peer review panel screens works and recommends finalists to donors for funding consideration. In 1990, FIVF is seeking proposals for works in the following areas:

THE ENVIRONMENT

The Benton Foundation and Beldon Fund will be making grant awards totalling at least $40,000 that promote collaboration between independent media producers and nonprofit, constituency-based organizations working on environmental issues. Grants will be made in three categories:

$10,000 grants to producers to revise—shorten, reframe, update—a completed film or video for targeted distribution by a nonprofit, constituency-based organization.

$2,500 grants for producers and organizations to collaborate on preproduction (including treatment, budget, and distribution plan) for a video production to be used by the organization.

Grants of up to $10,000 for production, editing, completion, or distribution of works dealing with environmental issues.

Applications to these categories will be accepted from individual producers. Applicants must demonstrate a collaborative relationship with an environmental organization that has made a commitment to video distribution to its members, local chapters, or other specified audiences.

SOCIAL CHANGE

The Edelman Family Fund will make grants totalling $12,000 for projects that explore or document social change. Preference will be given to requests for development funds for projects addressing contemporary issues.

GENERAL CRITERIA

The Donor-Advised Film and Video Fund is interested in projects that combine intellectual clarity and journalistic quality with creative film- and videomaking. Priority will be given to works on issues that have received minimal coverage and have potential for significant distribution.

For application materials, send a self-addressed stamped envelope to: FIVF Donor-Advised Film and Video Fund, Foundation for Independent Video and Film, 625 Broadway, 9th floor, New York, NY 10012.

Applicants must be affiliated with a tax-exempt, non-profit organization. Institutional projects for internal use, public television station productions, and student productions are not eligible.

Deadline for receipt of applications is August 1, 1990.

Grant decisions will be made on or before November 9, 1990.

MEMORANDA

MINUTES OF THE 1990 AIVF MEMBERSHIP MEETING

On March 25 at New York University's Tisch School of the Arts, AIVF hosted its annual membership meeting. The meeting opened with short staff reports: Executive director Lawrence Sapadin spoke on the progress of the newly-formed Independent Television Service; Pat Thomson provided an update on the AIVF Advocacy Committee's lobbying work for the reauthorization of the National Endowment for the Arts without content restrictions; *Independent* editor Martha Gever reviewed recent content and design changes in the magazine; festival bureau director Kathryn Bowser discussed the festival column in *The Independent*, the *1990 FIVF Festival Guide*, and AIVF's up-coming books on distribution; audio/business manager Mort Marks reported on publications; administrative assistant Carol Selton discussed the files and information services available to AIVF members; and seminar/membership director Mary Jane Skalski reported on the works-in-progress series, upcoming seminars, and research on new insurance plans.

Board nominations then took place, with the following people nominated and seconded: Chris Choy, Tami Gold, Ada Griffin, Robert Richter, Jim Klein, Jeffrey Chester, Andrew Blau, Lourdes Portillo, Dai Sil Kim-Gibson, Steve Savage, Deborah Shaffer, Sam Sills, Skip Blumberg, Louis Massiah, Mindy Faber, and Linda Blackaby.

SUMMARY OF THE AIVF/FIVF BOARD OF DIRECTORS MEETING

The AIVF and FIVF boards of directors met on March 24, 1990, at the AIVF offices. Following reports from the staff, the AIVF board approved a proposal to reform the Motion Picture Academy's nomination process for the Academy Awards' documentary category. The FIVF board approved recommendations for the modification of the FIVF Donor-Advised Film and Video Fund, designed to promote collaboration between producers and nonprofit, constituent-based organizations. The board also heard reports on the start-up of the Independent Television Service (ITVS), the $3-million public broadcasting fund for minority production, a public broadcasting conference on prime time programming in Hilton Head, South Carolina, and new staff in the New York City Mayor's Office of Motion Picture and Television.

Impatient for your *Independent*?

You can speed up delivery by upgrading to 1st Class mail for an additional $12 per year.

UPCOMING FIVF SEMINARS

OFFSCREEN WITH LOUIS MASSIAH
Monday, June 4, at 8 p.m.
Millennium Film Workshop, 66 E. 4th St., NYC
$5 AIVF members/$7 nonmembers
Mr. Massiah will discuss his experiences as a segment producer on *Eyes on the Prize II*.

SHOOTING FOR DOLLARS:
Finishing Funds and the Importance of the Sample Reel
Tuesday, June 12, 7 pm
Downtown Community Television (DCTV), 87 Lafayette St., NYC
Panelists include: Lillian Jimenez (program officer of the Paul Robeson Fund), Barbara Abrash (independent producer,1989 administrator of the FIVF Donor-Advised Fund), Stephanie Black (independent producer, *H-2 Worker*), and moderator Michelle Materre (Women Make Movies). With sample reels by Stephanie Black, Lourdes Portillo, and Barbara Abrash.

IN PRODUCTION:
Brand New York Stories
This month's works-in-progress screening presents *The Diamond-Makers*, by Gaylen Ross; *The Rebuilding of Mascot Flats*, by Josephine Dean; and *The Schavitz*, by Jonathan Berman.
Friday, June 15, 7:30 p.m.
DCTV, 87 Lafayette St., NYC
$3 AIVF members/$2 nonmembers

OPEN HOUSE
The Montage Editing Group
Wednesday, June 20, 6 p.m.
Montage, 1 W. 85th St., NYC
Hands-on demos of nonlinear editing equipment.

All upcoming events are subject to change. AIVF members receive special notices of all upcoming events after confirmation. To become a member, call or write AIVF at (212) 473-3400, 625 Broadway, 9th fl., New York, NY 10012.

MEMBERABILIA

Congratulations to AIVF members who received 1989 **Peabody Awards**: Renee Tajima and Christine Choy (*Who Killed Vincent Chin?*) and Rob Epstein (*Common Threads: Stories from the Quilt*).

Kudos to Alexander Marshall, whose documentary *The Revenge of the Sons of the Desert* received an **Emmy Award**.

AIVF members Hal Rifken and Beverly Kolstein won a Golden Apple Award at the **National Educational Film & Video Festival** for their documentary *A Place for Me*. Congrats!

Bill Simonett was awarded a **Bush Artist Foundation Fellowship** to assist with the completion of his documentary on game farms. Kudos!

Congratulations to Trinh T. Minh-ha and Ilan Ziv, who recently received **Guggenheim Fellowships** in film.

Melinda Garey's *The Obelisk* was awarded Best Dramatic Film at the **Atlanta Film & Video Festival**. Congrats!

WE'RE SORRY

Due to staff turnover and changes in the membership package, the AIVF staff fell behind on the mailing of membership packages to new members. All membership packages have been mailed and we apologize for the delay.

CORRECTION

In the article on Drift Distribution in the April *Independent*, "New Distributor Embraces the Avant Garde," several films were miscredited. *The Deadman* is by Peggy Ahwest and Keith Sanborn, and *True Michigan* and *To Clementine* are by Rudolf Haffenreffer.

INSURANCE INFO WANTED

Affordable, comprehensive health insurance is harder and harder to find. AIVF is researching insurance plans available to individuals, small businesses, and associations. Members with any relevent information are urged to contact Mary Jane Skalski at AIVF, (212) 473-3400.

MOVING ?

LET US KNOW.
IT TAKES FOUR TO SIX WEEKS TO PROCESS A CHANGE OF ADDRESS, SO PLEASE NOTIFY US IN ADVANCE.

NVI...
We spent the 80's getting ready for the 90's.



NVI staffers at the site of their new uplink connection at the Teleport on Staten Island.

Developing from a dream to reality over the last 12 years, NVI has grown from a rented corner of the 11th floor to ownership of our building and occupation of 9 floors. We've become one of the largest and finest complete video production and post production facilities on the East Coast. We have eleven editing suites, five graphics suites, a Rank transfer and color correction suite, a digital direct to disk audio recording and editing suite, and an 1100 square foot component video processing stage with Ultimatte and hard cyc, and three remote Betacam teams operating from the building, along with **satellite uplink connections.** We even serve breakfast, lunch and afternoon cookies from our own kitchen, and are open 24 hours a day, seven days a week.

Sales have increased 39% over the past year. Our customers are mostly New York's independent producers of corporate and industrial videos, television commercials, broadcast shows, cable shows, music videos, and home video programs. We have no single large client or overriding affiliation. We enjoy the challenge of working for people who are most often working for themselves and demand the best of their own time and the most for their money. We feel it makes us stronger and better, to please the hard to please. Call us for a brochure and a tour.

NVI *15 West 17th Street*
New York City, New York 10011
(212) 691-1300 Fax: 633-8536

GIVE THEM PAL

If they want PAL!

Why give them a conversion. The Tape House can transfer your film to PAL 1" and PAL D-1 for that intercontinental look. Using Rank's and Sony's Sophisticated Digital Technology you can make your film look great all over the world without going through quality degrading conversion. Call Mademoiselle Michelle Brunwasser at (212) 557-4949 for more information.



The Tape House
Editorial Co.
216 East 45 St.
New York, New York 10017

DIRECTORS CHOICE®

A SHORT FILM AND VIDEO SHOWCASE

WE WANT YOUR SHORTS

* 20 Minutes And Under *

• Comedy • Drama • Animation
• Experimental • Documentary • Foreign

- NO ENTRY FEE! -

A panel of media professionals meet once a week to select shorts for broadcast on Directors Choice®, the NYC Film/TV industry trade program scheduled to premier August,1990. Winners will have their work televised. Select winners will be interviewed on the show and asked to join the roster of talented artists freelancing with Sterling Productions. Please call for additional information and an entry form.

STERLING PRODUCTIONS

(212) 861-2444

10 AM - 5 PM
Mon - Friday

FIVF
625 Broadway, 9th floor
New York, NY 10012

NON-PROFIT ORG
U.S. POSTAGE
PAID
New York, N.Y.
Permit No. 7089

JULY 1990

FILM & VIDEO MONTHLY $3.50

THE INDEPENDENT



Screen Presence

Women Artists/ Feminist Histories

A PUBLICATION OF THE ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS

IFO-Ad. 46

INDEPENDENT VISION



FILM LAB

More and more independent filmmakers think of TVC as a key part of their motion picture making team. Because our 16mm and 35mm film laboratory is the standard of movie industry professionalism and has been for over 20 years.

TVC. We're focused on every facet of the independent filmmakers needs. Pre-planning. Budgeting. Shooting. Post-production. On time — on budget. We get the picture.

Call today for a better view of what we can do for you.

tvc

LABORATORIES, INC.
311 West 43rd Street
New York, NY 10036

(212) 397-8640 • 1-800-225-6566 (Outside New York)

CONTENTS



10



22



26

COVER: Bette Davis in the Samuel Goldwyn production of *The Little Foxes* (1941). Jane Gaines and Charlotte Herzog's new book *Fabrications: Costume and the Female Body* explores Hollywood's construction of the image of Woman through costumes and other material means. This month's issue of *The Independent* reviews this and four other publications dealing with film and sexual politics. Courtesy Museum of Modern Arts/Film Stills Archive.

FEATURES

22 **Get Real: Charlotte Zwerin's Documentary Directions**
by Larry Loewinger

26 **No Faking: New Feminist Works on Spectatorship, Pleasure, and the Female Body**
by Celeste Fraser

2 LETTERS

4 MEDIA CLIPS

The Greening of the Blue Grass State: New Fund Established for Kentucky Independents
by Michelle Valladares

The Duke Does an About Face
by Janice Drickey

Embargo on US Propaganda Films Ends
by Thelma Adams

Bill Sherwood: 1952-1990
by Daniel Haughey

Sequels

10 FIELD REPORTS

Subject to Change: Program of Works by Women of Color Challenges the Status Quo
by Helen Lee

The Independent Television Service: A Blueprint

16 BOOK REVIEWS

The Films of Yvonne Rainer
reviewed by Manohla Dargis

Hard Core: Power, Pleasure, and the "Frenzy of the Visible"
reviewed by Jill Medvedow and Richard Kazis

31 IN AND OUT OF PRODUCTION
by Renee Tajima

33 FESTIVALS
by Kathryn Bowser

36 CLASSIFIEDS

39 NOTICES

42 MEMORANDA

EDITORIAL

The heated disputes over the value and necessity of public funding for the arts that have galvanized attention during the past year—centered around efforts in Congress to defund and/or restructure the National Endowment for the Arts—stand as testimony to the power of images and the centrality of sexuality in their construction and consumption. Although many would like to draw clear, clean lines separating art, sexuality, and politics, this has become increasingly futile in a period when images of bodies—Robert Mapplethorpe's photographs, Karen Finley's performances—are condemned as anathema to proper moral rectitude, which government is then called upon to enforce. And, although the current debates have been dominated by men, it is important to note that these issues have been prominent themes in the work of women artists and feminist thinkers.

With this in mind, it was a set of fortuitous circumstances which enabled *The Independent* to publish this issue devoted to media by and about women. A profile of documentary producer Charlotte Zwerin, known for her influential contributions to the direct cinema movement as an editor on such films as *Gimme Shelter* and *Salesman*, describes the trajectory of her accomplishments, culminating in the recent *Thelonius Monk: Straight, No Chaser*. From a different perspective, critic Helen Lee writes about the myriad interconnections and implications of Changing the Subject, a series of films and tapes by women of color. On the basis of this collection of work and related developments, Lee perceives the makings of "a brave new style," marked by "confluences of race, sexuality, ethnicity, and gender."

The conjunction of women and media, however, has been particularly productive in the realm of feminist critical and theoretical writing. For that reason, this issue of *The Independent* contains reviews of five books selected from the numerous feminist titles published during the past few years—ranging from an analysis of an entire cinematic genre, Linda Williams' study of pornography, to a volume devoted to the work of a single artist, Yvonne Rainer. Feminist film theory itself becomes the object of scrutiny in Celeste Fraser's comparative review of three anthologies dealing with women's interest in popular culture—especially the movies—and the ways in which popular culture circumscribes images of femininity. This is not merely an academic exercise, Fraser points out, framing her discussion with illustrations taken from independent feminist media.

What bearing does any of this have in light of the NEA crisis? None directly, but much in the larger cultural landscape in the US. For it is feminist work on questions of representation and sexual politics that informs our best defenses of cultural work that challenges the power relations and oppressive morality which the chief opponents of public arts funding would like to preserve.

MARTHA GEVER



DOWN BUT NOT OUT

To the editor:

I'm writing to correct the misinformation included in "MAC Attack: Hard Times for Groups in Chicago and Portland," a "Media Clip" in *The Independent*'s March 1990 issue.

The Illinois Arts Council did not drop funding "altogether" last year for the Center for New Television. The Center submitted four program grant proposals to the Council's Media Arts Program: a $30,000 request for general operating support, a $15,000 request for support of the Regional Fellowship Program, a $10,000 request for a Video Image Treasure Hunt with Skip Blumberg, and a $20,000 request for *The 90's*. Of these, $15,000 was awarded for the Regional Fellowship Program, $11,000 was awarded for *The 90's*, while the other two proposals were not funded.

These decisions were announced in late August 1989, a full two years after the Center had moved into its current space in Chicago's South Loop, not "just after CNTV had moved into a larger, more expensive facility" as your article stated, and three months before longtime executive director Joyce Bolinger resigned, not "just after" she'd resigned, as your article stated. It is true that CNTV is strongly considering moving to less expensive space, but I've been assured by the Center's administration that this is not because of the decrease in IAC funding—again, as stated in your article.

In sum, the Center for New Television is not, as you suggest, going through a difficult period simply because two of its four FY 90 IAC Program Grant proposals were turned down for funding. There are numerous other factors that predate last summer's grant application review, which was conducted by a peer panel quite familiar with the Center's history and activities.

I felt and feel concerned about the decrease in IAC funding to the Center; however, I believe that the decrease was justified. I recently met with CNTV's new executive director, Ida Jeter, to assure her that the IAC recognizes the important place the Center occupies in Illinois'—as well as the country's—independent media arts community.

I hope that in the future writers for *The Independent* will contact me directly with questions about the IAC's relationship with the state's independent media community.

—Richard Gage
director of Communication Arts,
Illinois Arts Council, Springfield, IL

Renee Tajima replies:

The IAC's project grants, for fellowships and the television series *The 90's*, are commendable. But year-to-year operating money from local arts councils, like IAC, is a staple for nonprofits. As an arts administrator and board member of various media centers for the past 10 years, I know firsthand the critical importance of this type of funding.

THE INDEPENDENT

JULY 1990
VOLUME 13, NUMBER 6

Publisher: Lawrence Sapadin
Editor: Martha Gever
Managing Editor: Patricia Thomson
Associate Editor: Renee Tajima
Contributing Editors: Kathryn Bowser, Bob Brodsky, Janice Drickey, Mark Nash, Karen Rosenberg, Toni Treadway
Editorial Staff: Jamie Shapiro
Production Staff: Jeanne Brei
Art Director: Christopher Holme
Advertising: Laura D. Davis (212) 473-3400
National Distributor: Bernhard DeBoer 113 E. Center St. Nutley, NJ 07110
Printer: PetCap Press

The Independent is published 10 times yearly by the Foundation for Independent Video and Film, Inc. (FIVF), 625 Broadway, 9th Floor, New York, NY 10012, (212) 473-3400, a not-for-profit, tax-exempt educational foundation dedicated to the promotion of video and film, and by the Association of Independent Video and Filmmakers, Inc. (AIVF), the national trade association of independent producers and individuals involved in independent video and film. Subscription is included with membership in AIVF. Together FIVF and AIVF provide a broad range of educational and professional services for independents and the general public. Publication of **The Independent** is made possible in part with public funds from the New York State Council on the Arts and the National Endowment for the Arts, a federal agency.

The Independent welcomes unsolicited manuscripts. Manuscripts cannot be returned unless a stamped, self-addressed envelope is included. No responsibility is assumed for loss or damage.

Letters to **The Independent** should be addressed to the editor. Letters may be edited for length.

All contents are copyright of the Foundation for Independent Video and Film, Inc., except where otherwise noted. Reprints require written permission and acknowledgement of the article's previous appearance in **The Independent.** ISSN 0731-5198. **The Independent** is indexed in the Alternative Press Index.

© Foundation for Independent Video and Film, Inc. 1990

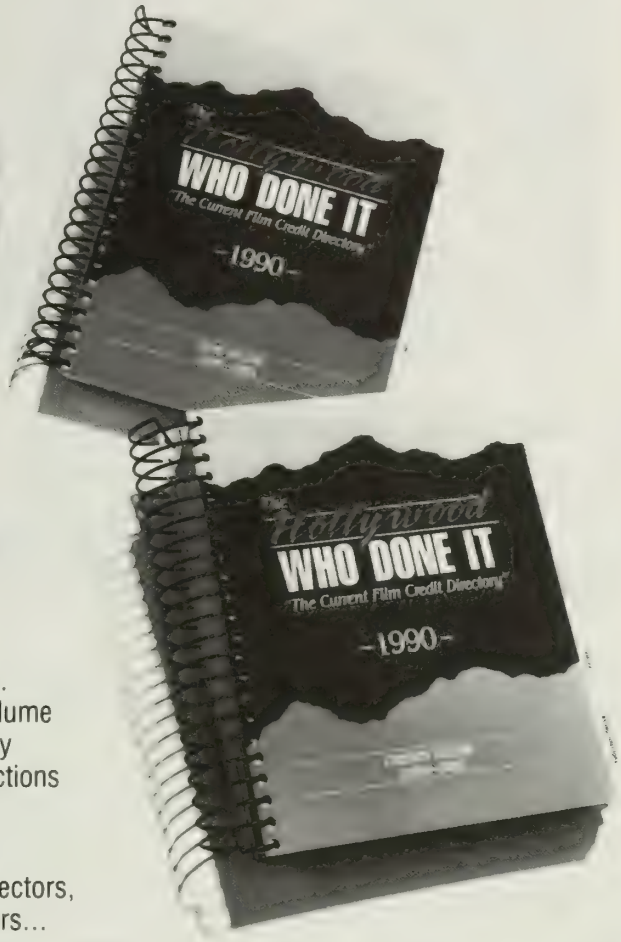
AIVF/FIVF STAFF MEMBERS: Lawrence Sapadin, executive director; Mary Jane Skalski, membership/programming director; Kathryn Bowser, festival bureau director; Morton Marks, audio/business manager; Carol Selton, administrative assistant.

AIVF/FIVF BOARDS OF DIRECTORS: Eugene Aleinikoff,* Adrienne Benton,* Skip Blumberg (vice president), Christine Choy, Dee Davis (secretary), Loni Ding, Lisa Frigand,* Dai Sil Kim-Gibson (chair), Tom Luddy,* Lourdes Portillo, Robert Richter (president), Lawrence Sapadin (ex officio), Steve Savage,* Deborah Shaffer, Jack Walsh, Barton Weiss, John Taylor Williams,* Debra Zimmerman (treasurer).

* FIVF Board of Directors only

OVER 84,000 FILM CREDITS

...at a glance



Presenting

THE HOLLYWOOD WHO DONE IT

"The Current Film Credit Directory"

The most comprehensive collection of feature film credits available!!

1350 pages of current Above and Below-the-Line crew information. Cross-referenced by film title and production category, this two volume directory features the credits of every English-speaking, theatrically released motion picture from Jan '84 through Dec '89. Tabbed sections allow you to zero in on the people you need, quickly and easily!!

Directors, Producers, Writers, Actors, Production Designers, Directors of Photography, Film Editors, Sound Editors, Casting Directors, Publicists, Special Effects, Music Composers, Production Managers... just to name a few!

1865 film titles, 79 production categories, 84,000 credits...instantly!

AIVF members qualify for special discounts. Call for details!

The "browseable," affordable and easy way to answer your film credit questions.

YES! I want 84,000 film credits at my fingertips.

Call to use your **VISA** or **MASTERCARD**, or mail your check, along with this coupon to:

The HOLLYWOOD WHO DONE IT
P.O. Box 206, Culver City, CA 90232-9870

Price: $125.00/per set
CA Sales add 6.075% sales tax
Shipping: CA orders — $5.00 per set
Continental U.S. — $8.00 per set
(Please call for international rates)

TO OWN OR ADVERTISE

call (213) 836-5010 or (800) 736-5110

☐ Enclosed is $ _____ for _____ sets of The Hollywood Who Done It.
☐ Please Bill Me

Company _____

Name _____

Address _____

City _____ State _____ Zip _____

Phone - *must be included to process order* (_____) _____

THE HOLLYWOOD WHO DONE IT...the production tool of the decade!

THE GREENING OF THE BLUE GRASS STATE

New Fund Established for Kentucky Independents

After a decade of rejections, a new, precedent-setting state fund for independent producers was given the go-ahead by Kentucky legislators.

In March 1990 the Kentucky State Legislature passed a budget which establishes within Kentucky Educational Television (KET) a new funding pool earmarked for independent producers. The General Assembly's budget summary decrees that "$600,000 is provided in FY 1991-92 for independent productions, of which $100,000 is for Eastern Kentucky documentaries."

Kentucky became the first state to create such a fund, the result of a joint lobbying effort between the independent media community and KET, the statewide public television station.

KET executive director Leonard Press conceived of the idea for a separate fund for independents 10 years ago and applied unsuccessfully for state support each time the legislature met, which in Kentucky is every two years. Several factors tipped the balance in the fund's favor this session. First was the support of Governor Wallace G. Wilkinson. Discouraged by their track record with the state legislature on this issue, KET initially dropped the fund from its 1990 budget request and submitted it instead to the governor's separate executive budget. Although too late to be accepted as a technical amendment, it nonetheless caught the governor's eye and gained his support. Having achieved this, KET resubmitted a line item for the fund to the legislature.

An intensive lobbying effort to gain state legislators' support then followed, which was jointly led by KET; Dee Davis, executive director of Appalshop, a regional media arts center in Whitesburg; and John Robert Curtain, executive director of public television station WKPC-Channel 15 in Louisville. According to Virginia Fox, president of the KET Endowment, all the parties concerned were able to put aside their differences and work together for "a larger portion of a larger pie." To get the request past key legislative delegations in the state, KET and independent representatives agreed upon a compromise that granted WKPC access to the fund, in addition to independent producers. Garnering the support of Louisville and Eastern Kentucky—two key, influential delegations—the $600,000 fund finally had enough votes to pass.

In July a group of KET programmers and independent media producers will come together to determine the process by which the funds will be awarded and to decide other important questions—such as whether the $600,000 will be used exclusively for programming or will also be applied to overhead and promotion.

The fund is not permanent, but must be approved each time the legislature votes on a state budget. However, "the $600,000 fund is automatically included in the continuation budget as a line item," explains Fox. This will make the going much easier in future years. She continues, "Instead of having to justify the fund, legislators will have to find a reason to remove it."

MICHELLE VALLADARES

Michelle Valladares is a freelance writer, an associate in the Individual Artists program at the New York State Council on the Arts, and was coordinator of the Show the Right Thing conference.

THE DUKE DOES AN ABOUT FACE

Have Republicans gone bullish on the arts? California Governor George Deukmejian's announcement last January of a proposed $3.2-million increase in the 1990-91 budget of the California Arts Council (CAC) might make it seem so. The 19 percent increase, the highest ever proposed for the state arts agency, would bring CAC's budget to a total of $20-million and could mean an additional $1-million for small and mid-sized organizations of all disciplines if approved for the fiscal year starting July 1. Nonprofit media arts organizations will receive portions of the $1-million in amounts based on their rank within the Organizational Support Program (OSP), the arm of the CAC targeted for the lion's share of the increase.

The proposed budget increase will also bring an additional $130,000 to the Artists Fellowship program, which awards $5,000 to exemplary California artists on a rotating basis; each discipline may apply once every four years. (The next time Media and New Genre is at bat will be 1991-92.) According to CAC's Public Information Office, the additional funds will most likely result in more, not larger, grants. However, the extra dollars may allow fellowships to be awarded to two disciplines per year, cutting the rotation period in half.

The smallest increase, $50,000, was allocated to the State/Local Partnership program, created to support the growth of a statewide network of local arts agencies, encourage increased local public and private funding for the arts, and aid in the presentation of the arts to underserved populations. According to Susan Hoffman, executive

The proposed $3.2-million increase in the California Arts Council's budget represents a startling turnaround from one year ago. A fairly serious mobilization of the arts community is credited for Governor Deukmejian's change of heart.

director of the arts advocacy organization California Confederation of the Arts, the council and the arts community agreed to postpone the Partnership increase for one year in order to reauthorize the program and debate new guidelines.

Kathleen Russell, media arts program coordinator for the OSP, says it is "too early in the game" to predict success for the governor's proposal. Still, the increase represents a startling turnaround from one year ago, when the governor hacked the CAC budget by 20 percent, roughly $3-million. Hoffman credits a "fairly serious mobilization" of the arts community for Deukmejian's change of heart. In their discussions with the governor, the Confederation emphasized the success of the public/private partnership idea, in which arts council dollars are often matched far beyond the one-to-one requirement, sometimes as high as 10-to-one. This led Deukmejian to assert in his budget proposal that the $3.2-million increase would generate $9-million from the private sector.

This assertion has at least one arts advocate worried. California Public Broadcasting Forum member Laurence Hall believes the proposed increase sets an "extraordinarily dangerous precedent" by calling for more "commercial involvement" with the arts. That ideology, he says, "may in fact be the reason the governor loosened up." Hall contends that "it's bad news to have that kind of requirement imposed on funding of the arts." Hoffman disagrees with Hall's assessment of the governor's language. "[Matching programs are] what happens to arts council dollars when they fund any arts organization.... To tell you the truth, there's little controversy in this year's budget," she laughs. "Thank God! One year out of all the



FOR
INDEPENDENT PRODUCERS
ONLY

Low Cost Off-Line Editing Suite

You'll love our convenient Union Square location. It's a fully equipped and spacious room, designed for your comfort.

- Equipped with Sony 5850s.
- Convergence Super 90 plus edit controller (reads audio time code, auto search function, fade to black).
- Turntable, cassette and Teac 4-track audio.
- Rent with or without an editor.
- Economical long-term rates available.
- Key Accessories: Coffee maker & well stocked refrigerator.

Give us a call and we'll fill you in on all the specifics—*and special prices for first-time users*—ask for Linda.

SUITE 16

(212) 727-0050 Fax: (212) 727-7577
18 East 16th Street at Union Square,
New York, New York 10003

AUDIO FOR FILM AND VIDEO

- Full SMPTE lock up to 8 trk and computer controlled music or sound effects.
- Digital Audio Recording
- Center track stereo mixdown.
- Call for equipment list and information.

Studio PASS 596 Bdway (602)
N.Y. N.Y. 10012. 212-431-1130
"Professional Audio Services for the Independent"

BETACAM

A-B Roll editing

WINDOW DUBS
DUPLICATIONS

Starfish
PRODUCTIONS

(212) 463 7881

Lowest Prices
In New York

35mm Arri BLIII	$2,000 per week
Betacam SP	$250 per day
Super 16	$200 per day
16mm Arri	$150 per day
Accessories	Call

High quality, low prices,
come see for yourself.

PRODUCTION
PARTNERS

17 East 17th Street, 7th Floor
New York, NY 10003
(212) 675-3000
(212) 675-3275 FAX

others." However, Hoffman does profess some concern regarding the CAC's new Challenge Grant Program, which asks arts organizations to match their awards on a two-to-one or three-to-one basis from new or increased private funding sources. According to Hoffman, since most corporations fund for the explicit purpose of developing new markets and improving public relations, "it ends up getting back to a stronger argument for the need for increased government support unencumbered by a market mentality."

JANICE DRICKEY

Janice Drickey is a writer and media critic living in Northern California.

EMBARGO ON US PROPAGANDA FILMS LIFTED

When President Bush signed the reauthorization bill for the United States Information Agency (USIA) in March, it had major implications for independent producers. Until then, thousands of government-made films intended for overseas use could not be shown domestically. An amendment in the bill, which applies to all such films that are at least 12 years old, releases a treasure chest of government-made documentaries for US distribution and purchase. Among the many films now available to historians, educators, filmmakers, and others are more than 100 lensed in Europe by the Marshall Plan film unit from 1947-1955.

Albert Hemsing, working with a grant from the German Marshall Fund, was largely responsible for unearthing the Marshall Plan films and securing their release through changes in the authorizing legislation for the USIA. Hemsing was one of the officials who headed the Paris-based Marshall Plan film unit in the early 1950s. Says Hemsing of the prohibition against domestic exhibition, "In one way, it was very understandable. There was a fear in Congress that taxpayers' money would be used to propagandize the American taxpayer." But Hemsing cites the lack of a time cap on the domestic embargo as a major oversight.

Established in 1947, the Marshall Plan film unit was charged with documenting the activities of the Marshall Plan and relaying this information to European audiences. Hemsing outlines the unit's goals: "To let Europe know that something was afoot, that there was hope, that their economies were being rebuilt with US aid, and to help promote European unity." With an annual budget of approximately $5-million, the unit attracted respected European and US filmmakers. Of the more than 100 films produced, now housed at the National Archives in Washington, D.C., most were made for theatrical release and have been carefully preserved. During their heyday, Marshall Plan films were recognized at festivals in Cannes, Venice, and Edinburgh. The bulk are 20-minute two-reelers, some in Technicolor; others run nine, 10, or 30 minutes.

Among the documentaries now available are six films by British director Humphrey Jennings, best known for *Night Mail*. Jennings provided the Marshall Plan film unit with a summary set called *The Changing Face of Europe*. These topical films on health, transport, housing, etc., became the project's calling card. Another popular piece, dubbed in 11 languages, was Janos Halas and Joy Batchelor's animated short *The Shoemaker and the Hatter*. This team went on to make *Animal Farm*, the classic animated version of George Orwell's novel. *The Shoemaker and the Hatter* stresses the importance of free trade to Europe's future. "Its message, presented with wit and charm, is as fresh and pertinent today as when it premiered in 1950," comments Hemsing. *Council of Europe*, a 28-minute documentary, addresses the topic of European unity through the skeptical eyes of a simultaneous interpreter and contains historical footage of European statesmen declaring their support for the Coal and Steel Pool, a forerunner of the single European market.

"Hemsing has done a yeoman's job in working



***Council of Europe* is one of the Marshall Plan films now available in the US, owing to a revision in the USIA's reauthorization language. This film looked at debates on European unity through the skeptical eyes of a simultaneous interpreter.**

Courtesy A. Hemsing

THE INDEPENDENT
FILM & VIDEO MONTHLY

AIVF

Books and Tapes

AWS

Books and Tapes



Bill Sherwood in New York City in 1986.
Photo: Johan Edstron

through the bureaucracy, finding out where around the Western world these films existed, and bringing together a complete and very important collection of films by the Marshall Plan film unit," says Leslie Waffen, assistant branch chief of the Motion Picture, Sound and Video Branch at the National Archives in Washington, D.C. According to Waffen, there has "always been an interest in the history of the Marshall Plan and for Marshall Plan films. Now, for the first time, the archives will have a complete collection."

Once preparatory work has been completed, which is projected for fall 1990, the films will be available for purchase as 16mm and 35mm prints or videocassettes from the film branch of the National Archives. The German Marshall Fund is preparing an annotated catalogue to assist potential users. Interested parties should write to: Andrea Eisler, German Marshall Fund of the United States, 11 Dupont Circle N.W., Suite 750, Washington, D.C. 20036.

THELMA ADAMS

Thelma Adams is a freelance writer and film critic for the Chelsea Clinton News *and the* Westsider *in New York City.*

BILL SHERWOOD: 1952-1990

Critics hailed Bill Sherwood's *Parting Glances* as the most promising debut by a writer-director in several years when it opened in 1986. *Parting Glances*, an independent feature that depicts 24 hours in the lives of three gay men, one of whom has AIDS, went on to become a popular and critical success. Bill's death from AIDS on February 10 at age 37 means that such promise will go unfulfilled, but *Parting Glances* remains an important film and remarkable achievement.

Music brought Bill to New York from Battle Creek, Michigan, in 1970 to study at Juilliard. Feeling limited by avant-garde music, he defected to Hunter College. There he discovered filmmaking, which allowed his musical interests in composition, conducting, and performance to be combined with his interest in photography.

Bill had many talents that suited him to a career in film: a great curiosity, a keen eye for talent, and an ability to collaborate. Perhaps the talents most important to his success as a filmmaker were his tenacity and resourcefulness. After several failed attempts to produce a feature, he finally conceived of a film, *Parting Glances*, that could be shot entirely in his own apartment and that would cost only $40,000. In the end, the budget rose to $350,000 and only two of the script's three major locations were shot in his apartment. But through Bill's sheer doggedness, *Parting Glances* weathered the financial and other crises that plague independent productions. Thanks to Bill's craft and Jacek Laskus' cinematography, the finished film looked far classier than its tiny budget should have allowed. It was first shown at the Independent Feature Market in October 1985, where Cinecom snapped it up.

In the years leading up to *Parting Glances*, Bill honed his skills working for independent filmmakers such as Jill Godmilow, as well as producing his own short film, *Variations on a Sentence by Proust*. He also addressed his weaknesses. His student films had all been beautifully shot, edited, and scored, but the writing was less than scintillating. A class in improvization with Kathy Kinney (Joan in *Parting Glances*) may have been the key to tapping Bill's sharp observation, wit, and feel for natural dialogue. Writing became one of his greatest strengths. After *Parting Glances*, Bill wrote over a half-dozen scripts. Hollywood was interested, but Bill doubted he could make his films the way he wanted under studio control. One deal fell through when David Puttnam left Columbia Pictures. Several times Bill attempted to produce his own films, including a project he worked on at the Sundance Institute in 1988. Eventually AIDS robbed him of the energy to face the rigors of independent production. Always resourceful, he made a career writing screenplays and doctoring scripts for the likes of Samuel Goldwyn and Columbia.

Parting Glances enjoyed a four-month theatrical run in New York City and played throughout the country. It won the Best Narrative Feature

BETACAM-SP
&
3/4" SP
Packages
at Great Prices
Starfish
PRODUCTIONS
(212) 463 7881

COULTER & SANDS INC
Debra Kozee- Sands Julie Coulter
Independent Insurance Brokers
for the Independent Producer
3 Hanover Square-Suite 13C
New York N.Y. 10004
tel: 212-742-9850 fax: 212-742-9852
Call us first for the best rates!
Members: AICP/AIVF/FIVF & IFP

award at the U.S.A. Film Festival in Dallas and was sold around the globe. Its sale to CBS/Fox netted a record price for video rights to an independent feature. The investors were all paid back; the cast and crew all received their deferred salaries. The *Times* of London named it on their 10-best list for 1987, and *Premiere* magazine called it one of the best films of the decade.

The film was not without controversy, however. This is easy to understand—it is a subversive film. Unlike many independent productions, its content, not its presentation, is what sets it apart. *Parting Glances* broke ground by presenting gay characters matter-of-factly. Some critics didn't know what to make of a film that didn't show homosexuality (if it had to be shown at all) as a *problem* for tortured individuals to wrestle with. *Parting Glances* is a slice-of-life comedy/drama about a cross-section of society that happens to be gay. Its characters are people with problems, but being gay is not one of them. *Parting Glances* is also one of the first theatrical films to deal with AIDS, which it presents unhysterically and unsentimentally.

Bill Sherwood did not set out to make the definitive gay film, but *Parting Glances* may be just that. The years have treated it well. It bears repeated viewing and, as new fans continue to discover it, the film gains in status and respect. Bill Sherwood and his film were ahead of their time. Let us hope that the world catches up.

DANIEL HAUGHEY

Daniel Haughey was casting director for Parting Glances.

SEQUELS

On May 17, the day the bill reauthorizing the **National Endowment for the Arts** was scheduled to be marked up by the House Subcommittee on Postsecondary Education ["NEA Balks at the P-Word," January/February 1990], the committee chair, Pat Williams (D-Montana), instead called a press conference. There he announced that reauthorization would be postponed until a group of representatives from 16 arts organizations convened the following week. The National Assembly of State Arts Agencies had recently split from the ranks of NEA-supporters by proposing that 60 percent of the NEA's funding go directly to state arts agencies, instead of the current 20 percent. Opponents of this plan believed it to be a damaging and opportunistic demonstration of no faith in the NEA that would effectively gut the agency. But even as a majority of representatives from the 16 arts organizations declared this proposal null and void, the idea lived on in a bill sponsored by Representatives Steve Gunderson (R-Wisconsin) and E. Thomas Coleman (R-Missouri). If rejected by the subcommittee, this bill may be debated alongside Williams' bill when the issue goes to the floor in late June or July. The delay in reauthorization gives arts advocates several more weeks in which to press their case with congressional representatives.

Meanwhile, new NEA-related skirmishes continue to break out. After a hostile column by Rowland Evans and Robert Novak appeared in the *Washington Post* and elsewhere on May 11 about performance artist Karen Finley, the NEA's National Council for the Arts held up consideration of all performance art applications, including Finley's, until August. A counterattack was launched on May 22 when artist David Wojnarowicz filed suit against Reverend Donald Wildmon, head of the American Family Association, whose complaints against Andres Serrano's *Piss Christ* launched the NEA crisis. Wojnarowicz charged that an AFA pamphlet violated the artist's copyright and willfully mutilated and distorted his art in an effort to defame him "as being a mere pornographer and not a serious visual artist."

❖ ❖ ❖

The Public Broadcasting Service is trying to do its part to nudge along the development of **high definition television** in this country. PBS will make a range of HDTV production and transmit-

Media ALLIANCE

On-Line

ARTIST ACCESS TO LOW COST
STATE-OF-THE-ART FACILITIES

BROADWAY VIDEO
CGI
EDITEL
GBS VIDEO
LRP VIDEO
MANHATTAN TRANSFER/EDIT
TV-R MASTERCOLOR
TECHNISPHERE

- EQUIPMENT RENTALS
- INTER-FORMAT EDITING
- POST PRODUCTION
- AUDIO SERVICES
- COMPUTER GRAPHICS
- FILM TO TAPE TRANSFERS

For Information and Application:
Call 212/560-2919

Media Alliance
c/o WNET, 356 West 58th St., New York NY 10019

The Production Specialist Between Japan and the U.S.

With production headquarters in New York and Tokyo.

- Co-producing and distributing quality independent features and documentaries in Japan.
- Producing documentaries, features, and news segments for television.
- Producing and coordinating U.S.–Japan teleconferences via satellite.
- Producing corporate videos and product promotions for Japanese market.
- Arranging crews, equipment leasing, and bi-lingual coordinators in Japan.

We know, first hand, the interests and needs of both American and Japanese clients. We are prepared to assist you in a variety of capacities. Please call . . .

Unicorn U.S.A., Incorporated
1123 Broadway, Suite 911
New York, N.Y. 10010

(212) 675-3667

tal equipment available to member stations on a rotating basis. For its demonstration project, PBS presented *The Orchestra*, an hour-long work by independent video artist Zbigniew Rybczynski, produced for *Great Performances*. Funded in part by the Corporation for Public Broadcasting, this is CPB's first foray into HDTV—and evidently not its last. CPB plans to ask Congress for funds to develop HDTV programming and is reportedly on the lookout for HDTV program proposals.

❖ ❖ ❖

PBS has issued revised policy guidelines regarding program underwriters and editorial control—the result of last year's controversy over the question of Arab financing of ***Days of Rage***, Jo Franklin-Trout's documentary on the intifada [see "Sequels," March 1990 and "Promises, Promises," July 1989]. The new rule states, "PBS considered issues of actual editorial control to include any arrangements with third parties for copyright, ancillary program rights, and provision of in-kind services made prior to PBS distribution of the program. To the extent that any such third party exercises or attempts to exercise any editorial control over a program's content, the program will not be acceptable for PBS distribution."

❖ ❖ ❖

Ken Kirby has bid adieu to the American Film Institute, where he served as director of the AFI Video Festival. He left to pursue his career as a painter, while **Lee Arnone**, AFI's program coordinator for video, will be overseeing next year's festival. Los Angeles Contemporary Exhibitions has announced a new executive director, **Roberto Bedoya**, previously managing director and literary programmer at Intersection for the Arts in San Francisco.

FIVF THANKS

The Foundation for Independent Video and Film (FIVF), the foundation affiliate of the Association of Independent Video and Filmmakers (AIVF), supports a variety of programs and services for the independent producer community, including publication of *The Independent*, maintenance of the Festival Bureau, seminars and workshops, an information clearinghouse, and a grant making program. None of this work would be possible without the generous support of the following agencies, foundations and organizations: the New York State Council on the Arts, the National Endowment for the Arts, a federal agency, the John D. and Catherine T. MacArthur Fund, the Beldon Fund, the Rockefeller Foundation, the Consolidated Edison Company of New York, the Benton Foundation, and the Funding Exchange.

INTRODEDUCTION

a special low rate that introduces services to new clients.

CHROMAVISION

a full service video facility that offers introdeductions.

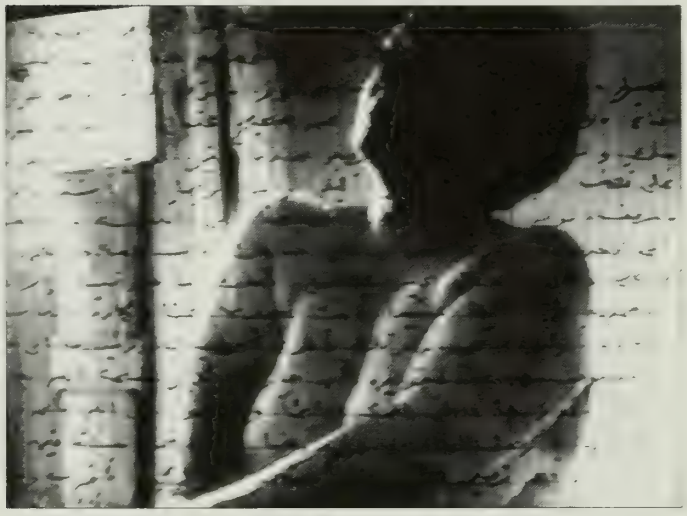
119 W. 22nd St. NY, NY 10011 (212) 463·8997. Ask for DORIS.



SUBJECT TO CHANGE

Program of Works by Women of Color Challenges the Status Quo

HELEN LEE



In the experimental video *Measures of Distance*, British producer Mona Hatoum layers correspondence with her Palestinian mother over her mother's image.

All photos courtesy Women Make Movies

They called it vertical integration in Hollywood's heyday. This industrial designation for the unification of production, distribution, and exhibition under one roof—the collusion of the whole system—fostered a hermetic, enduring model for the creation and consumption of commercial media. Ironically, the fragmented and provisional development of independent and especially feminist film and video as an economically viable proposition seems to be striving for integration along the same lines, but with altogether different aims and effects.

Consider the Changing the Subject film and video series sponsored by Women Make Movies and held at Anthology Film Archives in New York City last March. The sponsor, venue, locale, and series itself—all are significant. Its billing as "an international exhibition of work by Black, Asian and Latin Women from Australia, Canada, Britain and the United States" was a real mouthful, yes, but an eyeful too, and the task ambitious. In concrete terms, the event demonstrated how recent work by women of color can be instrumental in changing the aesthetic norms and social mandate of independent production as well as the usual distribution circuits and exhibition sites.

Any current account of feminist video and film production is woefully incomplete without considering the particularities of how that work is initially conceived, funded, and produced; how it is disseminated; where and how it shows; and who sees it. From the sketchy, problematic past of multicultural exhibition, here in the US and elsewhere, we all know that. But in addition questioning overtaxed terms such as "multiculturalism" (read initiated by white-run organizations as part of official "race relations" imperatives, i.e., continued financial subsidies) versus events from "the community" (and all its quaint, equally homogeneous formulations), it's important to examine other forces behind how such work by women of color is positioned and viewed.

One of the more ridiculous sentiments imbedded in the multiculturalism debate is the idea that ethnic, community-based production is incompatible with innovation or formal experimentation. Hence the polite "race relations" documentary on TV. True to the letter, much of what's allowed to be produced under state-sanctioned multiculturalism such as PBS's *The American Experience* conforms to convention. This becomes truly damaging for any claims that producers or, more pertinently, would-be producers of various ethnic and cultural backgrounds could have for future support. From the evidence at hand, feminist media producers—particularly women of color and lesbians—distributors, and exhibitors must make the first move toward garnering broad-based support for getting the work seen as well as made.

Both critically and for the actual audiences in question, the works exhibited in Changing the Subject—12 films and two videotapes in all—show major changes in the offing. The decision to mount the series at Anthology, long the bastion of high modernism, is a bold, decidedly political move for Women Make Movies (WMM)—and Anthology. A national, New York City-based feminist distribution organization founded in 1972 as a production collective, WMM regularly initiates such exhibition arrangements with museums, public libraries, and other institutions. And now, the spiritual home of Stan Brakhage lies open to, say, a critique of postcolonialism from an Aboriginal woman's perspective, presented in Tracey Moffet's *Nice Colored Girls* (1987), or an Indo-British poet's love letter to her lesbian mate, featured in Pratibha Parmar's *Flesh and Paper* (1990).

What's goin' on? Truth be told, media centers both marginal and mainstream need such work to balance the books—and to attract new audiences as well as respond to alerted regulars. Just in the past few months, Anthology has hosted a minifest of contemporary features from the Philippines and a week of video and film about the media-ization of the Amazon rain forests, among other events, suggesting that the venue's persis-



Changing the Subject showcased films and videos by women of color from around the world, including Pam Tom's *Two Lies*. In Tom's short narrative Sala Iwamatsu plays an adolescent trying to forge a sense of self while living with a mother who underwent plastic surgery to anglocize her eyelids and a younger sister obsessed with Indian pueblos.

tent reputation as a monolithic white male, avant-gardist institution may be due for a reappraisal. At the same time, the recent work by producers such as British-based Palestinian performance and video artist Mona Hatoum, Japanese-Canadian filmmaker Midi Onodera, and African-American writer and filmmaker Zeinabu Davis, shown in Changing the Subject, fit right into the avant-garde paradigm, and then some.

Call it a new aesthetics or whatever, but the stuff of Changing the Subject makes a strong argument for eradicating the age-old partitions of form and content or First World aesthetics versus Third World activism (as Coco Fusco aptly put it in her monograph *Young, British and Black*, which describes the related fruits and labors of Sankofa and the Black Audio Film Collective). One note of caution, however: The selections in Changing the Subject may share common themes and topics, such as anti-racism, cultural identity, sexuality, and revisionist histories, but the works exhibited are exceptional in their diversity and the multivalent expressions of a range of political and aesthetic positions.

Entitled by a phrase with psychoanalytic inflections as well as suggesting a purposeful call for a fresh agenda, Changing the Subject's four-night showcase (spanning two weekends, including International Women's Day) was generally well attended. With a single feature included in the lot—Trinh T. Minh-ha's *Surname Viet Given Name Nam* (1989)—the program became a deft exercise in mounting the short form for a theatrical audience, as is often the case with feminist work. (Another similar, continuing venture by WMM, which consists of pitching feature-length packages of shorts to media centers and other public outlets, has met with mixed success.) While a length of 30 minutes or less is de rigueur for the educational market, the movie screen demands the 90-minute feature, or so it seems. One might ask, does this reflect a structurally ingrained industrial need, an aesthetic bias, or just the remnants of bourgeois notions of auteurism and entertainment—the play, the novel, the feature film? Although some programmers say it isn't financially feasible to show a short film (never mind video) before the main attraction, why not entire screenings devoted to shorts on a regular basis?

Like a short story, the video and film short is an art in itself. These works engender a different relationship between viewer and medium, if only because the work has to be that much more concise. Shorn of sub-plots but meticulous in period detail, a pioneering effort like Julie Dash's *Illusions* (1982) manages to layer an alternative rendering of the World War II era through the characterization of two different black women, with allusions to the woman's picture, war propaganda, melodrama, and the musical—in just over 30 minutes.

Oddly enough, the other three American filmmakers sharing the bill on the series roster with Dash—Davis, Pam Tom, and Hiroko Yamazaki, friends at UCLA who've worked on each other's films—reportedly hadn't seen the earlier film by Dash, who also attended UCLA's film school. Davis' intimate, Africanist meditation on menstruation, *Cycles* (1989), and Yamazaki's *Juxta* (1989), the story of two children of US servicemen (one black, one white) and their Japanese war-bride mothers, stretch the terms of the narrative form to different degrees. The stylistic exuberance of Davis' imagistic, impressionistic study follows traditions in experimentation, while the flashback structure of *Juxta* is clearly narrative in inspiration. But outside of their differing lineages, both works are hybrids, taking strength from documentary ideas, fictional plot devices, and a brave new style.

The voiceover, which has played an important function in feminist critiques of realism, assumes a somewhat different meaning for those from diasporic backgrounds. In addition to the economic and technical exigencies of having to shoot MOS or non-sync footage, such producers as Laleen Jayamanne (*A Song of Ceylon*) and Marilu Mallet (*Unfinished Diary*) use this device to foreground notions of voice, sexual identity, and cultural displacement. For instance, Mallet, a white Chilean living in Montreal, documents the filmmaking process as it affects her tumultuous marriage to National Film Board veteran Michael Rubbo—ironically, one of Canada's first proponents of the sterilized "race relations" documen-

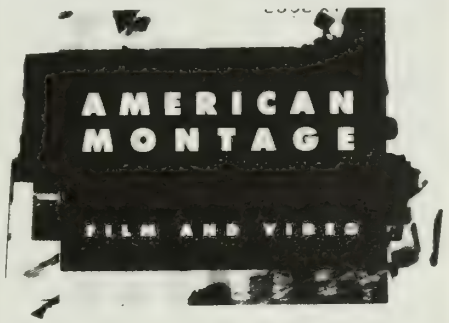
AFFORDABLE EDITING
IN MIDTOWN

3/4" OFF LINE
w/ audio mixer
$35/hr.
$150/day
$750/week

VHS
$20/hr.
$100/day
$400/week

Editors available
call for rates

NEW ATLANTIC PRODUCTIONS
330 W. 42nd St. NY, NY 10036
967-1690



CREATIVE PRODUCTION
AND POST-PRODUCTION

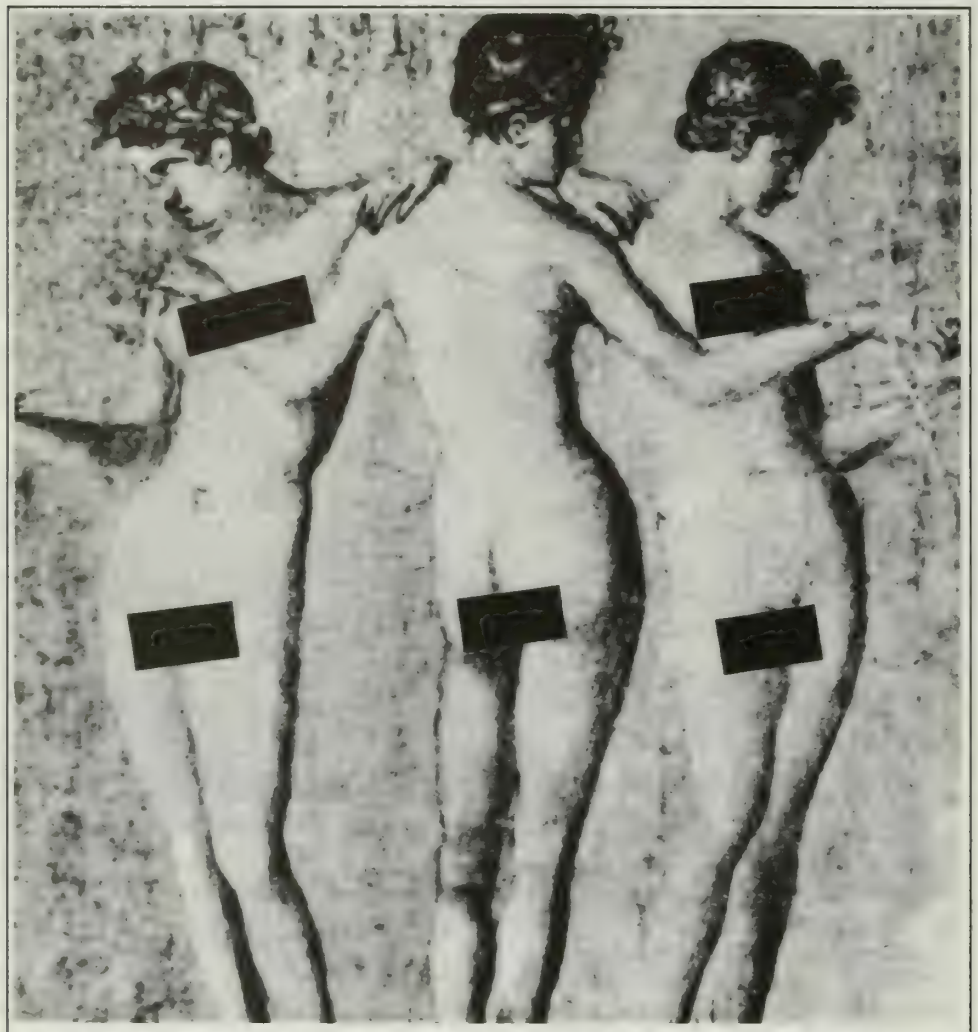
AFFORDABLE OFFLINE/
ONLINE EDITING

INDEPENDENTS
AND COMMERCIAL

At LRP Video
305 East 47th Street
NY, NY 10017
(212) 759-0822

(Formerly Video Deal)

3/4" off line video editing facilities
VALKHN VIDEO
Award winning editing staff available
Supervising editor Victor Kanefsky
Sound effects library and sound transfers
Lok-Box: film sound preparation for video sound mixing
1600 Broadway, New York
(212) 586-1603
Twenty years of film expertise brought to video editing



IMAGINE IF JESSE HELMS HAD BEEN A ROMAN SENATOR.

While one can only imagine the impact Mr Helms might have had on the arts 2,000 years ago, it's tragically clear that he poses a serious threat to artistic freedom today.

The Senator—and a small, yet highly vocal minority—want to restrict the National Endowment for the Arts (which for the past 25 years has provided support for over 80,000 cultural projects nationwide) from funding anything they consider "indecent or obscene."

And though this type of censorship seems implausible in our society, this well-funded group of extremists has organized a massive campaign to pressure Congress to vote their way.

That's why it's imperative that your opinion be heard, too.

To show that you strongly endorse freedom of the arts, please call the toll-free number.

When you do, two pre-written Western Union messages will be sent to Congress in your name.

And perhaps in another 2,000 years, people will still be appreciating your concern.

People For The American Way ACTION FUND

SEND A MESSAGE TO CONGRESS
1-800-257-4900
OPERATOR 9620

$a.75 will be charged to your phone bill for two messages. $1.00 of this amount will help defray the cost of this ad.

Indo-British writer/poet Sunita Namjoshi (right) recites a love letter to her lesbian mate in *Flesh and Paper*, by Pratibha Parmar.

tary. In *Unfinished Diary*, language—speech, really—is laden with significance: Mallet speaks to Rubbo in French, he responds in English; Spanish remains the absent core around which domestic and political tension is structured. Even more complex is Jayamanne's treatment of the female body as both subject (or agent) and object (text) of a Sri Lankan exorcism interpreted in the context of the filmmaker's adoptive country, Australia. Grappling with issues of translation, transvestism, and problems with the exotic and maternal domain of performance, the approach taken in *A Song of Ceylon*, like in *Surname Viet Given Name Nam*, is one of play and experimentation.

Back to the US scene, it is Pam Tom's *Two Lies* that really takes up where *Illusions* left off. Part calling card, part portrayal of adolescent angst, but mostly a vivid personal vision brought to screen, the film is a polished, iconoclastic treatment of Asian American femininity. Told from the perspective of a Chinese American teenage girl whose mother's eye operation and younger sister's passion for Indian pueblos calls up a flurry of interethnic, intergenerational humor and conflict, *Two Lies* makes an eloquent argument for engaging with narrative forms and overturning feminist suspicions of narrative in general—dating from 1970s British feminist film theory. The programmers of New Directors, New Films were canny enough to pick up the film for their festival the following month, and it received laudatory reviews in the mainstream press. Not surprisingly, Tom is now planning a feature, as are Dash, Onodera, and Moffet.

What is most interesting about the works shown at Changing the Subject is their versatility (one exception was the dearth of Latina work, certainly uncharacteristic of the WMM collection). Like the strongest independent media, much of this work is open to a variety of readings and can play to several audiences, and the inventive distributor or innovative programmer can exploit this unique feature of video and independent film. Crossing or "mixing" perceivably different constituencies, scheduling speakers or discussions around the screening, or boosting the "event" status of certain showings in other ways are all familiar tactics in opening access to alternative media. The challenge of a broadened notion of audience becomes that much easier when the work lends itself to the task.

The long road of experimenting with exhibition strategies is, of course, the more arduous path. Indicative of some of the difficulties entailed was the handful of Asian women who attended the screening of *Surname Viet Given Name Nam* at Anthology. Still, Changing the Subject provided a



crucial context for considering Trinh's latest film alongside other productions by women of color who are dealing with confluences of race, sexuality, ethnicity, and gender in rigorous formal terms. As a group, these films and tapes may overlap, cohere, conflict, and diverge, but, all together, these works comprise a critical dialogue.

One of the goals of well-funded conferences such as last fall's Show the Right Thing and Vancouver's In Visible Colours, an international meeting in Vancouver of women of color, immigrant, Third World, and First Nations women and their work—like any conference—is to meet like-minded folk. But, as WMM's administrative director Debra Zimmerman points out, the need to sustain the momentum generated by these wonderful gatherings is extremely acute. After years of performing unrecognized labor, there's the temptation to adopt a celebratory mode, the danger of meetings melting into back-patting sessions instead of a chance to regroup for the impending changes for cultural workers in the nineties. Changing the Subject, however, is exactly the kind of program such conferences were meant to produce. The timing couldn't be better. Countering myths about ethnic/feminist media and offering an example of an astute, specific strategy designed to reach different constituencies, this program proposed ways with which alliances can be redrawn at the point where the eye meets the screen.

Coming out of art school, film school, critical studies, or other media training, the women whose work was included in Changing the Subject clearly challenge the limitations of the current ways in which we view their films and tapes, both critically and in public spaces, like art houses and institutions geared to a "general" audience—whatever that means these days. More important, since much of the work in the series is formative, including several first efforts, it is crucial to realize that the experimentation used in the films and tapes should be matched by extra initiatives and the joint efforts of distributors and exhibitors intent on building new audiences for new work. Changing the Subject went a step further, encouraging viewers to read the work as a dynamic *body* that speaks directly to questions of similarity and diversity.

Helen Lee is a graduate student in Cinema Studies at New York University.

OVERNIGHT PROCESSING FOR SUPER 8

Super 8 Sound-Burbank is now offering overnight processing of Kodachrome 40 and Ektachrome 160 type A. Film delivered to our Burbank office by 1 O'Clock is usually available for pick-up by 1 O'Clock the next business day.

Super 8 Sound-Cambridge is now offering same day service on Black and White Super 8 on Monday, Tuesday, and Thursday. Film delivered to Cambridge by 10 O'Clock is usually available for pick-up by 4 O'Clock that day.

Processing is $7.50 per 50' and $25.00 per 200'. Return shipping is $5.00 UPS ground and $10.00 UPS 2nd day and $20.00 for overnight UPS.

For more information contact:
Super 8 Sound
2805 W. Magnolia Blvd., Burbank, CA 91505 (818) 848-5522
95 Harvey St., Cambridge, MA 02140 (617) 876-5876

Super 8 SYNC SOUND SYSTEM

16 m/m B&W REVERSAL
processing & workprints

16 m/m B&W NEGATIVE
processing & workprints

16 m/m VNF
processing & workprints

S/8 E160, 7244 & B&W
processing & workprints

State of the Art Film to Video Transfers

YALE LABORATORY, INC.
1509 N. Gordon Street
Hollywood, CA 90028
(213) 464-6181

"We take S/8 and 16 m/m Reversal Film Processing Very, Very Seriously"

CALL FOR TAPES

LOOKOUT
Lesbian and Gay Video Festival '90

As we enter the 90's we can turn to outlets like Downtown Community TV which have consistently provided festival for "marginalized" producers and their work. The L/G Video Festival '90 offers a chance for short or shorter, obscure or experimental, desperate and urgent, low-budget, produced overnight or special effect-ridden, and importantly, video-8 mastered work, to be shown and seen. The tapes just need to be by queers or for queers or about queers to be considered.

All entries must be mastered on video tape. **NO FILM TO VIDEO WILL BE ACCEPTED.** Please send 3/4", 1/2" or Video-8 mastered NTSC playable.
NO ENTRY FEE.
DEADLINE: August 10, 1990

For further info.: LOOKOUT c/o DCTV
87 Lafayette Street, New York, NY 10013
(212)941-1298

100% COMPONENT VIDEO IMAGING

On-Line Betacam SP Editing . . . . . *$240/hr.*
GVG 141 Editor, (2) Sony BVW-65 PLayers w/Dynamic Tracking, Sony BVW-70 Recorder, (2) Fortel CC-2 Color Correctors, GVG 100 Switcher, Sierra ChromaKeyer, Digital F/X 200 3D Effects, Paint & Typography w/4:4:4:4 Component Digital Quality, Bencher M2 Stand W/Sony DXC-3000 Camera, Soundcraft 200-BVE Audio mixer, Orban Limiter/Compressor, DAT, CD, Cassette & Turntable, Couches, Cappuccino & Cool!

Betacam SP Field Production. *$700/Day*
Sony BVW-200 Camcorder w/Nikon S15x8.5 Lens, Sachler Video 20 Tripod, Shure FP-31 Mixer, (3) Lowell DP Lights w/Umbrellas, Samson Wireless Mics, JVC TM-22 Monitor, Ford 4x4 Truck w/Phone.

3/4" Off-Line Editing. . . . . . *$30/hr.*
Sony 5800 PLayer, Sony 5850 Recorder, Sony RM-440 Editor, Fairlight CVI Effects, Cassette, Tascam Mixer.

3/4" Field Production. *$450/Day*
Sony DXC-3000 Camera w/Fujinon 12x Lens, Sony VO-6800 Deck, Bogen Tripod, JVC TM-22 Monitor, (3) Lowell DP Lights w/Umbrellas, Assorted Mics.

Dv8video *738 Broadway, NYC 10003* **212.529.8204**

THE INDEPENDENT TELEVISION SERVICE

A Blueprint

Editor's note: The following text is excerpted from a brochure issued by the board of directors of the ITVS. It is published here to provide our readers with detailed information concerning the structure and programming plans of the new service.

The idea for an independent television service was conceived by the independent producer community in the mid-1980s. Producers articulated a vision to Congress of a program service that would support the independent media community to take creative risks with television.

Following a two-year campaign by the National Coalition of Independent Public Broadcasting Producers, Congress included as part of the Public Telecommunications Act of 1988 provisions for the creation of an "independent production service." ITVS, a new nonprofit corporation, was incorporated in September 1989 under the authority of this legislation. Its 11-member board is composed of experienced independent producers, media arts center officials and programmers, leading public television personnel, and independent media activists.

Congress gave the ITVS a clear mandate to "expand the diversity and innovativeness of programming available to public broadcasting." Congress also directed ITVS to "make a special commitment" to create programs by and about minorities and to develop programming specifically for children. In addition, the ITVS is mandated to "foster an improved cooperative relationship between the independent production community and the public broadcasting system." Amending the overall Declaration of Policy for the Corporation for Public Broadcasting (CPB), the new legislation declared that it "is in the public interest to encourage the development of programming that involves creative risks and that addresses the needs of unserved and underserved audiences, particularly children and minorities."

The service will employ a full-time staff to help package and distribute the programming, working with public broadcasting—the Public Broadcasting Service (PBS), the regional distributors, and the stations—to ensure maximum carriage. In addition, the ITVS will conduct public relations campaigns for all its programs, using both mainstream and grassroots promotion.

Congress has asked CPB to provide initial funding of at least $6-million annually for commissioning and acquisition of independent production. CPB will provide adequate financing, above and beyond the $6-million, for ITVS' operational costs, including administration, distribution, packaging, and promotion of ITVS programs.

The ITVS board has approved three commissioning structures for programming. They have been designed to be flexible, so that independents are offered a wide range of creative production opportunities. General Solicitation will fund a wide variety of individual projects originating from independent producers; the Magazine structure will support series composed of shorter works accommodating many genres and audiences; and the Collaborative structure will provide independents the opportunity to create with their peers their own series of programs which combine diverse points of view on a issue, theme, or idea.

¶ The **General Solicitation** structure is the one most familiar to independents. It will make production funds available to support a diverse array of programming ideas developed by independent producers. ITVS will support projects of any genre, subject, or length that reflect ITVS's mandate to fund programs of innovation and diversity. Peer panels will be involved in the selection of projects. Completed programs may be packaged and distributed as series or placed and promoted as specials.

¶ The **Magazine** format allows a number of works of varying lengths and styles to be created under a common theme or topic. Since subjects can be treated in relatively short, five- to 20-minute segments, the Magazine mode allows ITVS to support shorter works from a very wide diversity of producers and perspectives. The Magazine could be open to a number of different artistic approaches, including, for example, documentary, short-form drama, animation, video art, regional emphasis or viewpoints, and essay. In addition, this programming bloc will encourage submissions from both emerging and experienced producers who have not previously found opportunities to work in national public television production.

¶ In creating the **Collaborative** mode, the ITVS board wanted to give independent producers the resources and authority to craft their own program series. The ITVS believes that this collaboration will help incorporate a more diverse selection of viewpoints and ideas than is normally presented by television. Independent producers will create their own segments individually but will work together to illuminate a subject of shared interest from a range of opinions and artistic approaches. The service desires projects that are in depth or comprehensive examinations or presentations of an issue or idea and that incorporate a number of different approaches and treatments.

The ITVS board believes that these three commissioning structures provide independents the opportunity to create innovative, diverse, and stimulating programming for public TV. Full development and implementation of these proposals will take place gradually throughout the year as an executive director and staff are hired. Nevertheless we expect the first call for proposals sometime this summer.

ITVS invites independent producers to write us with your suggestions and comments. This is not a call for individual project proposals, but a request for your views about the service and its programming initiatives, or any aspect of the services' plans, or the priorities it should address. We especially solicit your suggestions for topics and themes in the Magazine and Collaborative modes.

Independent producers now have the unique opportunity—and responsibility—to work with the ITVS to help create what should become one of America's most important contributions in public service broadcasting. As we become successful, the ITVS will be able to grow, enabling much more support to be generated for innovative programming. ITVS offers independent producers the unprecedented chance to help reinvent how television serves the public.

QUESTIONS AND ANSWERS ABOUT THE INDEPENDENT TELEVISION SERVICE

Question: How will topics for the Collaborative and Magazine structures be selected?

Answer: The board has not finalized any arrangements regarding the actual operation of any of these funding structures. Independent producers will be able to make their own proposals for either structure. Topics may also be chosen by the ITVS board which help fulfill its Congressional programming mandates. ITVS will also be receptive to topic suggestions from any person or organization concerned about how well television serves the public interest. (Individual independent producers will have, however, the sole choice of topic under the General Solicitation structure.)

Q: How will ITVS manage a particular Magazine or Collaborative project?

A: ITVS will employ executive or coordinating producers who are to be involved in the development and production of a particular programming block. As temporary employees, their job will be to help ensure delivery of the programs to ITVS. However, individual independent producers for each Magazine segment or Collaborative program would have full artistic and editorial control ("final cut") over his or her particular program segment (subject to acceptance of the whole segment—under mutually acceptable guidelines—by the coordinating producer).

Q: Which structure will get the most financial support?

A: There is no presumption that the ITVS will divide production funding equally among the three programming areas. But the ITVS board has said that it recognizes that General Solicitation offers the most effective way to reflect the breadth and diversity of independent production.

Q: Will ITVS be able to fully fund each project, and will there be grants for development?

A: The board has announced a goal to fully fund its programs. Full funding will enable independent producers to complete their programs without the pressures normally associated with fundraising for production. The board has also stated that no phase of the development and production process has been ruled out for funding. Development grants may be awarded for projects involving Magazine and Collaborative series. Occasionally, ITVS may also acquire completed independent productions. If producers have already obtained outside funding and their programs reflect the mandates of ITVS, they also can be considered for program support. However, all programs must be fully available for broadcast on public television and no special priority will be given to those productions with partial funding; all projects will be solely evaluated on their own merits.

Q: How will grants and contracts be awarded, and what about ancillary rights?

A: ITVS has established a Contracts and Rights committee to conduct research and make recommendations on these issues. The service expects there will be a number of different approaches developed for independents who work with ITVS. Each program funding structure will probably have its own distinct contract and grant-making procedures. All programs supported with ITVS funding are to be supplied free to public television.

Q: How does the ITVS guarantee that its programs will be aired?

A: No public television program supplier can guarantee that a given program will be aired. However, the ITVS will develop strategies to ensure maximum carriage of its programs. For example, staff will work directly with PBS, the regional distributors, and the stations to promote carriage. The service will also have a promotional budget and strategy for its programs.

Q: When will guidelines be available?

A: ITVS expects to announce the first call for proposals sometime this summer. Guidelines will be broadly disseminated to the entire independent community. However, the service encourages independent producers to now begin conceptualizing program and series ideas that they might wish to see funded.

Q: How is the ITVS' mandate different from those of other public television entities?

A: Our mandate is to take creative risks, to expand the diversity and innovation in programming available to public television. The goal of the ITVS is to help produce programs that are not currently available on public television.

Q: How will the ITVS' General Solicitation be different from CPB's Open Solicitation?

A: The difference is primarily in the criteria used for funding projects. CPB's Program Fund regularly emphasizes projects designed to increase primetime audiences or attract new pledge donors. ITVS will seek out programs that need to be produced: its programs will not be chosen in order to maximize audience numbers.

Q: By what criteria will the success of ITVS programs be judged? Will it be by ratings?

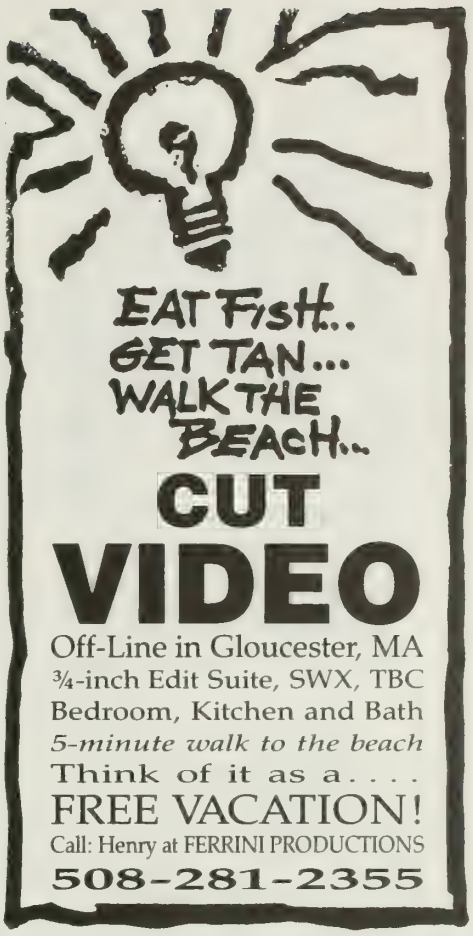
A: The normal criteria used to judge television, such as mass audience appeal and the ability to attract ratings and sponsors, are not appropriate for ITVS. ITVS programs should be perceived by audiences and media critics as continually breaking new ground in the television environment. Consequently, the service's mandate to empower producers to take risks worth taking means accepting, supporting, and appreciating projects which may sometimes "fail." They will far more often, however, be the programs that open doors, that stimulate, influence, and search out the alternative expressions necessary for a free and democratic society.

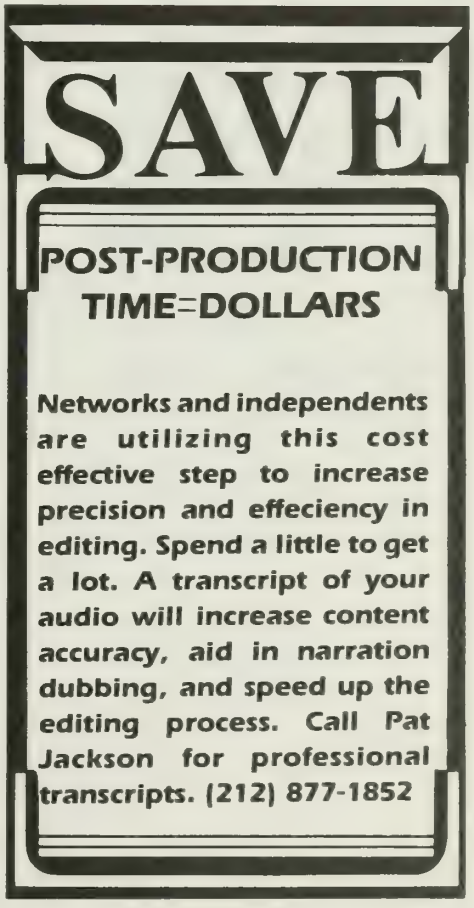
Q: How can I participate in the planning process?

A: The ITVS board and staff strongly encourage continual feedback and ideas from members of the independent production community. ITVS needs the help of the independent field to ensure that it is optimally structured to bring innovative programming to public television.

Q: Where do I send my comments?

A: Nancy Sher, director of start-up operations, ITVS, 625 Broadway, 9th Floor, NY 10012. ITVS board members also welcome your comments.





TALKING PICTURES

MANOHLA DARGIS

The Films of Yvonne Rainer
by Yvonne Rainer, with contributions by B. Ruby Rich, Bérénice Reynaud, Mitchell Rosenbaum, and Patricia White
Bloomington: Indiana University Press, 225 pp., $32.50 (cloth), $12.50 (paper)

Spectator-of-my-dreams, will my films ever produce you?

—Yvonne Rainer, "More Kicking and Screaming from the Narrative Front/Backwater"

To read Rainer's screenplays is to rediscover, even reinvent, the films all over again, but more importantly to realize that images and mise-en-scène are as key to how Rainer's films work as is language.

Watching an Yvonne Rainer film is an experience like no other. In some respects I admit sometimes I enjoy reading her screenplays and thinking about her films more than I actually do watching them. I don't think Rainer would mind. In an interview with Noël Carroll published in the fall of 1980 she stated, "I would like it to be more difficult for a viewer to sit through pap as a result of having seen *Journeys from Berlin/1971*." (*Millennium Film Journal*, 1980-81) This "evangelical" streak, as she calls it, cuts to the very heart of what it means to name a film political, and it's a measure of the success of this desire that her films consistently force contradictions, create discomfort, and refuse closure. For Rainer—former celebrated dancer/choreographer, author of countless articles and a volume of writings, and creator of five feature-length films—nothing is easy, especially film.

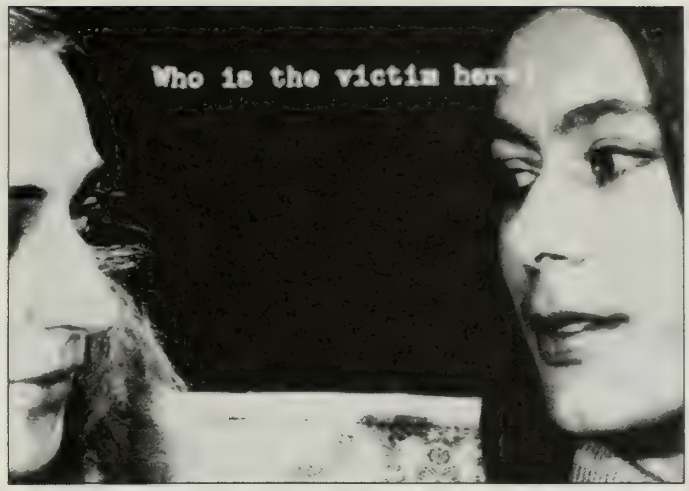
The Films of Yvonne Rainer is the latest installment in the invaluable series Theories of Representation and Difference, put out by Indiana University Press. In format at least, the collection is more reminiscent of the G.K. Hall series on filmmakers than it is of the other books in this line: Roughly a third of the volume consists of two critical essays, an interview with the filmmaker, as well as an extensive bibliography of texts by and about Rainer. Yet it departs notably from both series since it brings together for the first time the complete screenplays for all five of her features.

Rainer's films are filled with words. They scroll down the screen as text, emerge from different bodies or from no body at all. In and out of sync, mumbled, elided, repeated, ranted, in these talking pictures words seem to do their work quite outside, beyond, and beside the registers of the spatial-temporal coordinates we're used to experiencing when we go to the movies. No wonder it's so hard to sit through them. Like Uncle Josh at the picture show, I want to engage with these films, to jump up, talk back.

It's quite a sensation, then, to pin down words that otherwise resist being fixed in place. To read the screenplays is to rediscover, even reinvent, the films all over again, but more importantly to realize that images and mise-en-scène are as key to how Rainer's films work as is language. Take the screenplay for *The Man Who Envied Women* (1985). It's possible to pore over two of its most difficult scenes, the academic lecture given by Jack Deller and the hallway seduction, and come away with entirely different meanings than is evident in the filmed versions. For one thing, the loft lesson doesn't read as ridiculous as it sounds. Although rambling and full of digressions, this rather abstruse Foucaultian riff on language and power remains surprisingly coherent on paper. In contrast, on film the camera's inattentiveness—which functions like a daydreaming student—problematizes the relationship between a rarefied, academic discourse and the very real material conditions of gentrification. As the camera wanders from the lecture area to explore the renovated loft, the emphasis abruptly veers from Deller's words and what he is saying to the context of his speech: the bathroom, the kitchen, and the shiny clean veneer of privilege—a dramatic effect all but lost amid the script's copious dialogue and minimalist image descriptions.



Valda Setterfield in *Lives of Performers* (1971).
Courtesy filmmaker



Shirley Soffer (left) and Yvonne Rainer in Rainer's *Film About a Woman Who...* (1974).
Courtesy filmmaker

Taking up 159 pages of its 225 pages, the screenplays dominate *The Films of Yvonne Rainer*, and it in no way diminishes the value of the rest of the work to state bluntly that alone they make this volume essential reading. At the same time, while you can savor Rainer's own words, even get lost in them, they don't make up the whole of her work, as the volume's two critical essays make clear. "Yvonne Rainer: An Introduction," by critic B. Ruby Rich, is a reprint of monograph originally published for a retrospective of Rainer's films held at Minneapolis' Walker Art Center in 1981. Rich's essay covers the first four films (*Lives of Performers*, *Film About a Woman Who...*, *Kristina Talking Pictures*, *Journeys from Berlin/1971*), combining thumbnail biographical details and deft, though brief, film analyses that never lose sight of the historical and political context in which Rainer worked.

It's a function of the format of a monograph that Rich only glances at Rainer's work as a choreographer and dancer, first with the Judson Dance Theater and later Grand Union. Using broad strokes to describe this portion of the larger canvas, she writes of Rainer's "hostility to artifice" and frustration with mixed media that would eventually lead her to film, without furnishing some of the significant details of that period. You'd have to refer back to Rainer's published scrapbook, *Work 1961-73*, to fully appreciate the influence her dance and performance work had on her later films, how the use of props, texts, slides, and even film augurs the intertextual collage central to the feature-length work. (I would have also liked an account of the five short films Rainer made as part of her performance/dance pieces.) Nevertheless, Rich underscores the transitive themes in Rainer's films, tracing the emerging feminism that eventually took hold over other, more formal and (arguably) less political concerns. In addition, there's Rainer's early interest in melodrama, the increased importance of psychoanalytic theory, and the ever present concern with narrative—all discussed as part of a continuum, in language that's always clear and accessible.

The second essay, "Impossible Projections," written by Bérénice Reynaud, picks up where Rich's survey leaves off, with *Journeys from Berlin/1971*, Rainer's fourth feature. Immediately, Reynaud moves swiftly (and significantly) from a discussion of the psychoanalytic scene in *Journeys* to the one in *The Man Who Envied Women*, and it's there she remains. Playful, smart, and very French, this essay has a breezy familiarity with psychoanalytic theory in general, Lacan in particular. Although the writing never becomes absolutely inaccessible, Reynaud's cavalier references to theoretical constructs such as the mirror stage suggest a certain, limited framework in which it's possible to read the film.

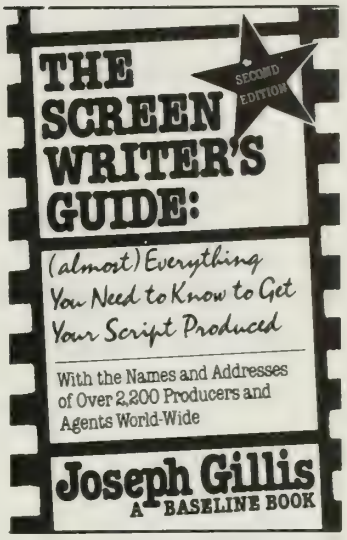
One of Reynaud's most evocative strategies is her appropriation of French theorist Michel Chion's term acousticometer, which she describes as "the voice of someone who is not seen." It's through the relation of the acousticometer to the "apparatus of the Freudian cure" (in which the analysand doesn't see that the analyst isn't looking at her or him) that Reynaud proposes an intriguing, albeit complex take on one of the film's most debated devices, the disembodied female voice. Reynaud contends that in *The Man Who Envied Women*, Trisha (the female character who, for the most part, is never seen, only heard) functions as the nonrepresented "aural equivalent" of the psychoanalytic scene, while Jack Deller, who is played by two interchangeable actors, represents the "visual equivalent." Each embodies (or disembodies for that matter) two discourses that cannot communicate—shut out from dialogue with each other because of their own calcified sexual identities. As Reynaud puts it, "*He* talks to an invisible psychoanalyst, while *she* talks without being seen."

It's in this (hetero)sexual impasse that Reynaud finally locates the unrepresentability of sexual relations and Lacan's insistence on sexual relations as "the missed encounter." Fascinating and skillful, I can't help but feel that this analysis is somewhat suffocated by its hermeticism. There's no breathing space. Reynaud clamps down on the polysemy of Rainer's work, privileging a single discourse over the filmmaker's combative, contradictory, and, most importantly, open set of voices.

Reynaud writes, "Language...de-narrativizes the

NEW YORK ZOETROPE
presents

$9.95 plus $2 shipping & handling.



Write for a Free Catalog
Film & TV Reference Books

New York Zoetrope
Department V
838 Broadway
New York
NY
10003

VIDEOMAKERS N.Y.C.

CAMERA RENTALS:
IKEGAMI 79 EAL
PANASONIC CCD 300 CLE
PANASONIC AG 400 CAMCORDER
SONY VIDEO 8 CCD V5 CAMCORDER

VIDEOTAPE DECK RENTALS:
AMPEX CVR BETACAM SP
SONY 3/4" VO-8800
PANASONIC SUPER VHS AG-7000

PLUS:
PEPPER LIGHT BLUE KIT
SENNHEISER MICROPHONES (SHOTGUN & LAV.)
OFF-LINE SUPER VHS EDITING

105 E. 9th ST. N.Y.C., N.Y. 10003
(212) 674-3404 FAX (212) 473-7427

Lovett Productions
17 Van Dam St.
New York, NY 10013

Sunny
Soho
Setting!

3/4" SP OFF-LINE

Sony RM 450, VO 9800, 9850
TC Gen., Mixer & mic
VHS for dubbing!

Award winning
Editor available

(212) 242-8999

FOX AMERICA

Ikegami HL 95 * Ikegami 79 EAL * Sony BVP 5 * Sony BVP 7 * Sony BVW 35 * BVW 25 * BVV 5 * BVU 150 * Full production packages in PAL and NTSC * Full grip-lighting-audio * Crews * Transportation

PAL

Editing: Sony BVU 800 * Sony BVU 950 * Sony BVW 75 * Panasonic AG 7500 * Panasonic AG 6500 * Sony BVU 5800 * Sony BVU 5850 * Facilities available with or without editor * Hourly - daily - weekly rates

FOX TELEVISION OF AMERICA
333 West 52nd Street New York, NY 10019
Tel (212) 246-4300 Fax (212) 265-0155 Telex 961016 FOXNYK



Frame from Yvonne Rainer's *Journeys from Berlin/1971* (1980).

Courtesy filmmaker

story...people talk because they do not communicate anything (or rather, because they communicate *nothing*)." Or do they? Jack may be oblivious to Trisha, but there are other voices at work here. They speak to one another and, perhaps most significantly, they speak to us. When Trisha interrupts Jack's lecture with the words "class struggle" and a cutaway to a homeless shelter, the shift suggests that the excesses of private bourgeois individualism—the Soho loft, academic discourse—do not stack up favorably against the needs of the poor. "Lately the language has been disturbing my American sleep," interjects Trisha. More than any other moment in the film this scene betrays enormous intellectual anxiety, as if the very words Rainer so obviously loves could at any moment seduce her away from the Real. You can almost hear the reverb of Marx' eleventh thesis on Feuerbach. What, the scene suggests, does Lacan's take on the subject's "coming into being and constantly fading away," as Jack puts it, mean in the face of Guatemala's disappeared?

This, of course, in no way renders Reynaud's reading invalid. What disturbs me is the collection's silent editorializing. Rich's essay may be twice as long as Reynaud's, but it covers four films. Reynaud's article, which focuses primarily on *The Man Who Envied Women*, is the only detailed discussion of an individual film in the entire collection. The imbalance not only implicitly privileges Rainer's last film but the terms of analysis by which that work is taken up as well. This is particularly unfortunate since Rainer herself problematizes psychoanalytic discourse in her work as much as she does narrative (especially in *The Man Who Envied Women*).

Among the many topics Rainer discusses with Mitchell Rosenbaum in the interview reprinted in this volume are her influences (Godard), performance style ("bad" acting versus "good"), and narrative. Rainer has written extensively about narrative, and her obsession with the topic is well known: "Digressing from and undermining a coherent narrative line...has always been [my] basic assumption," she wrote in 1985. It's the absence of a thorough, significant discussion of narrative that prevents *The Films of Yvonne Rainer* from being as coherent as it should be. This is particularly disappointing since Indiana's editor for this series, film theorist Teresa de Lauretis—whose sole written contribution to this volume is a slim foreword of less than a page—has written one of the most important essays on Rainer to date. "Strategies of Coherence: Narrative Cinema, Feminist Poetics, and Yvonne Rainer," published in de Lauretis' *Technologies of Gender* (also part of this series), includes a lengthy discussion of subversive narrative, gendered spectatorship, and film that leads her to suggest not only that feminist cinema should "be narrative and oedipal with a vengeance," but that *The Man Who Envied Women* is one of those few films that successfully "addresses me, spectator, as a(-) woman."

Ultimately, to criticize this book for what it isn't doesn't necessarily diminish its merit. Rainer's films are profoundly dialogic and any study of them must be as well. As much as I disagree, for example, with Paul Arthur's criticism of *The Man Who Envied Women* (*Motion Picture*, 1987), it's nevertheless invaluable because he asks some very tough questions—much like the film itself. Likewise, *The Films of Yvonne Rainer* points to the hard questions that still need to be asked, not only of this filmmaker, but of experimental cinema in general. Does narrative work for or against radical aspiration? Is it possible to make political films while you take money from the state? The spectator-of-Rainer's-dreams is the one who knows that neither the movie nor discussion ends when the lights go up.

Unlike work that's clearly agenda-driven—think of *October*, *Battle of Algiers*, even *Roger and Me*—Rainer's feminist challenge to liberal humanism opens up a space of give and take, a space where the personal meets the political, a space of dialogue and exchange. This book is an important contribution to the discussion on Rainer, but I'm still waiting for the in-depth study that engages me as much as her films do.

Manohla Dargis writes on film for the Village Voice *and elsewhere.*

PORNOGRAPHY: GENRE AND GENDER

JILL MEDVEDOW and RICHARD KAZIS

Hard Core: Power, Pleasure, and the "Frenzy of the Visible"
by Linda Williams
Berkeley: University of California Press, 342 pp., $18.95 (cloth)

When asked to identify pornography, most of us still initially react the way Justice Lewis Potter did in the mid-1950s: "I don't know what it is, but I know it when I see it." It may get murky at the margins, but we have a pretty good idea of what constitutes hard core porn. But, as Linda Williams argues in her original and important book, identifying hard core is quite different from understanding it. As with any form of representation and communication, to understand pornography we have to look closely at its texts. When we do, according to Williams, we learn a great deal—about sex, but also about gender, the changing social construction of gender relations and identities, and the complexities of power in our society.

> Rather than try either to ignore or repress fantasies and their visualization, society should be able to provide outlets for safe expression and exploration of fantasies, even violent ones, while maintaining a clear distinction between fantasy and actual violence directed against others.

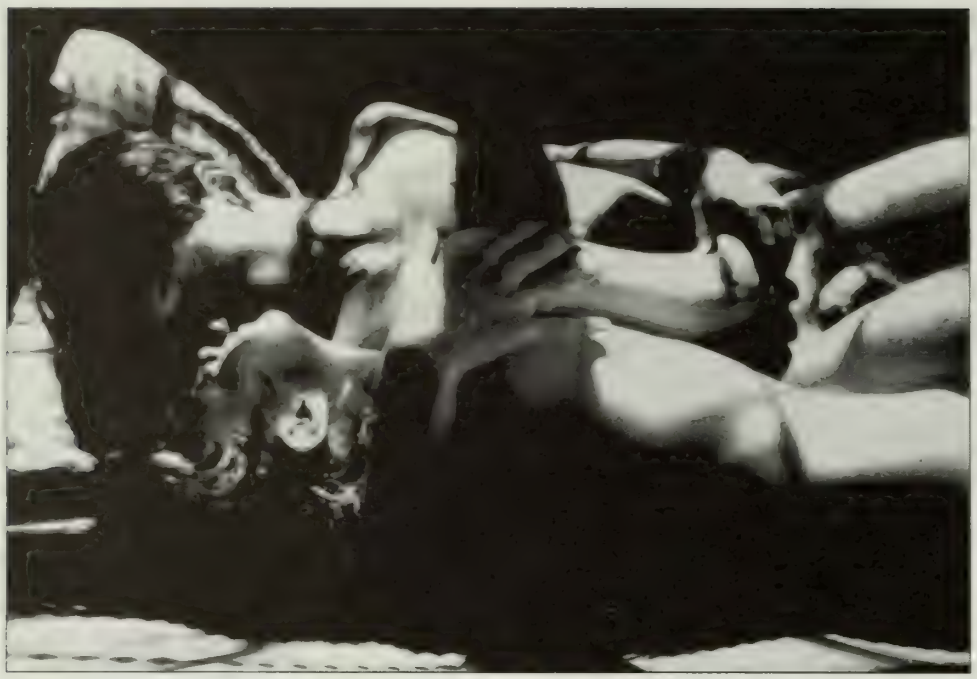
During the 1980s, there has been a sea change in the politics of pornography. The longstanding battle between free speech and censorship has been redefined—through the equation of hard core pornography with violence against women—into a conflict between the free speech rights of pornographers and the civil rights of women. This shift in the poles of the debate has entered the policy arena with the Meese Commission on Pornography's 1986 report and the Minneapolis and Indianapolis anti-pornography ordinances (later ruled unconstitutional) drafted by feminists Andrea Dworkin and Catherine MacKinnon.

Yet, this reframed political and policy debate—in the popular press, academic circles, and our legislative bodies and courts—has been curiously removed from the raw material, the sexually explicit photographs, books, films, and videos that are rented, bought and sold, read and watched in this country. As Williams notes, much of the debate has been posed in terms of whether pornography "deserves to exist at all." Hard core pornography does exist, however, as evidenced by the 2,000 or more pornographic films produced annually. As a result, according to Williams, we have a responsibility to ask questions about its appeal and its message.

That is precisely the strategy employed in *Hard Core*. Williams is a film critic, the author of a volume on surrealist film, and coeditor of an anthology of feminist film criticism. Williams' latest book treats the study of pornography as an analysis of a film genre—a special genre to be sure, but one which can be analyzed in the same ways that the musical, for instance, is frequently discussed. Her approach is historical, examining how the genre has developed and changed over time, from the form's earliest days to the stag film, its 1970s emergence into the mainstream with feature-length narrative films such as *Deep Throat*, and the current period, when feminism, gay and lesbian liberation, AIDS, and VCRs have changed the ways we think about, practice, and—for many—view sex. The book is also rooted in contemporary critical theory, building a feminist theory of pornography on the insights of Marx, Freud, and Foucault—a theory sensitive to the related psychological, economic, and social dimensions of power and pleasure.

Following Foucault, Williams begins her story with a discussion of how modern Western cultures moved from thinking about sex as an *ars erotica* to the search for scientific truths of sexuality, a *scientia sexualis* obsessed with trying to discover, specify, and control truths about sex. The cinema—beginning with magic lantern devices and other late-nineteenth-century "machines of the visible" that captured and dissected motion—proved the perfect technology for pursuing this quest for truth. To see and know more about the body and about bodies in motion, to capture desire and pleasure, required a technology that could accurately satisfy the drive for detailed, physical knowledge.

Williams explains that the road from the "scientific" exploration of body movement to the



The growing numbers of women viewing pornographic films has led to changes in the genre. Femme Productions, for example, specializes in making erotic films that visualize women's desire. *Christine's Secret*, for example, includes scenes of foreplay as part of the sexual activity of this couple (played by Carol Cross and Jake West).

Courtesy Femme Productions

increasingly detailed exploration—performed until very recently almost exclusively by and for men—of the bodies of women was quite short. She even speculates that the sequence might easily have been reversed. In her view, not only did the cinema propel the project of developing a scientific knowledge of sexuality, but the desire to explore sex propelled the development of the cinema—a technology that improved upon the human eye and, in doing so, created new forms of knowledge and pleasure.

The cinema makes possible the voyeuristic and obsessive exploration of our mostly private acts and desires. As Williams writes, "[C]inematic magic allow[s] spectators to see and hear everything without being seen or heard themselves." Through most of the twentieth century, this exploration has been seen in terms of the phallus, using technologies harnessed by and put at the service of male obsession, conceits, and power. The narrative and gender relations of pornography as an evolving genre necessarily reflect this misogynist bias.

In a way, however, Williams' book presents a direct challenge to anti-pornography feminists by arguing that there is much more to pornography than misogyny, objectification, and violence against women. Pornography cannot be so simply understood or denied, since it is a complex, changing social construction. And it is built on a contradiction that threatens the very core of hard core. The contradiction is this: To explore the details of bodies, even bodies in sexual activity, is not to unlock the "truth" about sex and pleasure. Pornography doesn't automatically deliver on its promise simply by selecting camera angles, lighting effects, and editing points. Every pornographic film confronts the same dilemma: How can female pleasure be convincingly represented? More specifically, the dilemma is: How can *female* sexual pleasure be visualized? Erection and ejaculation can be made visible, but how can orgasm, what Williams calls the "involuntary confession of bodily pleasure," be proven when, for women, it takes place out of view, unrecordable by the camera?

Williams contends that the history of hard core pornography is, in part, a history of attempts to resolve this dilemma. Given the male predominance in the creation and consumption of pornography, it is not surprising that one answer has been to deny any difference between male and female pleasure. In much hard core porn, female satisfaction is simply defined in terms of male orgasm. Either women are treated as receptacles, as in early stag films, or ejaculation is equated with female climax. Another strategy is to "prove" female pleasure by constructing the narrative so that a woman's pleasure is elicited involuntarily in the context of an abduction or rape. As Williams writes, in most pornography, "[T]he woman's body is solicited, questioned, and probed for secrets that are best revealed when she is not in control."

As the genre evolved from the short, silent, and generally plotless stag film, where the secrets to be made visible were those of genitalia and penetration, to the hard core narrative feature, where visibility is extended to male climax, the contradictions it poses have become more obvious. Williams writes: "It is a common conceit of much early Seventies hard core pornography that the woman prefers the sight of the ejaculating penis or the external touch of the semen to the thrust of the penis inside her." The money shot, as the close-up of ejaculation is known in the trade, seemed to solve the problem of making pleasure visible. It did so, however, only by capturing on film the "truth" of involuntary *male* pleasure and by finessing the question that still haunts pornography's producers and consumers and that may lead to a less oppressive and less phallocentric pornography—that is, how to uncover the "truth" of female pleasure?

The strength of Williams' analysis lies in her insistence on placing the evolution of pornography in social and historical context. Using Marxian and Freudian theory to explore and understand change in the genre, her treatment of the 1970s hard core feature is dynamic and nuanced. For Williams, the dominance of the money shot indicates not that pornography is monolithic and by definition phallic, but that it is "insistently phallic *in this particular way, at this particular time* because of pressures within its own discourse to represent the visual truth of female pleasures about which it knows very little."

Is it possible to represent the penis so that it is not also a phallus, not a symbol of male dominance? This is the question—a question of power relations—that Williams asks of those who would try either to suppress pornography or to revise the genre in ways that speak more directly to women about sex. (Williams chose not to study gay and lesbian pornographic films, explaining that she consciously decided to explore "mainstream" heterosexual hard core and let others who are more sensitive to lesbian and gay sex and sexual identity do the initial interpretations of that work.) Can pornography, as Kate Ellis and others ask in the feminist pro-porn publication *Caught Looking*, allow women to "hold conversations of their own" about sex? And will such conversations on film be able to overcome the phallocentric conventions and biases of the genre?

Williams notes that there have indeed been significant changes in the genre during the past decade, changes that indicate a fraying at the edges of dominant formulas. One factor driving changes in the genre is the reality of AIDS and the shift to safe sex practices in some cinematic pornography. Another is the effect of feminism and its challenges to male privilege and power on the content of hard core films. Related to this, and spurred by the proliferation of home VCRs, as well as the women's movement, is the dramatic increase in the number of women who watch hard core films. Previously seen by the pornography industry only as the objects to be consumed, women have become consumers as well. *Redbook* found in 1987 that nearly half of 26,000 women surveyed watched pornographic films regularly and that 85 percent had seen at least one, a 40

percent increase since 1974. According to one estimate, women account for as many as 40-million of the 100-million X-rated video rentals each year. More and more, hard core is not simply male recreation, and the industry's products are adjusting to this market shift.

Will this change in viewership—the entrance of women into the cinematic discourse about sex—affect the genre in fundamental ways? Many of the hard core films produced during the last 15 years have been targeted to heterosexual couples. However, Williams argues that these films retain the perspective of male voyeurism and female confession. While shots of ejaculating penises are far less central and a broader range of female desires are explored, sexual relations are not represented as significantly altered. More promising, in Williams' view, are the attempts at production of a hard core pornography by and for women, best exemplified by the work of Femme Productions, a company formed in the early eighties by porn star Candida Royalle. Femme's films are aimed at couples, have fairly intelligent scripts and narratives, and try to visualize women's desire in ways that are new to the genre.

How are these works different? For one thing, the voyeuristic point of view gives way to a performative one that Williams compares to a jam session. Sex appears to be as much for the satisfaction of the couple in front of the camera as for the audience. Sex is shown without extensive editing. The male's penis usually begins soft, as other parts of both the male and female bodies are eroticized. Long periods of foreplay and afterplay are shown as part of the sexual activity. Ejaculation is not the central focus. Rather, in the longer Femme tapes, the emphasis is on female desire and sexual pleasure. Motivation for sexual activity is explored, and the motivation for female desire is not structured around phallic mastery.

Williams is too good a historian and cultural critic to argue that pornography has undergone an unequivocal maturation toward enlightened feminist pornography. She knows that most hard core films remain within the mainstream, Femme Productions is only one company, and they may or may not be making films that women and/or men actually want to see. However, the changes in the genre evident in Femme Production's rewriting of the genre point again to Williams' initial contention—pornography cannot be described as a unified object.

Representational genres change, as *Hard Core* clearly shows. Cultures, too, change over time, and cultural criticism is one factor in that process. Fantasy, our private attempts to make sense of unresolved sexual conflicts, are far less susceptible to legislation or other acts of will. Both factors, then, are driving forces behind pornography as cultural phenomenon and as capitalist product. Williams' hope is that rather than try either to ignore or repress these fantasies and their visualization, society should be able to provide outlets for safe expression and exploration of fantasies, even violent ones, while maintaining a clear distinction between fantasy and actual violence directed against others.

Can pornography ever articulate the female point of view or is the genre merely changing slightly at the margins? Will broadening discourses of sexuality to include women's speculations about pleasure and desire make it possible to reshape sex and power in our society? Without knowing in advance the answers to these and related questions, Williams' investigation of them is itself a powerful argument against both censorship and the oppressive myth of one normative sexuality. While it is still critically important to debate the relationship between pornographic representations and acts that harm others, Linda Williams has shown that we would lose an important window through which we can understand our selves and our societies, our internal conflicts and their social expression, were we simply to silence the obsessive "speaking about sex" that is pornography.

Jill Medvedow is the program director at WGBH radio and executive director of the cable series Mixed Signals. *Richard Kazis is a doctoral candidate at MIT and was codirector of Magic Lantern Basement Cinema in Washington, D.C. from 1976-1981.*

ATTENTION

INDEPENDENT PRODUCERS

WE DON'T MAKE A BIG PRODUCTION OUT OF INSURANCE FOR YOUR PRODUCTION!!

FEATURES

ENDORSED BY PBS AND NPR

SIMPLIFIED APPLICATION

PREMIUMS START AT $1,500 FOR $1 MILLION

ONE TIME PREMIUM COVERS ORIGINAL RIGHTS PERIOD GRANTED PBS

WALTERRY INSURANCE BROKERS

7411 OLD BRANCH AVENUE • P.O. BOX 128
CLINTON, MARYLAND 20735
301-868-7200 800-638-8791

BETACAM SP
BVW 35 SP or 1 inch po $199
IKEGAMI 79E & CHIP Cameras

STUDIO or location.
Low rates on Studio, crews & equipment.

Editing $12/hr.
W/ Editor $25

SONY 3/4 5850 off-line
Audio tape deck - Windows-food!
VHS deck for copies
Options: Voice over mics
Switcher - Training available
Titles - Character generator
Window dubs - Time Code

Cameras- lights - STUDIO
14th Street Video
212 627-5324
near subways & PATH Trains

✣ GET REAL ✣

Charlotte Zwerin's Documentary Directions

LARRY LOEWINGER

"I'M FAMOUS. AIN'T THAT A BITCH!" SO SAYS THE EPONYMOUS SUBJECT at the beginning of *Thelonious Monk: Straight, No Chaser*. When Thelonious Monk said this in 1968, he was a known, if eccentric jazz musician, subject of a black and white documentary film made by Christian and Michael Blackwood, shown once on German television. When this same footage appears 20 years later, Monk is recognized as a major American musical figure. The stakes are much higher. He is now the subject of a theatrically released color film, produced by Charlotte Zwerin and Bruce Ricker, directed by Zwerin, and released by Warner Brothers through Clint Eastwood's company, Malpaso Productions, with Eastwood as the executive producer. Monk is truly famous.

A glance at Zwerin's career illuminates both the style of filmmaking in *Straight, No Chaser* and the personality of the filmmaker. She was known first as a codirector and editor of some of the more celebrated documentaries from the sixties, such as *Salesman* (1968) and *Gimme Shelter* (1970). Born in Detroit, Zwerin settled in New York in the late fifties. Her fascination with reality-based cinema developed very early. "When I was a little kid going to the movies," she said recently, "and the newsreels came on, they involved such a change in your feelings and attitudes. Even that small, I could understand I liked newsreels more than I liked movies."

Zwerin's career, though begun in Detroit, blossomed in New York. She went through several entry level jobs before she worked at CBS News and, later, met Albert and David Maysles. For CBS News she moved from the stock footage library into the cutting room as an assistant editor on *The Twentieth Century*, a weekly documentary series based on newsreel materials. In her several stints at CBS News she eventually worked up to editor.

✣ ✣ ✣

Zwerin moved to New York at the point when documentary filmmaking was transforming itself. In the early sixties many of the documentary filmmakers and technicians, including Zwerin, Richard Leacock, Donn Pennebaker, and Albert and David Maysles, passed through the doors of Drew Associates. Robert Drew, who had contracts with Time/Life and the networks to produce films, acted as a kind of godfather to the filmmakers who would experiment with the technology and articulate the aesthetic issues that shaped the direct cinema movement. The most celebrated of the early direct cinema films, *Primary* (1960), about the primary campaign between Hubert Humphrey and John F. Kennedy, was a Drew Associates production.

In the early sixties, technology was a primary force in molding film style. New, lightweight cameras from France and tape recorders from Switzerland entered the market. Film stocks were continually improved, becoming more and more sensitive to light. Since, by present day standards, film stock was cheap, vast quantities of film were often expended in the shooting of a film. These technical developments allowed filmmakers on relatively small budgets to go almost anywhere in search of a story. They also quickly influenced the manner in which documentary films were made.

The cinéma verité and direct cinema movements developed most rapidly in France and the United States. The French variant of this style veered in a didactic direction. Jean Rouch, an ethnographic filmmaker and one of the prime exponents of cinéma verité in France, said in an interview some years back, "I've never made a film where the editing didn't conform to what I wanted to do. From the moment that a documentary filmmaker changes the



Charlotte Zwerin's documentary *Thelonious Monk: Straight, No Chaser*, on the ground-breaking jazz pianist, makes use of a cache of footage shot by Christian and Michael Blackwood for German television in 1968, which had not been seen since.

Courtesy Warner Bros.



Early in her career Zwerin collaborated with Albert (left) and David (center) Maysles, here seen shooting *Saleman* (1968). This was one of the first direct cinema productions in which an editor was recognized as a co-maker of the film.

Courtesy Maysles Films

sense of the film he wanted to make in the editing, it's bad, it's false for me." The French attitude, as promulgated by Rouch, is substantially different than its US counterpart.

At first, the American version, influenced by the regnant aesthetic taste for naturalism, stressed the invisibility of the filmmaking team on location as a way of obtaining truth. Nonintervention was the order of the day. Moreover, in the early films, emphasis was placed on shooting rather than editing as the paramount filmmaking skill. One of the results of this credo was to produce a series of fascinating, if loosely shaped documentaries in which the viewer had more creative space to form her own views. That was soon to change.

Enter the editor as collaborator rather than mere technician. Zwerin is the prime example of an editor who not only consciously shaped mountains of formless material, but also urged the filmmaking team back into the field, usually after shooting was done, to film the connective threads that would make a film work. The outstanding example in Zwerin's career of this new, elaborated role of the editor-become-filmmaker are the scenes in *Gimme Shelter* with the Rolling Stones seated before an editing console, commenting on the horrors of the Altamont concert. These scenes elevated the film into a complex statement about popular culture and human responsibility. Structurally, they made the film work. Moreover, by making the Stones witnesses as well as participants at Altamont, this footage also helped to convince the reluctant Rolling Stones to release the finished film.

By the mid-sixties, Zwerin and others could see both the strengths and the limitations of direct cinema. This approach worked best when or, one might also say, is limited to examining the lives of individuals or exploring a situation with a strong dramatic event. Films of this sort were often structured around the achievement of a goal. The film titles themselves suggest the subject matter. *Primary* follows the campaign battle between Humphrey and Kennedy during the 1960 Wisconsin primary election. Zwerin's first editing job with Drew Associates was *Susan Starr*. The question posed in that film is whether Starr, a classical pianist, will win a major piano competition. Many of the Maysles' films, even up until the present day, are built around the outcome of a particular event. *Running Fence*, one in a series of Maysles' films about the work of the artist Christo and a prime example of Zwerin's editing virtuosity, questions whether the artist will get his opportunity to build a fence, made of white fabric, across the rugged landscape of northern California. In short, the evolution of formal means was often limited by the demands of content and commercial considerations.

Charlotte Zwerin met Albert and David Maysles in the early sixties. That encounter was to have a profound effect on her life and our experience of documentary film. Out of those early collaborations come two of the most interesting and structurally complex films of the direct cinema movement, *Salesman* and *Gimme Shelter*. These two films would soar beyond the event and personality driven limitations of previous documentaries.

As a portrait of several Massachusetts-based Bible salesmen and their working-class milieu, *Salesman* entails little overt drama and less glamour. The Maysles brothers had just completed a film portrait of Truman Capote, whose book *In Cold Blood* had profoundly influenced David Maysles' thinking. According to Zwerin, "David Maysles was going in the direction of making a nonfiction, novelistic film, a story film." With *Salesman*, the Maysles and Zwerin, who was the film's codirector and editor, had discovered the perfect material to explore their new concerns. On its face, the material revealed no simple story, no goal to be achieved. Similarly, the men in *Salesman* were far different from the subjects of other Maysles' films from the same period, such as Truman Capote, film producer Joseph E. Levine, and the Beatles. Here was the first direct cinema style film in which form responded to the demands of content rather than the opposite.

Salesman gradually became the story of one man, Paul Brennan, whose elfin personality would shine through the film, even as his career was careening out of control. Says Zwerin, "The Maysles and I were trying to tell a story through character rather than events. *Salesman* is a character study in action, and the character happens to represent more than what he is. He represents dreams and reality."

Completely unsponsored, *Salesman* is the purest of all Maysles films. It is the first direct cinema production to win theatrical release. It also one of the first in which the editor is recognized as a co-maker of the film. From the middle sixties until now, Zwerin has alternated between editing and producing and directing her own work, and over time she has produced more and more films. However, as long as she edited and codirected at Maysles Films the public and the professional community viewed her more as a technician than a creative force. She recalls, "To this day I still get the questions, 'What did you do on *Salesman*? What did you do on *Gimme Shelter*?' I remember someone who worked at the Maysles and left saying that they cast a long shadow. You have to get out of there in order to establish yourself as a filmmaker. Otherwise, no one is going to recognize what you do."

✣ ✣ ✣

Thelonious Monk: Straight, No Chaser is less a biography of Thelonious Monk than it is a presentation of his art and a striking, selective look at a powerful, if troubled, man. The film also offers a meditation on the



(Left to right): Executive producer Clint Eastwood, producer Bruce Ricker, and Zwerin confer over a story point in *Thelonious Monk*. Eastwood not only financially backed the film, but was also instrumental in obtaining footage from CBS and getting Monk's son to agree to an on-camera interview.

Courtesy Warner Bros

evolution of documentary style between the loose, intense performance footage of the sixties and the cool, formal interview material of the eighties by setting up a dialogue between these styles. The film's story is told through the performance material, letting the interviews and still footage form the necessary connective links.

Straight, No Chaser continues and enlarges on a series of biographical films about contemporary artists and jazz musicians which Zwerin has produced and directed. The first two, *DeKooning on DeKooning* and *Arshile Gorky*, were produced as television documentaries. But the Monk film is comparable in scale to the early, theatrically released Maysles films. Here, too, Zwerin both directs and edits. The new element is that she coproduced *Straight, No Chaser* with Bruce Ricker.

The trail that led to the making of *Straight, No Chaser* started with a casual street conversation between Ricker and Christian Blackwood, almost 10 years ago. Ricker discovered that Christian and Michael Blackwood, German filmmakers who settled in the United States in the sixties to make films for German television, had made one about Monk. It was shown once in 1968. The Blackwoods retained all of the rights to the material which had not been touched since then. Ricker had approached Zwerin to edit his first foray into filmmaking—a film about Kansas City jazz called *The Last of the Blue Devils* in 1974. She was unavailable at the time. When Ricker learned of the Monk footage, he telephoned her immediately. "In 1981, when Christian mentioned this," Ricker relates, "Charlotte and I knew Christian and Michael would never give up the footage. We also knew we needed something more than the historical footage. I asked Charlotte if she wanted to get involved, warning her it might be messy. We would have four producers [the Blackwood brothers, Ricker, and Zwerin] and two directors [Christian Blackwood and Zwerin]. I thought Christian and Charlotte would complement each other perfectly. Plus it was the reality." She jumped at the opportunity.

An arrangement "of sorts," Ricker says, was worked out, and Ricker and Zwerin were able to proceed. Though Monk was alive in the early eighties, he was not well enough to be approached. When he died in 1982, Christian Blackwood filmed the funeral. Zwerin and Ricker made plans to deal with the Monk estate. After Monk's death, the story became more complicated. Says Ricker, "Monk didn't have a will. While Nellie, his wife, and Thelonious always thought they were married, New York State doesn't recognize common law marriages." First, the court held hearings to declare Monk's children legally his. Then, the children became executors of the estate. During this period Zwerin and Ricker thought they were securing the rights to Monk's life until a couple of interlopers from California arrived on the scene. Two young men, with a substantial chunk of money and no prior film experience, paid the Monk estate $5,000 to gain exclusive rights to Monk's life story for three years. For the duration of the option period, Zwerin and Ricker's project had to be put on hold.

Zwerin and Ricker saw Thelonious Monk as a major American performer and composer. They assumed that their potential funding sources would see him in the same way and gladly support their plans. Fundraising before, during, and after their enforced delay proved to be more difficult than they had imagined. By 1985, however, the money began to come in. The PBS series *American Masters*, the National Endowment for the Arts, Channel 4 in England, and Pioneer Laser Discs agreed to support the project. In securing promises for $200,000, they raised enough money for a one-hour television program to be finished on videotape and, due to the high cost of musical rights, with very limited, post-TV distribution potential. Then, in the summer of 1987, something happened to change the scope of the film.

Ricker tells the story: "In the summer of 1987 I got a call from David Valdes of Warner Brothers, asking about distribution rights to my film *The Last of the Blue Devils*." While Valdes, who works for Clint Eastwood's Malpaso Productions, was researching *Bird*, he came across the Ricker film. Like many stars, Eastwood set up a production company to produce his own films which the studio distributes. Unlike some stars, his company has produced serious work. According to the nonplussed Ricker, Warner purchased the distribution rights for his film that remained—France and Italy. "Meanwhile," Ricker continues, "I started talking to Eastwood, who knew I knew the Baroness Nica de Koenigswarter. He wanted an introduction to her to find out about Charlie Parker's death. He died in her apartment. Then I realized that Eastwood is really into bebop, and he plays jazz piano. I said to Charlotte, 'I'll give you odds I can get Eastwood to put up the money for the Monk film.' She started laughing."

After seeing a presentation reel, Eastwood and Joe Hyams, responsible for publicity at Warner Brothers and, along with Eastwood, a serious jazz aficionado, quickly agreed to have Malpaso produce the film. Ricker and Zwerin then gave Eastwood a budget detailing what they really needed to finish the film and distribute it theatrically. Eastwood called back 24 hours later to commit the money. "I don't know where I got the nerve," Ricker says, "but I said, 'Okay, Clint, what are the ground rules? Who has editorial approval?' He said, 'I'm too busy. I trust you completely. Go ahead and make the film. I'll have final approval.'" The parties then sat down and negotiated a detailed, lengthy contract. Once that was agreed upon, the television funders bowed out, some more gracefully than others.

The search for the historical footage used in the film proved as challenging as the fundraising. *Straight, No Chaser* is an amalgam of several different varieties of archival material: a CBS television show about beatniks filmed at the Five Spot Cafe in 1956, another CBS television



Monk (far left) was the house pianist at Minton's Playhouse during his crucial musical years. Here he poses with fellow musicians (left to right)Howard McGhee, Roy Eldridge, and the manager of Minton's, Teddy Hill.

Coutesy Warner Bros.

program *The Sound of Jazz*, Japanese footage of *Just a Gigolo*, French TV footage, and the extensive Blackwood material shot in 1968. Because the film is a celebration of performance, Zwerin searched diligently and exhaustively for newsreel material. She viewed each of the musical pieces on film as part of the canon of his work. Everything had to be found.

The story behind the discovery of the Five Spot footage exemplifies both Zwerin's attitude and the kind of luck occasionally needed to finish a film. She knew that the footage, which had been filmed by CBS, was in its library. The company had been unable or unwilling to find it. "I had endless conversations with the librarians," Zwerin complains with a sly smile on her face. "I kept coming up with more and more clues about where they might find it. I even offered to go out to New Jersey and go through the entire CBS warehouse." CBS still could not find the footage.

Once again an odd telephone call and the star power of Clint Eastwood resolved the problem. In the middle of Zwerin's search, Ricker got a call from CBS Sports as they were preparing their coverage of the 1987 NCAA basketball finals in Kansas City. Ricker explained, "This woman producer called me up, saying, 'I heard you made a film about Kansas City jazz. We would like to buy a clip.' I said, 'That's nice. Oh, by the way, I am producing a film about Thelonious Monk, and Clint Eastwood is our executive producer. He is doing a film about Charlie Parker. Parker's from Kansas City.' As soon as I mentioned Clint Eastwood, she forget about *The Last of the Blue Devils*. I told her how to get hold of Eastwood, but I told her he wouldn't do it. Of course, he refused. She called me back the next day, really desperate."

"Then it dawned on me. Charlotte had been trying to find this footage for a year. I said if CBS found the footage maybe Eastwood would do the interview. I called him up. He said, 'Make sure you see the footage, and they give it to you for free. Then I will do the interview.' CBS called me back within 24 hours. They found the footage." For Zwerin it was one of her best days on the project.

One of the more delicate problems that arose during the making of the film was how to treat Monk's mental problems. To the outside world Monk probably looked like an eccentric character. To those who knew him well, he displayed a darker side, and Zwerin felt she needed an on-camera interview with someone in the family. Although his wife Nellie agreed verbally, each time a date was set she never kept it. "We were told she was ill," Zwerin said, "which I think was actually true. I also think she didn't want to talk about it." The Baroness de Koenigswarter, who was Monk's sometime companion, would not talk. That left Monk's son, Thelonious Jr.

Here, too, Eastwood was helpful. There developed a set of interlocking needs. Thelonious Jr., intended to set up a foundation to preserve his father's work. Eastwood does a lot of charity work. The power of his name would help to attract funding. Although there was never a quid pro quo, when Thelonious Jr. returned from a visit to Eastwood in California he consented to filming an interview detailing his experiences growing up with his father. Reflecting on the difficulty of getting anyone within the family to speak frankly about Monk's illness, Zwerin said, "Thelonious Monk Jr. turned out to be the best person to do it. I was very impressed that he did it. I don't think it was easy."

The power of the Warner Brothers studio name was also instrumental in getting reasonable deals on the fees paid for music rights. "Once we got Clint involved," Ricker relates, "it was pretty simple. We were able to use Warner Brothers indirectly to find out who controls the music rights. We got much better deals for music clearances."

Thelonious Monk: Straight, No Chaser premiered at the London Film Festival in the fall of 1988. The plan was to open it in New York the next spring. It played at the Berlin Film Festival in the spring of 1989, where word of mouth began to build. At the same time, Ricker was trying to interest Columbia Records, whose musical library owns much of Monk's music, to release a soundtrack album, paralleling the film's New York opening. Finally, in March 1989 they agreed, which meant the record company could not do a release before late spring or early summer. Contemplating the options, Ricker and Zwerin decided that theirs was not a summertime movie.

"It seemed natural to open it in the fall," Ricker enthused. "I was talking to Ralph Donnelly of City Cinema. He said, 'If you waited that long, why don't you think of the New York Film Festival?' I spoke to Joe Hyams, Eastwood's publicity person, about it. Then Charlotte and I huddled. Hyams said Warner had good luck with *'Round Midnight* and *Bird* at Lincoln Center. We knew that Monk had grown up around there. He's black and a jazz musician, and there is a woman director. Plus it's a good film. Let's take a chance at the film festival. It was the perfect launching pad."

After nine years of planning, negotiating, waiting, researching, filming and editing, *Thelonious Monk: Straight, No Chaser* opened to strong reviews at the New York Film Festival in October 1989. It was released on videocassette last month. *Salesman* will be highlighted in the *P.O.V.* series on PBS this summer. Charlotte Zwerin's career is in high gear.

Larry Loewinger is a film producer, sound engineer, and journalist.

NO FAKING

New Feminist Works on Spectatorship, Pleasure, and the Female Body



Susie Sexpert (Susie Bright, right) gives German journalist Dorothee Muller (Ina Blum) a lesson in sex toys in *The Virgin Machine*, a feature by German filmmaker Monika Treut which sends the notion of a monolithic male gaze flying out the window.

Courtesy First Run Features

CELESTE FRASER

Fabrications: Costume and the Female Body
edited by Jane Gaines and Charlotte Herzog
London and New York: Routledge, 256 pp., $35.00 (cloth), $13.95 (paper)

The Female Gaze: Women as Viewers of Popular Culture
edited by Lorraine Gamman and Margaret Marshment
Seattle: Real Comet Press, 224 pp., $12.95 (paper)

Off Screen: Women and Film in Italy
edited by Giuliana Bruno and Maria Nadotti
London and New York: Routledge, 200 pp., $37.50 (cloth), $16.95 (paper)

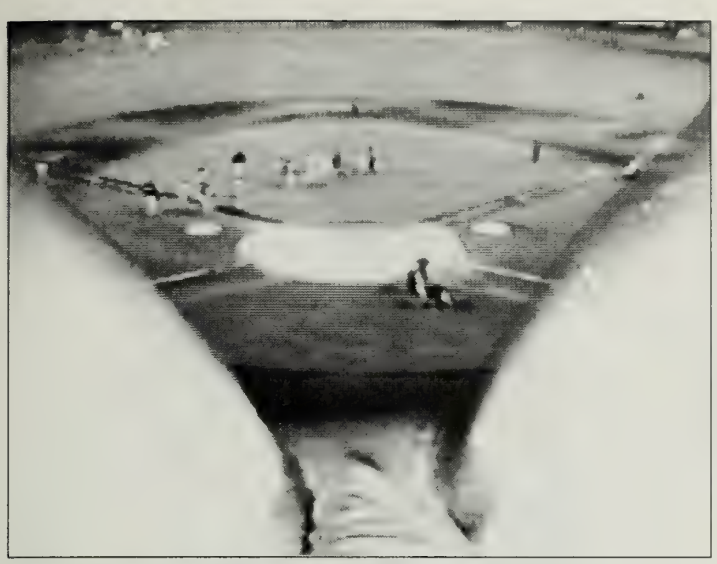
✣ ✣ ✣

I felt sorry for [the men]…. I could not get out of my consciousness that their passive acceptance of my video camera made them look like show animals on parade.

—Vanalyne Green, *A Spy in the House That Ruth Built*

IN HER AUTOBIOGRAPHICAL VIDEOTAPE *A SPY IN THE HOUSE THAT RUTH BUILT* (1989), Vanalyne Green invades the patriarchal bastion of the baseball stadium in search of pleasure in her own body. Conscious of the power of her camera to subject men to her lascivious gaze, Green turns the camera back on herself. Organized as a confession of her addiction to baseball, the video alternates interview-style shots of the filmmaker with footage of ballplayers and a montage of musings on female sexuality. These musings range from Green's understanding of her desire for the ballplayer as a desire for Daddy, demonstrated in an uncomfortably funny shot of a little girl at a game nestled in her father's lap, to contrasts between ballplayers' possession and display of their sexuality and women's traditional alienation from their bodies. The absurd image of a burly ballplayer's face superimposed on the body of the Virgin Mary emphasizes Green's interest in the complex relationship between masculine and feminine desire. And her use of the video camera to superimpose images invoking feminine desire on the masculine world of professional baseball—"a world where the words 'men' and 'danger' are said in the same breath"—complicates the relationship between female spectatorship, female desire, and the female body that has preoccupied feminist film theory for at least the last decade and a half.

Freudian and Lacanian psychoanalytic theory has served as the source of much feminist film theory, as well as for poststructuralist film theory in general. In "Visual Pleasure and Narrative Cinema," an essay published in 1975 that still exerts great influence on feminist theorists, Laura Mulvey drew on theories of voyeurism and fetishism in order to explain the power of the gaze of male spectators, male protagonists, and the camera in classic Hollywood cinema to project Woman as always only an image "to-be-



Baseball has long served up sexual metaphors—e.g., making it to first base, scoring a home run. In *A Spy in the House that Ruth Built*, video artist and baseball devotee Vanalyne Green offers her own connections, musing on female sexuality and the masculine world of baseball.

Courtesy Women Make Movies

looked-at." While much of the most exciting subsequent theory has engaged and modified Mulvey's model, too often the female spectator described by these schemata has been denied power or pleasure or both. The powerless pleasure, the psychoanalytic feminist writers tell us, occurs when women fake masculine pleasure in the objectified image of Woman—putting on what Mulvey and Mary Ann Doane called "transvestite clothes"—or as a masochistic identification with the image—pleasure in what E. Ann Kaplan has called the "desire to be desired" ["Afterthoughts on 'Visual Pleasure and Narrative Cinema,'" Laura Mulvey; "Film and Masquerade: Theorizing the Female Spectator," Mary Ann Doane; "Is the Gaze Male?," E. Ann Kaplan].

According to this formulation, feminine power must reside in the refusal of pleasure. For some experimental filmmakers, this notion has led them to eliminate images of women altogether on theoretical grounds. More recently, however, feminist film/videomakers have created new possibilities for pleasurable female spectatorship that invite new theoretical models. Concurrently, the three critical anthologies considered here attempt an expansion of psychoanalytic interpretations or move beyond that method in order to ask new questions about women watching film.



Meanwhile in Italy, starting from a different perspective, a similar interest developed in the female gaze and the female voice in the cinematic apparatus.

—Giuliana Bruno and Maria Nadotti, *Off Screen: Women and Film in Italy*

THE CHRONICLE OF A FOUR-DAY CONFERENCE HELD IN NEW YORK CITY IN 1984, designed as an exchange between feminist filmmakers and theorists from the United States and Italy, *Off Screen: Women and Film in Italy* extends the colloquy to a wider audience. In an effort to introduce the whole of Italian feminist work in and on film, the book's format ranges from theoretical articles to "irreverent histories," from a single script to a filmography of women in film in Italy compiled by the editors. In a section labeled "Film Production," the filmography lists titles by 55 feminist filmmakers, noting with each the release date, format, and length. Elsewhere Annabella Miscuglio's history ranges freely over "80 years of women's cinema in Italy." And the script for the 16mm *Scuola senza fine* (*School Without End*) reprinted in *Off Screen* demonstrates the "alternative" psychoanalytic model informing both Italian feminist theory and practice described in the theoretical articles.

What the editors call "the strong political edge of Italian feminist research and its very particular interpretation of psychoanalysis" relies upon the collective interrogation of a shared unconscious that took place in the *gruppi dell'inconscio* (groups on the unconscious), a phenomenon of the Italian women's movement referred to throughout the volume. Akin to the consciousness-raising groups prevalent in the US in the seventies, *gruppi*

Seven articles in *Off Screen: Women and Film in Italy* are based on work done in the "150 Hours Courses"—such as this group in Affori—where, for instance, housewives explored the relationships between psychological structures, personal experience, and movie viewing.

Photo: Stefano de Crescenzo



dell'inconscio concentrated on women's everyday experience. Unlike the empirical, positivist bias of the c-r movement, however, *gruppi dell'inconscio* examined everyday life using theories of women's relationships to a symbolic order.

In Italy the feminist approach to collective psychoanalysis arose from the belief that every woman interprets her individual experience against the grid of received cultural—particularly patriarchal—notions of what she is and how she should behave as a woman. Because film plays a central role in articulating and reinforcing this symbolic structure, the proponents of this method hold that film theory can provide a key for the self-exploration of the psyche of women. As the editors write, "Women's gaze turns from themselves to the cinema." In other words, women form images of themselves in relation to film images. "That is why in Italy we started off so insistently with the problems of female spectatorship, rather than with the question of textual representation."

The first section of *Off Screen* consists of seven contributions from the 150 Hours Courses, another structure devised by Italian feminists. As the editors explain, the workers' movement in the early seventies heightened the participation of workers in the control of production. This triumph included an educational program featuring paid leaves freeing workers for study and providing scholarships for housewives and retired people. In her introduction to the script of *Scuola senza fine*, a film about this process, Adriani Monti describes the participation of one group of housewives in an adult education seminar on film that grew into a study and research group and ultimately into a graphics cooperative. The participants themselves repeat the story in *Scuola senza fine*, which relays their experience in everyday terms.

Taking female spectatorship as a point of departure takes for granted a

The friendship forged between the characters played by Rosanna Arquette and Madonna in *Deperately Seeking Susan*—as well as the latter performer's star image—symbolizes one of the dilemmas of contemporary feminism. As a contributor to *The Female Gaze* puts it, "After all, there must be that little bit of a feminist subject lurking in [popular culture] somewhere, mustn't there?"

Photo Herb Ritts courtesy Orion Pictures



female gaze, but this doesn't necessarily grant the female spectator power or even pleasure. Several of the contributors to *Off Screen* examine what Giulia Alberti calls the "conditions of illusion," the captivating images that trap women spectators in the dream world of film and mediate women's experience of their own bodies through a patriarchal symbolic system. And, according to Paola Melchiori, desire driven by "confusion and loss of self" leads the female spectator to "multiple identifications" with the characters on screen. This identification doesn't liberate the female spectator by allowing her to take on cross-gender roles; rather, she projects herself into the actions of the characters in order to remain passive. Liberation in the world of illusion, Lea Melandri writes, would require the disruption of identification with the image or, as phrased in the title of her essay, escape from fascination would entail "Ecstasy, Coldness, and the Sadness Which Is Freedom."

The 150 Hours Courses resulted in an understanding of cinematic pleasure for women that must be interrupted, not eradicated, in order for women to escape the conditions of illusion. As a practical exercise, the instructors of the course produced a series of eight videotapes intercutting "images that held us fascinated" from classical American cinema, the French *nouvelle vague*, and films by contemporary women filmmakers in a montage that at once denaturalizes film and allows for pleasurable viewing. This exercise suggests one method for producing work that makes a break with the conditions of illusion, as well as demonstrating the interaction between film theory and practice.

A further investigation of this interaction makes up the midsection of *Off Screen*, "Criticism: Theory/Practice," where several essays elaborate different strains of Italian feminists' attention to the relationship between women and the symbolic. Here, Giovanni Grignaffini examines the investment of "Italianess" in the female body/beauty in fifties films made in reaction against fascist representations of the nation. In the same chapter, "Language and the Female Subject," linguist Patrizia Violi puts forth the proposition that "women must refuse to make [the] choice" between identifying with a universalized masculine subject position or becoming a "silent spectator" outside language. Violi questions feminist theories that reject any representation of women or require that the representation of women serve the destruction of narrative pleasure. The refusal of either position could be taken as the starting point for collective examinations of the individual unconscious as practiced in *gruppi dell'inconscio*—an assertion by women of everyday experiences contrasted to the symbolic depiction of women. Precisely this complex interplay of feminist film theory, filmmaking, and everyday political practice makes *Off Screen* valuable, not only as an introduction to the contemporary scene of Italian feminist film but even more so as an invitation to similar interactions among feminists on the US front.



What we need is an analysis which can begin to explain in more specific ways the relationships between our pleasures and their ideological grounding, and how we might go about changing these relationships.

—Lorraine Gamman and Margaret Marshment,
The Female Gaze: Women as Viewers of Popular Culture.

IN THEIR INTRODUCTION TO *THE FEMALE GAZE*, EDITORS GAMMAN AND Marshment promise an exciting alternative to existing psychoanalytic speculations on female spectatorship that limit the pleasures possible to assumption of a masculine disguise or entanglement in masochistic bondage. The editors wisely avoid forcing the separate essays into a univocal critical stance, preferring to encourage exploration of the myriad ways of seeing that earlier psychoanalytic work has left in the dark. At best, these efforts produce detailed material analysis of male control of the media, as in Anne Ross Muir's history of discrimination against women working in the British film and television industries. While providing valuable information, Muir makes the blunt proposal that "the masculine point of view is prevalent simply because men control the industry." This observation suggests that if women gain control of the media, problems of representation related to gender will disappear. True or not, her project points away from a consideration of female viewers' relationships to popular culture indicated by the collection's title.

In a work proposing to leave psychoanalytic views of pleasure as we know (or don't know) it behind, no essay in the anthology suggests an explicit nonpsychoanalytic redefinition of "the female gaze" or any other way to think about female spectatorship. Nevertheless, "the female gaze" is frequently invoked and deployed as a stand-in phrase meant to refer to concepts unrelated to looking or spectatorship in any sense. One such instance occurs in Jacqui Roach and Petal Felix' important discussion of the representational aims and responsibilities of black women working in British media, where the authors conflate concepts as disparate as "positive" representations of black women and Janet Jackson's "control" over her material and working conditions within the rubric of "the black female gaze." While Roach and Felix' article successfully registers a variety of methods for creating black woman-centered representations in the mass media, this discussion could be more productive if it wasn't forced with the rubric of "the gaze"—female or otherwise.



Joan Crawford is stitched into costume for the 1932 MGM film *Letty Linton*. The material molding of women's bodies and image, from Hollywood's costume designs to body building, is treated in Jane Gaines and Charlotte Herzog's new anthology *Fabrications: Costume and the Female Body*.

Similarly, Gamman's astute analysis of the way in which interwoven narratives in *Cagney and Lacey* inject personal concerns into the world of the police stumbles over repeated references to "the female gaze." For example, Gamman subtitles one of her essay' s segments "The Female Gaze as Mockery of Machismo" only to disappoint with an analysis of dialogue in the TV series: "The 'female gaze' in *Cagney and Lacey* stems mainly from the point of view of the central female characters themselves, who articulate it via witty putdowns of male aspirations for total control." This kind of elision, evident throughout the collection, creates the unsettling effect of reading two books in one: the first, presumably intended by the authors, hints at conceptions of female spectatorship not related to psychoanalytic theory; the second poses an acrobatic intervention in psychoanalytic feminist theory where linguistic leaps highlight the bad fit between existing theories of female spectatorship and the topics of interest to the authors. This kind of writing is intriguing, but dangerous without a net.

High-flown metaphors aside, *The Female Gaze* acknowledges that the pleasure many women take in popular culture poses a challenge to seek and describe the feminist potential of favorites such as Madonna, Joan Collins, and *Elle* magazine. Unfortunately, the collection ends where it could have begun, stating in the final sentence of the final essay, "After all, there must be that little bit of a feminist subject lurking in [popular culture] somewhere, mustn't there? And if there is, I suspect she's looking back at me." While it's not clear what will happen if anyone *is* "looking back" at author Shelagh Young, her description of the culture "in-there" is particularly disturbing. Young gives the name "wayward daughters" to women seeking pleasure in popular culture, a social entity described by the authors of the 13 essays in *The Female Gaze* in a variety of ways. These "wayward daughters" drift throughout the volume, passing up staid feminist magazines and dress codes in favor of blockbuster fiction and Madonna-gear. The argument runs that young women no longer seem to ascribe to the politically correct behavior that marked feminists in the last generation's movement, so feminists today must root out whatever familiar elements they might find in popular culture. As a member of that wayward generation of presumably postfeminists, I am suspicious of the observation frequently voiced here that our alleged lack of zeal requires a wannabe feminism—a feminism that makes do with second-hand baubles and brassieres.

While applauding arguments for feminists' acceptance of pleasure in popular culture, the book's various authors continually attempt a salvage effort, at best recuperating what Avis Lewallen calls feminism's "small but valuable intervention into the mass market" and, at worst, echoing Marshment's dubious rhetorical exchange: "[A]re we really so desperate that we must look to these eloquent entrepreneurs for hope? Well yes we are." I disagree. A feminist gaze at popular culture needs to collapse the distinction between the feminist and the popular made here on a theoretical level. Rather than a condescending capitulation to the popular through a hunt for the hidden feminist within, feminist theorists need to reconceive the way in which everyday feminists negotiate patriarchy through popular means that might look as foreign to a certain kind of feminism as makeup, tight skirts, and Joan Collins. Although contributor Janet Lee reasonably points out that "there are clearly lessons to be learned from the marketplace about women's needs," the collection as a whole does not take those lessons seriously enough.

One telling problem is that we aren't so desperate that we must accept any pleasure we can get, no questions asked. Even so, *The Female Gaze* should provoke important discussions that demand harder questions about the source and potential feminist engagement of pleasure in popular culture—as well as more complicated answers.

[T]he work cut out for feminist film theorists has been the continual rescue of this image [of woman] which tends to dissolve into a mist of naturalness—to hold it up for further scrutiny, and to make its constructedness evident—to turn it inside out so that the stitching shows.

—Jane Gaines, *Fabrications: Costume and the Female Body*.

Fabrications, the recently published anthology edited by Jane Gaines and Charlotte Herzog, sets out more successfully to examine the possible correspondence between pleasure and feminist praxis in popular forms. Gaines' thorough and thoughtful introduction presents a concept of the female body as constructed in film not only through editing, camera angles, and spectatorial relationships but extending to the material modeling of the surfaces of women's bodies—from costume to body-building. Gaines examines this expanded notion of the representation of the female body through a wide variety of lenses: the feminist (sexual) pleasure movement fueled by the notorious, important Barnard Conference in 1982, Frankfurt School writings on consumerism, the Americanization of British cultural studies, commodity theory from Marx to Baudrillard, and various analyses of voyeurism, fetishism, and masquerade. This extensive review evades the wishful thinking and blind faith in the potential for feminist interventions in popular culture found in *The Female Gaze* by pulling together disparate testimonies concerning material practices.

In relation to the consumption of images in cinema, Gaines' introductory essay marshalls an army of sources in order to elaborate the tensions between ideological forces set in motion by the culture industries and the often contradictory pleasures derived by women in their response to their trajectories. Narrowing in on the book's primary theme, she then explores the dress- and filmmakers' materials from which the pattern of Woman is cut, setting the tone for the collection as a whole, which puns brilliantly on the project of materialist analysis. Substantially longer than the other anthologies considered here, *Fabrications* piles on historical and theoretical detail situating the work firmly within prior considerations of the body, gazes, and films, while advancing all of these theories from a variety of materialist and psychoanalytic points of view. Best of all, this well-written, gossip-laden book is a pleasure to read.



The ambivalent sexuality conveyed by women in drag is exaggerated in the striptease scene in *The Virgin Machine*, where Shelly Mars performs a virtuoso impersonation of a male stripper for an appreciative audience of lesbian voyeurs.

Courtesy First Run Features

In the pages that follow, other contributors to *Fabrications* literalize the challenge of turning the image of woman "inside out so that the stitching shows," exposing the pins, needles, and "hidden structural realities" that hold together such icons of Womanhood as Marlene Dietrich, Elizabeth Taylor, and the Statue of Liberty. This literal-mindedness inspires the fascinating histories by Elizabeth Neilsen and Maureen Turim, who detail the professional organization and ethos of the major studios' costume departments in the Golden Era of Hollywood. What better index of the Hollywood contrivance of the damsel-in-distress than the dress designed in 27 different stages of disarray to be worn by Vivian Leigh in *Gone with the Wind*'s scenes of the burning of Atlanta? What better example of the bizarre paths of resistance forged in popular culture than the demand made by Marilyn Monroe, Lauren Bacall, and Betty Grable to wear tight skirts in *How to Marry a Millionaire* in opposition to the Fox studio's insistence on their being decked out in the wide-hipped, post-war sweetheart style as part of a deal with ready-to-wear clothing retailers. Likewise, a trio of articles by Charles Eckert, Jeanne Thomas Allen, and Charlotte Herzog discuss this method of foxy fashion merchandising, still in practice today, where filmmakers and manufacturers of everything from cigarettes to Chevrolets participate in deals and partnerships—fueling the fire of many a conspiracy theorist. When woven seamlessly into film narratives this kind of marketing amounts to what Herzog calls "powder puff promotion"—advertising that appeals to the viewer amplified by all the seductive power of narrative film. Even film plots reflect this relationship, as Jeanne Thomas Allen points out in her essay, "Fig Leaves in Hollywood: Female Representation and Consumer Culture," where she describes how proto-consumer Adam learns that he must buy Eve clothes to keep her at home in the film *Fig Leaves*. Read together, these essays constitute a case for the construction of Woman on screen in explicitly material, rather than psychoanalytic, terms.

Other essays in *Fabrications* meld historical detail into a reevaluation of psychoanalytic theory. Gaines, for instance, rethinks the voyeuristic domination of on-screen women positioned as objects-to-be-looked-at in light of directors' fears that women in elaborate costumes will distract from the film's narrative. Significantly, the editors close the book with an essay by Gaylan Studlar, which provides a glimpse at the powerful potential for female spectatorshipbased on a reformulation of masochism in the writings of Gilles Deleuze. In this context, the stiletto heels, feather boas, and trademark tuxedo worn byMarlene Dietrich can be seen as playing to a masculine masochistic desire for a return to the omnipotent mother. Since masculine masochistic pleasure requires the absence of a controlling male gaze that signals the loss of control, Studlar maintains, this unmediated gaze elicits a "potentially subversive female to female looking" that offers pleasure to the female spectator through both "identification with and *desire for* the powerful femme fatale." Dietrich's publicists perhaps inadvertently acknowledged this potential when they billed her as "the woman all women love to see."



As Studlar argues, Dietrich's "performance in drag serves to demonstrate the fluidity of sexual identity even as it parodies male narcissism." German independent filmmaker Monika Treut takes that parody one step further, bringing female spectatorial pleasure in cinematic cross-dressing on screen in her 1988 film *The Virgin Machine*. In this episodic, semi-narrative feature, Treut's protagonist, German journalist Dorothee Muller (Ina Blum), journeys to San Francisco, where new-found acquaintances build a steady case for pleasurable female sexuality as manifested in, among other things, pornography, sex toys, and sex shows. The film explores female pleasure in the most literal sense, ranging over pleasurable possibilities in looking and touching as various as the myriad dildos and butt plugs displayed by Susie Sexpert (Susie Bright), one of the characters Dorothee encounters.

At one point Dorothee wanders into a club where an act performed by Ramona (Shelly Mars) gives Treut the opportunity to make mischief with the dynamic relationships between masculine and feminine pleasure and male and female spectatorship. In this scene, shot in a thoroughly voyeuristic manner, an audience of lesbians dressed in a variety of traditional masculine and feminine outfits watches as Ramona fakes a fake male orgasm. Through this reversal, Treut sends any notion of a monolithic male gaze flying, like the spray of beer spewing from Ramona's make-shift beer bottle penis. Here the female object-to-be-looked-at, not the female spectators, looks like a man, masquerading macho in suit and tie and dangling her phallic banana and bottle of beer in front of the laughing mouths of lesbian viewers. Outside of the institutions of the popular culture industries, but invoking these at every turn, this image from independent cinema calls into question old, worn out ideas about female spectatorship, serving as a fit emblem for the new paradigms of pleasure also envisioned by the contributors to *Off Screen*, *The Female Gaze*, and *Fabrications*.

Celeste Fraser is a graduate student at Duke University working on contemporary political narrative and feminist theory.

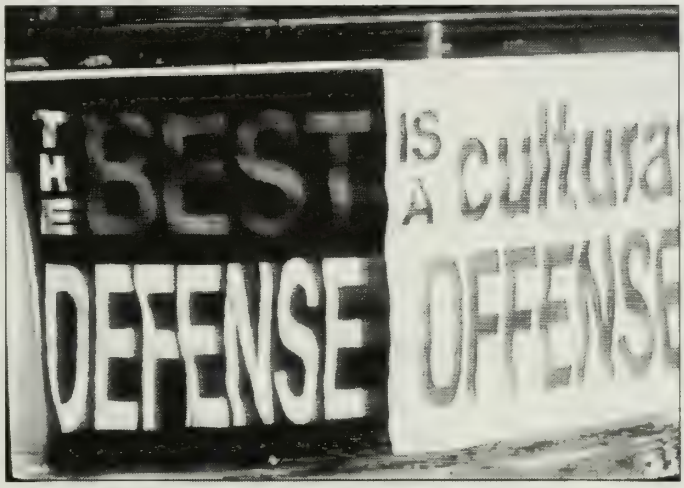
RENEE TAJIMA

With the arts under seige in this country, a new tape by Branda Miller and Joy Silverman advocates and inspires new combative strategies and a diversity of viewpoints. **National Arts Emergency** represents the collaborative efforts of artists, artists' organizations, and individuals throughout the country to alert the public to attacks on freedom of expression. In 1989, the Congressional assault on the National Endowment for the Arts' grantmaking procedures was met by hard and fast opposition from the arts community, which responded with demonstrations, protests, and rallies. *National Arts Emergency* combines lively footage of actions in Chicago, Los Angeles, New York, Philadelphia, and Washington, D.C. The cover art of the videocassette says "copy me," and the producers are calling on others to disseminate the tape and accompanying written materials and to join the fight against censorship and for the arts. *National Arts Emergency*: National Campaign for Freedom of Expression, Box 50245, Washington, D.C. 20004-0245; (202) 393-ARTS.

In 1983, the Tohono O'odham Reservation community in Sells, Arizona, initiated an ambitious program at the Baboquivari Junior and Senior High Schools. The goal: to raise their academic standing and increase expectations for students while decreasing the problems of substance abuse and encouraging community involvement in the life of the school. The community called upon its centuries-old cultural tradition of consensus-building to turn the schools around. In **Pride and the Power to Win**, Cyndee and David Wing explore the cultural significance of the O'odham approach to problem-solving and attempts to motivate dialogue across cultures and within organizations that are striving for unity and direction. The 28-minute film shows how teachers, parents, students, administrators, and the greater community were empowered by the process. Their efforts were so successful that, in 1987, the Baboquivari Jr. High School won the National Secondary School Recognition Award—one of only three Native American schools recognized for excellence across the country. *Pride and the Power to Win* was funded primarily by a media grant from the Arizona Humanities Council. *Pride and the Power to Win*: Presidio Film Group, Box 27790, Tucson, AZ 85726; (602) 624-4240 or 446-3904.

Keep Your Heart Strong, which also documents Native American culture, has been picked up for distribution by Intermedia Arts of Minnesota. In this 58-minute video, Deb Wallwork provides an inside view through the traditional pow-wow. She allows dancers and singers to tell their own stories, using the camera to capture intimate moments of participants preparing their outfits, visiting with friends, and watching over their children. *Keep Your Heart Strong* is about life along the pow-wow trail in the United States, exploring the community of shared values and its meaning beyond the colorful regalia and energetic dance. Wallwork has already earned an Outstanding Media Award from the National Indian Education Association and an Honorable Mention from the New York Dance on Camera Festival. *Keep Your Heart Strong*: Intermedia Arts, 425 Ontario St., SE, Minneapolis, MN 55414; (612) 627-4444.

Independent producers Jerry Chernow, Herb Mintz, and Norm Stockwell have completed a 52-minute video about US foreign policy in Latin America. **Death and Taxes** tells about Americans who travelled to Central and South America and witnessed the destructive results of US complicity in the region. They include members of Witness for Peace, El Salvador Sister City Projects, Trade for Peace, and others who, according to the producers, provide the viewer with information and analysis currently unavailable in other media. Upon returning home, some of these individuals considered war tax resistance as a means of protesting US foreign policy. The video was produced as a resource for those who are planning tax day protest activities, educational campaigns, peace and justice conferences on Central America, or anti-militarism and anti-interventionist seminars. *Death and Taxes*: Southern Wisconsin Alternative Tax Fund, Box 3090, Madison, WI 53704; (608) 255-1800.



Artists and arts advocates have responded to the attack against the National Endowment for the Arts with rallies and demonstrations all around the country. Many are documented *National Arts Emergency* by Joy Silverman and Branda Miller, a video the producers are trying to circulate widely to aid in the fight against censorship.

Photo: Adriene Jenik

Jerusalem Road was produced by experimental videomaker Shalom Gorewitz while in residence at the Beersheva Institute of Art. In his provocative new tape, Gorewitz reflects tensions pervasive in the Middle East with a soundtrack that consists of Hebraic chanting recorded in the excavated chambers under the Temple Wall. In his project notes Gorewitz writes, "This is the time to remember the saints and prophets that we worshipped together, the common myths when we heard the voice of a silent god revealing hidden truths. Why are we fighting on the evening of reunion?" Gorewitz recorded the tape with a Panasonic VHS camcorder on location in Beersheva, Masada, Mitspe Rimon, Tel Gezer, and Jerusalem, then processed the images at the Experimental Television Center in Owego, New York, working on an Amiga Computer, Designlab Frame Buffer, and Panasonic MX 10 Digital Mixer. A Kaleidoscope Digital Image Processor was used to create transitions. *Jerusalem Road* was sponsored by the USIS Arts America Program, the Beersheva Institute of Art, and the American Cultural Center in Tel Aviv. *Jerusalem Road*: Shalom Gorewitz, (212) 724-2075.

Filmmakers Mary Lance and Eric Breitbart have completed a new hour-long documentary, **Diego Rivera: I Paint What I See**, the first biographical film about the famed Mexican artist. Lance and Breitbart trace Rivera's life from childhood in Guanajuato, through his Cubist period, his leading role in the Mexican mural renaissance, his fame as a muralist in the United States, and his later years. It also explores Rivera's stormy 25-year relationship with Frida Kahlo and the destruction of his famous mural at Rockefeller Center. The film was shot on location in both countries and includes a collection of archival film and photographs, much of which has not been seen publicly before. The narration for the documentary is drawn from the writings of Rivera, Kahlo, and other historical texts and is read by actor Julie Medina and actress Rosana De Soto. Major funding for the film came from the National Endowments for the Arts and Humanities, the New York Council for the Humanities, and the Paul Robeson Fund for Film and Video of the Funding Exchange. *Diego Rivera*: New Deal Films, 443 12th St., #5A, Brooklyn, NY 11215; (718) 965-1419 or Direct Cinema Ltd., Box 69799, Los Angeles, CA 90069; (213) 652-8000; fax: (213) 652-2346.

Babel Tower-USA is a series on how American families live, make decisions, and cope with

pressures 100 years after the installation of the Statue of Liberty. These five half-hour television specials, produced by upstate New York producer Slawomir Grunberg, explore the lives of Germans in Berlin (New York), Italians in Rome (New York), Greeks in Athens (Pennsylvania), Russians in Moscow (Pennsylvania), and Dutch in Amsterdam (New York). The series looks at the experiences of these representative families in order to hold a mirror to America's immigrant tradition. The subjects include successful farmers, restaurant owners, coal mine retirees, carpenters, and city mayors. They are rich, poor, exceptional, and average. Grunberg followed each family for at least one year, observing their everyday lives, special family gatherings, and witnessing events like weddings, illness, separation, and reunion. *A Tower of Babel-USA*: Slawomir Grunberg, 4 La Rue Rd., Spencer, NY 14883; (607) 589-4771; 274-3682.

AIVF member Craig Schlattmann has just begun postproduction on a new film entitled **Say Yes John Bell**. *Say Yes* is about poverty and physical impairment and comments on voyeurism, told through the story of a couple's trip to the Virgin Islands and the resulting degeneration of their relationship. Schlattmann explores the domestic tensions that erupt for a bored couple, when the psychological stabs they take at each other cut too deep. *Say Yes* combines such animation techniques as time lapse, slow motion, single frame, and lap dissolves of still photographs. The film is made in cooperation with the Braille Institute. *Say Yes*: Original Cinema, 1557 Berkeley E., Santa Monica, CA 90404; (213) 828-5063.



The Mexican muralist Diego Rivera is the subject of a recently completed documentary by Mary Lance and Eric Breitbart, *Diego Rivera: I Paint What I See*.

Courtesy filmmakers

ATTENTION AIVF MEMBERS

The **In and Out of Production** column is a regular feature in *The Independent*, designed to give AIVF members an opportunity to keep the organization and others interested in independent media informed about current work. We profile works-in-progress as well as recent releases. These are not critical reviews, but informational descriptions. AIVF members are invited to submit detailed information about their latest film or videotape for inclusion in **In and Out of Production**. Send descriptions and black and white photographs to: *The Independent*, 625 Broadway, 9th floor., New York, NY 10012; attn: In and Out of Production.

ALL YOU CAN EAT!

VHS Video Editing Studio

Our Menu

Fully Equipped--Digital Freeze Frames, Dissolves, Wipes, Etc.; Computer Animation and Titling; 3/4" Transfer; Complete 8-Track Recording System; and More.

Designed for Comfort

All for Only $15.00 an Hour

Call about subsidized studio time for artist projects, funded by New York State Council on the Arts

By Train:
2,3,4,5,A,C,F,M,N,R,G,B,D,Q,LIRR

MARGOLIS/BROWN ADAPTORS
397 Bridge Street
Brooklyn,New York 11201
(718)797-3930 or (212)727-0157

29TH STREET VIDEO, INC.
(212) 594-7530

PRODUCTION

Broadcast
- SONY Betacam
- Ikegami 3/4"
- Full Light & Sound Packages
- Experienced Crews

Industrial
- 3/4" JVC KY310
- Fluid Head Tripod
- Same Crews

EDITING
- $50/hr with Editor
- Sony 3/4" System
- Full Color Correct
- Fortel TBC
- High Resolution Char. Generator

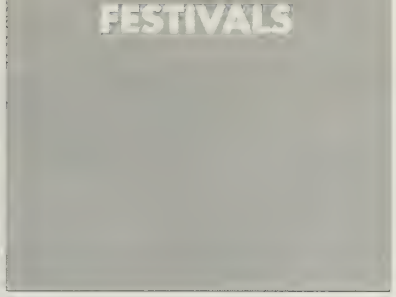
New
The VHS Room
- New 8600 System
- Fades & Wipes
- Full Color Correct.

DUPLICATION
- SONY 3/4" Record/Playback
- Videotek Amps
- Mitsubishi HS 306 VHS Decks
- Only High Grade Tape Stock Used
- Flexible Pricing
- Extra Care Always Taken

PROFESSIONAL VIDEO EDITING COURSE
- 3/4" SONY System
- Color Correction
- Two Days/16 hours
- Full Audio Mixing
- Character Generation
- Max 4 Students per class

Total $250

29TH STREET VIDEO, INC. ***THE INDEPENT CHOICE***



This month's festivals have been compiled by Kathryn Bowser, director of the FIVF Festival Bureau. Listings do not constitute an endorsement. Since some details change faster than we do, we recommend that you contact the festival for further information before sending prints or tapes. In order to improve our reliability and make this column more beneficial to independents, we encourage all film- and videomakers to contact FIVF Festival Bureau with their personal festival experiences, positive and negative.

Domestic

DENVER INTERNATIONAL FILM FESTIVAL, Oct. 11-18, CO. Noncompetitive, invitational exposition of more than 100 film programs on 6 screens, incl. 3 tributes to outstanding int'l film artists. Accepted are new int'l feature releases (from over 20 countries), independently produced fiction films & docs, animation, experimental works, children's programs, classic treasures from the past & shorts. Fest awards John Cassavetes Film Award, established last yr, for outstanding contribution to US ind. filmmaking. Invitees incl. tribute artists, Cassavetes honorees, participating film artists, as well as general public (which numbers over 20,000). Fest now in 13th yr. No entry fee. Formats: 35mm, 16mm; preview on 3/4", 1/2". Deadline: Aug. 17. Contact: Ron Henderson, Denver International Film Festival, 999 18th St., Suite 247, Denver, CO 80202; (303) 298-8223; fax: (303) 292-6486; telex: 710 1111 406.

DOWNTOWN COMMUNITY TV 1990 VIDEO FESTIVAL, Sept. 10-12, NY. Fest highlights tapes that show particular viewpoint & derive primary impetus from cultural, social & political awareness. All entries must be mastered on video, no film-to-tape accepted. Send 3/4", 1/2" or video 8 NTSC to: 2nd Annual Video Fest '90, Downtown Community TV, 87 Lafayette St., New York, NY 10013; (212) 941-1298.

INDEPENDENT FEATURE FILM MARKET, Oct. 1-12, NY. One of largest markets devoted to ind. films, IFFM showcases newest in yr's productions. Most are by US independents, but works from UK, Canada, Australia & New Zealand also screened. Features, works-in-progress & shorts (narrative & doc) accepted. Now in 12th yr, market has grown to include over 150 films ea. yr & is attended by hundreds of distributors, exhibitors, fest directors, talent agents, filmmakers, financiers, buyers & other film professionals from throughout world. Registration forms avail. at IFFM office. Deadline: mid-August. For info on volunteer activities, contact: Sue Devine. For registration & entry fees, contact: Mark Lipsky, Independent Feature Film Market, 132 W. 21st St., 6th fl., New York, NY 10011; (212) 243-7777; fax: (212) 243-3882.

INTERNATIONAL DOCUMENTARY ASSOCIATION AWARDS DOCUMENTARY COMPETITION, November, CA. Now in 6th yr, this int'l competition presents 5 Distinguished Doc Achievement Awards of equal merit to film & video productions for outstanding creative excellence in doc form. Winners screened at IDA DocuFest in November. Entry fee: $60; IDA members $50. Formats: 35mm, 16mm, 3/4", 1/2"; preview on 16mm or cassette. Deadline: July 31. Contact: Mary Fredrick, IDA, 1551 S. Robertson Blvd., Suite 201, Los Angeles, CA 90035; (213) 284-8422; fax: (213) 785-9334.

INTERNATIONAL DOCUMENTARY ASSOCIATION/DAVID L. WOLPER STUDENT DOCUMENTARY ACHIEVEMENT AWARD COMPETITION, November, CA. $1000 cash prize awarded to outstanding film or video doc produced at univ. level. Winner & runners-up may participate in IDA/David L. Wolper Student Doc Achievement Reel, made avail. to film schools int'ly at cost. Entry fee: $25. Format: 35mm, 16mm, 3/4", 1/2"; preview on 1/2". Deadline: Aug. 1. Contact: Gabor Kalman, IDA, 1551 S. Robertson Blvd., Suite 201, Los Angeles, CA 90035; (213) 284-8422; fax: (213) 785-9334.

LOOKOUT LESBIAN AND GAY VIDEO FESTIVAL, Oct. 9-11, NY. Videoworks by, about & for lesbians & gays shown in noncompetitive fest, which is looking for "short or shorter, obscure or experimental, desperate & urgent, low-budget, produced overnight or special effects-ridden & importantly, video 8 mastered work." Entries may be features, shorts, docs or noncommercial TV productions. Only video accepted; no film-to-video transfers eligible. Selected videos will receive honorarium. No entry fee. Formats: 3/4", 1/2", Beta, video 8. Deadline: Aug. 10. Contact: Maria Beatty, Lookout, DCTV, 87 Lafayette St., New York, NY 10013; (212) 941-1298; fax: (212) 219-0248.

TELLURIDE FILM FESTIVAL, Aug. 31-Sept. 3, CO. Telluride is selective, influential "filmmakers fest" attended by over 2000 interested in the making, distribution & exhibition of ind. films. Entries receive plenty of media attention. Held in San Juan range of SW Colorado, fest does not announce program in advance. About 23 programs screened, w/ schedule consisting of premieres of US ind. & foreign features & docs (incl. several avant-garde & experimental films), archive treasures, retros & major tributes. Many new films successfully launched here. Entry fee: $25. Formats: 35mm, 16mm. Deadline: Aug. 15. Contact: Stella Pence, Telluride Film Festival, National Film Preserve, Box 1156, Hanover, NH 03755; (603) 643-7255; fax: (603) 643-5938.

Foreign

AUCKLAND INTERNATIONAL WOMEN'S FILM FESTIVAL, September, New Zealand. Accepts films by women directors/producers of films on women's issues in all cats. Now in 3rd yr. Theme this yr is political satire/humor. Competitive section may be established this yr. Deadline: Mid-August. Format: 1/2". Contact: Chrissy Duggan, Black Rose Productions, Box 47090, Ponsonby, Auckland, New Zealand, tel: 760476; fax: 788130.

AUSTRALIAN VIDEO FESTIVAL, October, Australia. Competitive int'l fest for ind. video productions, now in 5th yr, for videos produced in preceding yr. All genres

THE BEST

3/4" BVU -SP Post Production Facility in New York

featuring...
Computerized A/B Roll
Dynamic Motion Control
1 Pass Slo/Mo & Freeze Frame
Audio Follows Video
Hi-Res Character Generator
Edit List Management/CMX Disk

$80 per hour with editor

Timecoding and Window Dubs Available

*Also...*Sony Type 5 Cuts Only System
With editor: $30 per hour
Edit yourself: $15 per hour

Ask about our LOCATION PACKAGE *featuring...*Sony 3/4" BVU 150SP with Address Track Timecode

Call us about our 10% Get Acquainted Discount

GBS VIDEO®
44 West 24th Street, NYC 10010
(212) 463-8863

French, German & Spanish Spoken

CALL FOR TAPES

DCTV's 2nd Annual Video Festival

Downtown Community TV is calling all video artists and activists for the 2nd Annual Video Festival to be held September 10, 11 & 12 1990. The main criterion is that the tapes show a particular viewpoint and derive their primary impetus from a thoughtful cultural, social and political awareness. Tapes will be judged on content formulation, educational value, clarity, and creativity.

All entries must be mastered on video. NO FILM TO VIDEO WILL BE ACCEPTED. Please send 3/4" 1/2" or Video-8 NTSC playable.

DEADLINE FOR SUBMISSIONS MUST BE POSTMARKED NO LATER THAN JULY 16, 1990

NO ENTRY FEE

For entry forms- 2nd Annual Video Festival
c/o DCTV, 87 Lafayette Street
New York, New York 10013
(212)941-1298

Desktop Hollywood!
Lights... Action...
COMMODORE
AMIGA
2000



* Complete Video Production Studio
* High-resolution Graphics & Titles in 4096 Colors
* Super-impose 3-D Animation, Titles & Graphics over Video
* Freeze & Paint any frame of Video
* Special Effects & More

Only AMIGA Makes it Possible!
At very un-Hollywood Prices!

VIDEO ARTS
(201) 223-5999

INSURANCE
LIKE FILM, LITERATURE & MUSIC
IS AN ART



D.R. REIFF
& ASSOCIATES

ENTERTAINMENT INSURANCE BROKERS
320 WEST 57 ST
NEW YORK, NY 10019
(212) 603-0231 FAX (212) 582-6256

accepted; must have originated on video. Work should reflect innovation & experimental/personal approach to medium & language of media arts. Cats: video art, video dance, animation-digital, political/int'l issues. Awards: AVF Awards for ind. video production (int'l), incl. Special Achievement Awards for video art, ind. video, audio in a video production; AVF Awards for commercially produced videos (Australia only); AVF Home Video Awards sponsored by Sony (Australia only). Limited number of tapes entered in awards selection will tour Australia & producers will be paid 80% of net. Entry fee: A$20. Format: 3/4". Deadline: Aug. 24. Contact: Brian Langer, Australian Video Festival, Box 316, Paddington 2021, Australia; tel: 61 2 252-2509.

DANCE SCREEN, Oct. 20-23, Austria. Newly established fest for films & videos w/ dance/ballet subject. Entry fee: DM100. Contact: Pia Kalinka, Dance Screen, Lothringerstrasse 20, A-1030 Vienna, Austria; tel: 43 1 713 0777; fax: 43 1 713 077717; telex: 75311745 imz.

EUROVISIONI INTERNATIONAL CINEMA AND TELEVISION FESTIVAL, Sept. 30-Oct. 3, Italy. Noncompetitive TV fest for programming for global audience. Focus is "European audiovisual market & its development from national dimension to continental size." No entry fee. Deadline: August. Contact: Giacomo Mazzone, General Secretary, Eurovisioni, Via Bettolo 54, 00195 Rome, Italy; tel: 3595109/319603; fax: 353429/0039-6; telex: 625174-I.

FESTIVAL DEI POPOLI-INTERNATIONAL REVIEW OF SOCIAL DOCUMENTARY FILM, Nov. 30-Dec. 7, Italy. Now in 31st yr, fest is 1 of world's oldest showcases for social doc films. Many int'lly important films screened here. Competitive section offers 20,000,000 lire for best doc film, 10,000,000 lire for best research film, Giampaolo Paoli plaque for best ethno-anthropological film. Info section dedicated to int'l production. Docs must have been completed after Sept. 1, 1989, and concern social, political, or anthropological issues. Cinema & Rock sidebar & ecology sidebar. Entry forms avail. at AIVF. Formats: 35mm, 16mm, 3/4", 1/2". Deadline: Sept. 20. Contact: Mario Simondi, Festival dei Popoli, Via Castellani 8, 50122 Florence, Italy; tel: 055 294353; fax: 055/213698; telex: 575615 FESTIP I.

GHENT INTERNATIONAL FILM FESTIVAL OF FLANDERS, Oct. 10-20, Belgium. Competitive fest's theme is Impact of Music on Film. Competitive section distributes 3 awards: best film ($10,000); best original music & best application of music. Audiences over 50,000. Fest has 9 sections, incl. official section, w/ films in competition & out of competition, comprising about 20 films, 12 of which compete for awards. Music & Film section comprises 15 films, incl. docs, musicals & musical features; section also incl. Special Events screenings of silent films w/ live musical accompaniment. Other sections incl. Country Focus, highlighting national cinemas & Film Spectrum, made of premiere showings of about 40 int'l films. Fest now in 17th yr. No entry fee. Formats: 70mm, 35mm, 16mm. Deadline: Aug. 30. Contact: Jacques Dubrulle, International Flanders Film Festival-Ghent, Kortryksesteenweg 1104, 9820 Ghent, Belgium; tel: 32 91 218946; fax: 32 91 219074.

GOLDEN DIANA INTERNATIONAL FILM FESTIVAL OF NONPROFESSIONAL FILMS, Sept. 2-7, Austria. Newly established (now in 2nd ed.) int'l competition for amateur films. Accepted are features, shorts, docs, animated, experimental, sports, environmental films. Formats: 16mm, super 8. Deadline: August. Contact: Int'l Filmfestival des Nichtprofessionellen Films Cinematographie of Golden Diana-Carinthia-Klopeinersee, c/o Paul Kraiger, Hauptplatz 11, 9100 Völkermarkt/Kärnten, Austria; tel: 04236 2645.

INTERNATIONAL SNOW AND ICE FILM FESTIVAL, November, France. Films entered in fest should contribute positively to knowledge of snow & ice world & human resources in adventure & evasion. Cats: snow & ice, sporting & sports teaching, social life & ethnology, adventure & exploration, expedition & doc. Entries should have been completed since Jan. 1985. Awards: Grand Prix d'Autrans (15,000FF); other films receive in kind prizes w/ 5,000FF value. All films receive diploma. Formats: 16mm, super 16. Deadline: Sept. 15. Contact: Chiocca Mireille, Festival International du Film d'Autrans Neige et Glace Aventure Evasion, Centre Sportif Nordique, 38880 Autrans, France; tel: 76 95 31; fax: 76 95 38 63; telex: 308495 OTRANS.

NYON INTERNATIONAL DOCUMENTARY FILM FESTIVAL, Oct. 13-20, Switzerland. Nyon is competitive showcase dedicated to docs & filmed documentation or investigations, now in 22nd yr. Entries must be docs of social, political, historical, or artistic value, completed in preceding yr. All lengths considered; entries must be Swiss premieres. No docudramas or publicity films accepted. Films & videos should deal w/ contemp. issues or be example of formal & thematical innovation. Works accepted in & out of competition. Awards: Gold & Silver Sesterce, Swiss Fr. 5000 from Swiss TV, certificates of participation. Fest is FIAPF-recognized; accepted films eligible for Oscar consideration. Directors of selected films receive 4 nights accommodation. Fest director Erika de Hadeln visits NYC in Aug. for preselections, hosted by US liaison Gordon Hitchens. Contact Hitchens at: 214 W. 85th St., #310, New York, NY 10024; (212) 877-6856 or (516) 868-9443. Formats: 35mm, 16mm, 3/4", 1/2". Deadline: Sept. 1. Contact: Erika de Hadeln, Nyon International Documentary Film Festival, Case Postale 98, CH-1260, Nyon, Switzerland; tel: 41 22 616060; fax: 41 22 617071; telex: 419811 ELEF CH.

OTTAWA INTERNATIONAL ANIMATION FESTIVAL, Oct. 3-7, Canada. Biannual competitive event is N. America's only animation fest sanctioned by ASIFA. Held at National Arts Centre in Ottawa. Program also incl. noncompetitive Int'l Panorama, retros (this yr. of animated commercials from around world & animated music videos), tributes, children's program, numerous workshops & social events. Entries must be under 30 min. & completed & screened before audience after June 30, 1988. Awards: Grand Prize, 2nd Prize, 3rd Prize; awards for animation, design, story & music &/or sound; awards for object, computer, drawn, mixed media, experimental/unusual technique. Cats: 10 min., 10-30 min., 1st films, children's animated productions not part of made-for-TV series, educational productions, promotional works (commercials, PSAs, opening titles) produced for film or TV, animated productions for TV that are not part of series, animated productions for TV series. Annual Conference of the Society for Animation Studies held simultaneously on campus of Carleton Univ. No entry fee. Formats: 35mm, 16mm, 3/4", 1/2", Beta. Deadline: July 20. Contact: Tom Knott, Ottawa International Animation Festival, 2 Daly Ave., Ottawa, Ontario, Canada K1N 6E2; tel: (613) 232-6727; fax: (613) 232-6315; telex: 0636 7004 74.

SÃO PAULO INTERNATIONAL FILM FESTIVAL, October, Brazil. São Paulo is 1 of Brazil's few remaining fests after huge cutbacks & offers Brazilian audiences unique opp. to experience new developments in int'l

cinema. Fest is noncompetitive; however, 2 prizes awarded: public prize & critics prize, w/ winner receiving Bandeira Paulists trophy made by artist Tomie Ohtake. Films must have been produced in preceding 2 yrs & be Brazilian premieres. Features, docs & shorts accepted; all themes & cats eligible. Fest has history of showing avant-garde & unusual productions. Over100 screened last yr. Formats: 35mm, 16mm. Deadline: Aug. 1. Contact: Leon Cakoff, São Paulo International Film Festival, Al. Lorena, 937 CJ 303, 01424 São Paulo, Brazil; tel: 011 883 5137; fax: 011 853 7936; telex: 11 23999/25201.

ST. HILAIRE DU TOUVET INTERNATIONAL FESTIVAL OF FILMS ON HANG GLIDING, Sept. 13-16, France. Deadline: July 30. All types of films that deal w/ parasailing, hang gliding, free falling, parachuting, hot air & gas balloon, muscular flying, sailplanes & elastic jumps eligible for 8th edition of fest. Awards (min. 20,000FF to winners): Grand Prix in all cats & prizes for best script, best artistic film, best doc or news film, best humor, special jury prize, audience prize, critics prize. Formats: 35mm, 16mm, super 8, 3/4", 1/2", Beta. Deadline: July 30. Contact: Martine Lange, Festival International du Film de Vol Libre, Syndicat d'initiative, 38720 St. Hilaire du Touvet, France; tel: 76 08 33 99.

TBILISI INTERNATIONAL CHILDREN'S AMATEUR FILMMAKING FESTIVAL, July 7-22, USSR. Films made by children on all themes eligible. Participants must be 11-15 yrs old. Room, board & pocket money provided by Children's Palace. Children take active role in publication of fest newspaper, projection, preselection & jury. Formats: 16mm, super 8, 1/2" (PAL-SECAM). Contact: Grigori Chigogidze, Children's Palace of Georgia, Rustaveli 6, 380018 Tbilisi, Georgian SSR; tel: 93 15 51; telex: SU 212258 RONDO.

VANCOUVER INTERNATIONAL FILM FESTIVAL, Sept. 28-Oct. 14, Canada. Now in 9th yr, noncompetitive fest programs all genres and types of films; over 42 countries represented in past editions. Last yr over 20 US ind. features shown. Audiences reached 71,000. Program incl. tributes, special sections, incl. archival series Missing Modern Masterpieces, the Screenwriter's Art, Pacific Rim Cinema (this yr on Japanese ind. cinema), UK, USSR, Canada, Cinema of Our Time (general int'l section w/ special emph. on Eastern European cinema). Entries must be British Columbia premieres. Formats: 70mm, 35mm, 16mm. Deadline: July 31. Contact: Alan Franey, Vancouver International Film Festival, Suite 303, 788 Beatty St., Vancouver, B.C., Canada V6B 2M1; tel: (604) 685-0266; fax: (604) 688-8221; telex: 045-08354 FILMFEST VCR.

FIVF TAPE LIBRARY

The FIVF Festival Bureau has established a tape library of members' current works to expedite screenings for upcoming film and video festivals. Members interested in depositing work in the library should contact: Kathryn Bowser, Festival Bureau director, FIVF, 625 Broadway, 9th floor, New York, NY 10012, (212) 473-3400. 1/2" and 3/4" tapes will be accepted.

NOW AVAILABLE
Hi8 or regular Video8
to 3/4" interformat editing and transfers
subsidized rates for qualifying projects

FILM/VIDEO ARTS

817 Broadway at 12th Street
New York City 10003
212/673-9361

A nonprofit media arts center



CALL FOR ENTRIES

New York's premiere showcase of short film/video announces 1990 Call for Entries.

The twenty-fourth annual New York Expo celebrates the art of the short film/video, bringing the best of the new together for a three-day festival at The New School in Greenwich Village.

Attended by reps from TV, foreign buyers, distributors. Highlights go on national tour.

Cash awards and Awards of Merit for independent productions under one hour: narrative, animation, experimental, and documentaries.

Deadline for entries: August 1, 1990.

Festival: November 9-11, 1990 at the New School.

Entry Forms: NY EXPO c/o The New School, Room 1210, 2 West 13th Street, New York NY 10011 or call 212-226-7350.

Made possible in part with funds from the New York State Council on the Arts. Presented in Association with the Media Studies Department of the New School with support from HBO, Backstage Publications, Barbizon, Napoleon Videographics, Silvercup Studios, Production Arts Lighting, National Video Center, A.F. Asssociates, Technisphere Corp., Cohen Insurance, and Eastman Kodak Co. to encourage independents.

Fundraising

CF
FS

CREATIVE FILM FUNDING SERVICES
Documentary & Educational Films
(212) 307 - 5929

New AIVF Publications on Film and Video

The Next Step: Distributing Independent Films and Videos

Edited by Morrie Warshawski
Project Director Brigette Sarabi
$19.50

Leading professionals provide answers to frequently asked questions on distribution of independent films: markets, contracts, financial arrangements, self-distribution, promotion, and much more.

The AIVF Guide to Film and Video Distributors

Edited by Kathryn Bowser
$19.50

Handy profiles of over 175 commercial and nonprofit distributors, fully indexed, with practical information on type of work handled, primary markets, relations with producers, marketing and promotion, foreign distribution, contacts and more.

SPECIAL OFFER!

Order both *The Next Step: Distributing Independent Films and Videos* and *The AIVF Guide to Film and Video Distributors* for the low package price of $33.00.

To order, send check or money order, or charge to your Mastercard or VISA (accepted by phone).

AIVF Publications
625 Broadway, 9th Floor
New York, NY 10012
(212) 473-3400

Postage and handling included in price. Ask for the AIVF book list, the largest collection of books and tapes on media production, for independents, available by mail in the U. S.

CLASSIFIEDS

Each entry in the Classifieds column has a 250 character limit & costs $20 per issue. Ads exceeding this length will be edited. Payment must be made at the time of submission. Anyone wishing to run a classified more than once must pay for each insertion & indicate the number of insertions on the submitted copy. Each classified must be typed, double-spaced & worded exactly as it should appear. Deadlines are the 8th of each month, two months prior to the cover date, e.g., August 8 for the October issue. Make check or money order—no cash, please—payable to FIVF, 625 Broadway, 9th floor, New York, NY 10012.

Buy ▪ Rent ▪ Sell

FOR SALE: Industrial 3-tube camera/recorder: JVC KY-2000 color camera; CR-4400U 3/4" portable recorder, power supply, cables, etc.: $2500 or BO. Doug Hart (718) 937-7250.

WANTED: CP, Arri, Aaton, Angenieux, Cooke, Zeiss, O'Conner, Miller, Sachtler, Steadicam, Nagra. Call for current equipment list, lens & camera repair, free lens evaluation, new & used equipment needs, rentals. Whitehouse A/V (805) 498-4177.

FOR SALE: 16mm 6-plate Cinemonta (Steenbeck configuration), $4500. Sonerex 16mm double system projector also good for center & edge track dubs, $500. Rivas splicers, Moviola viewer, 4-gang motorized synchro, squakbox, bins. (212) 807-0966.

FOR SALE: Ikegami HL 79E. Mint condition, many extras, including soft & hard carrying cases, J-Lab & cords, Century 2-piece wide angle. (203) 226-5289.

FOR RENT: Arriflex 16SR w/ Angenieux 10-150mm zoom, 2-400' mags, 2 on-board batteries, variable speed, viewfinder extension. Subsidized rate for independent projects: $150/day complete pkg. Videotape, primes avail. Film/Video Arts (212) 673-9361.

FOR RENT: Super 8 film cameras, starting at $5/day or $20/week. Film/Video Arts (212) 673-9361.

USED EQUIPMENT: Pro Video & Film Equip. Group specializes in quality used equipment. 44 yrs exp. Money back guarantee. Catalog published 4x/yr. We buy, sell, trade, consign, locate & appraise used gear. Pro Video & Film Equipment Group. Dallas. (214) 869-0011, fax: (214) 869-0145.

FOR SALE: 35mm Moviola, upright. $1500. Call Bob (703) 385-7074.

BETACAM FOR SALE: Ikegami HL95 camera w/ on-board Sony Beta recorder, Canon 9-118 lens w/ 2x extender, ca-95 adaptor, plate, case, NiCad batteries. 3 yrs. good condition. Call Lisa (212) 825-8696.

PANASONIC 777, 3-tube industrial camera, zoom lens, hard shell case, batt., a/c power, charger, cable & shotgun mike: $1100. Also, Panasonic industrial matching VHS deck, A/C charger, batt.: $300. Take both: $1,250. Frank (516) 796-6761.

WANTED: I am in the video transfer business looking for a music library w/ words, such as pop music, not just production music. If you market such, please call/write: Matt Eckman, AVT, 817 E. Grand River, Brighton, MI 48116; (313) 227-1043.

16MM ECLAIR NPR for sale. Perfect condition. Cable 5.4 NC motor Krystal. 3-400 mags w/ cases. 9.5-95 Angenieux zoom lens. Motor zoom & filters. Tripod & head & extras. Ali (212) 260-6666.

SONY PCM-1A/D-interface (2), $350 ea. Tascam ATR60 1/2" 8-trk, new w/ cards: $4,000. Crown SX822 1/4" 2-trk, mint: $500. Technics 10A02 2-54k: $800. AKG 451 w/ CK1, CK8: $500. AKG D12-150, Beyer 160: $200. Lamb mixer PLM 422 w/ LPS 10-24A: $200. Tascam 5 w/ anvil case: $200. Victor (212) 732-4587.

FOR SALE: Macintosh/1900 receiver: $350. Crown VFX crossover: $225. Ashly SC68-notch filter: $150. Ashly SC-55 compression limiter: $150. Buren dynamic noise filter: $100. Audio wireless mike (old model) 170.3: $300. Call Victor (212) 732-4587.

ECLAIR NPR w/ Angenieux orientable viewfinder, (2) Beala crystal motors, (3) 400' mags, (2) Ang. 9.5mm-95mm zoom lens, (1) Ang. 15-150mm zoom lens. Anton Bauer charger QC-3, (3) Anton Bauer batt. QP, (1) Eclair ZAR, sound barney, flight cases, recently rebuilt, mint. Total pkg: $7000. (212) 732-4587.

CP16A PKG, Bolex-Rex3/Canon zm, B&H 16mm prjctor, Bogen cpystnd, Tascam-58 (8-trk), Ramsa WR-T820 mixr, Emax-SE sampler, Sound Ideas CD fx lib., Sony VO-2610 3/4" VTR, Sony port. 5" & JVC 14" monitors, Sony new/used 3/4" BR tape/1-hr, Sony PCM-601 dig. audio deck. Arthur (914) 693-8198 (NY).

Freelancers

PRODUCER SUPPORT GROUP forming for experienced public affairs-oriented producers to help each other find funding sources, trade equipment, locate in-kind donations, live part-time in the country, manage help better, etc. Call Gary (212) 768-1600.

CINEMATOGRAPHER with experience in features, short films & documentaries. Reel upon request. Vincent (718) 729-7481.

BETACAM SP packages available: New BVW-507 (w/ 700-line resolution); BVW-505 also avail. Your choice of field production package comes w/ award-winning videographer, Toyota 4-Runner & competitive rates. Call Hal at (201) 662-7526.

AWARD WINNING Director of Photography looking for interesting projects. Owner of super 16 capable full Aaton package. Paul (212) 475-1947.

AWARD-WINNING CAMERAMAN w/ 16mm ACL II 8fps-75fps w/ video looking for challenging projects. Partial client list incl: ABC Sports, ESPN, IBM, LIRR, Pitney Bowes. Complete crews avail., incl. sound recorder & grip truck. Reasonable rates. Mike (718) 352-1287.

AATON PKG w/ assistant camera. 3 mags, Cooke 9-50, Ang. 12-120, Zeiss 8, 2 batts, eye piece X, zoom motor,

Sachtler video 20, hi-hat, barney, filters, crystal 24, 25, 29.97 fps. I am accurate, fast & experienced w/ doc, rock video & feature prod. Sam (718) 636-5061.

ORIGINAL SCORE for your film or video. Experienced, reliable, stylistically flexible. Full SMPTE lockup for frame accuracy cueing in video. B.A. in Traditional Composition from Berklee College of Music, 1984. Call (718) 383-6109.

NEED MUSIC FOR YOUR FILM? Composer seeks film scoring work. Orchestral &/or electronic. Julliard Graduate, ASCAP Winner. (212) 799-8330.

THE SCREENPLAY DOCTOR: Professional consultant & story analyst for major studios will analyze your screenplay or treatment at reasonable rates. Specialty indie/art films. (212) 219-9224.

NETWORK CREDITED director, videographer w/ Sony broadcast 3/4" SP & Beta pkgs starting at $250/day. Also S-VHS camcorder rental. Other services include directing, Time Code striping, window dubs & original music scoring. Michael, MI-RO Productions (212) 757-7654.

SHOOTING IN WASHINGTON D.C.? We'll meet you w/ an experienced, fully credentialed crew or produce from your script. Sony bdcst 3/4" SP or Betacam, SP pkg, 8 lights, 5 mics. News/doc/interviews in several languages. Grt rates, happy clients. Accent Media. (703) 356-9427.

PBS CREDITED cameraman with Sony DXC 3000 camera & deck. Seinheiser sound, broadcast package. $250. Call for weekly rates. John (212) 473-6550.

CAMERAMAN w/ extensive feature experience avail. for features, commercials & rock videos. Also owner of 35BL, SR, 3/4" SP & S-VHS. Lighting package & van. Call Tony at (212) 929-7728.

SHOOT IN THE JUNGLE: on location in Belize, Central America. In country coordinator & location finder for film/video/photo needs & wilderness expeditions. Can provide actors, props & general consulting. Call Jack Nightingale (518) 329-0842. References avail.

BETACAM PACKAGE w/ tripod, lights, mics, award-winning cameraman, crew & transportation, avail. for your project at great rates. Fast & reliable. Broadcast quality. Call Eric (718) 389-7104.

CINEMATOGRAPHER w/ feature (4), doc & commercial credits avail. for film or video projects of any length. Personable, w/ strong visual sense & excellent lighting. Own equipment, at a reasonable rate you can afford. Call for demo: Eric (718) 389-7104.

REEL MUSIC PRODUCTIONS: Electronic & acoustic scoring for features, documentaries, or any project. Innovative, experienced, flexible film/video composer in all styles of music. Arnie Bieber (212) 385-2879.

WANTED: 3/4" or 1" footage of teenage girls playing volleyball outdoors, preferably in beautiful tropical setting. No copyright/clearance hassles. Contact: John Wright, 3137 Military St. #23, Port Huron, MI 48060.

CINEMATOGRAPHER w/ feature, doc & commercial exp. looking for interesting projects. Own camera, Nagra, mics, lights w/ best work & rates on either coast. Long live independence! (213) 828-5063.

LOOKING FOR GRANTWRITER who can also work as coproducer to develop 2 doc series, 1 on divided countries & the other on Eastern Europe for CPB deadline. Have preliminary preprod. & funding research done. Please send resume & writing sample to: 2089 N. Ivar Ave., LA, CA 90068.

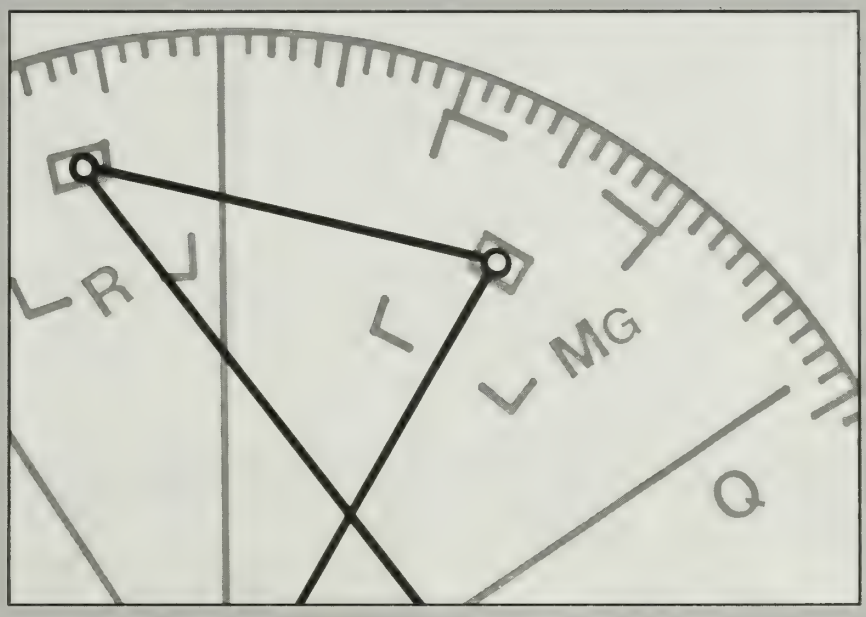
FUTURE FILM NEWS

NATIONAL FILM SOURCES

PRE-PRODUCTION NEWSLETTER

RESEARCHES SAG AND NON-UNION FILMS CURRENTLY IN PRE-PRODUCTION IN N.Y. - CALIF. - ALL THE U.S.A.

MONTHLY NEWSLETTER YEARLY SUBSCRIPTION $39.95
TOLL FREE CREDIT CARD ORDERS 1-800-222-3844
SAMPLE ISSUE $5.00
10 EAST 39th ST. SUITE 1017 N.Y., N.Y. 10016



VIDEO POST PRODUCTION

VIDEOGENIX

212·925·0445

503-511 BROADWAY, NEW YORK, NY 10012



Keep in touch with current thought on the Independent scene. AIVF Seminars on cassette. Write or call for a complete catalogue.

AIVF Publications
625 Broadway, 9th Floor,
New York, NY 10012
212-473-3400

Postproduction

BOB BRODSKY & TONI TREADWAY: Super 8 & 8mm film-to-video mastering w/ scene-by-scene color correction to 1". Betacam & 3/4". By appointment only. Call (617) 666-3372.

HESSION-ZEIMAN PROD: We make Betacam look like film using Sony BVW 507 (best high resol. Betacam & Betacam SP w/ complete off-line, on-line postprod. services. Field prod & rental pkgs to suit your doc, indus., music vid, commercial project. (212) 529-1254.

OFF-LINE AT HOME! We will rent you 2 Sony 5850s w/ RM 440 or RM 450 edit controller & monitors. Low rates by the month, $650/wk. Answer your own phone & cut all night if you like! Call John at (212) 245-1364 or 529-1254.

NEGATIVE MATCHING: 16mm, super 16, 35mm. Credits include Jim Jarmusch, Chris Choy, Renee Tajima, Bruce Weber & Yvonne Rainer. Reliable results at reasonable rates. One White Glove, Tim Brennan, 321 W. 44th St., #411, New York, NY 10036; (212) 265-0787.

SUPER 8 24 fps transfers: scene-by-scene color correction w/ CCD telecine, Sony Color Corrector w/ hue, phase, gamma comp, neg-pos reverse, B&W tinting, letterboxing & Dolby stereo. Beautiful results @ 11¢/ft to Sony Pro-X 1/2" VHS. $35/min + stock. Gerard Yates (203) 359-8992.

BETACAM OR 3/4" SP location shooting as low as $300/day. Betacam & 3/4" SP to 3/4" SP editing w/ editor from $35/hr. Vega wireless mic. & Motorola MX-350 rental as low as $30/day. Call Michael at Electronic Visions (212) 691-0375.

16MM FLATBEDS FOR RENT: 6-plate flatbeds for rent in your workspace or fully equipped downtown editing room w/ 24 hr. access. Cheapest rates in NYC for independent filmmakers. Call Philmaster Productions (212) 873-4470.

16MM CUTTING ROOMS: 8-plate & 6-plate fully equipped rooms, sound transfer facilities, 24-hr access. Downtown, near all subways & Canal St. Reasonable, negotiable rates. (212) 925-1500.

16MM EDITING ROOM & OFFICE space for rent in suite of indies. Fully equipped w/ 6-plate Steenbeck & 24-hr access. All windowed & new carpet. Located at W. 24th St. & 7th Ave. Reasonable rates. Call Jeff at Film Partners (212) 714-2313.

BROADCAST QUALITY EDITING: Edit from Betacam, 3/4" or 3/4" SP. $99/hr including operator, switcher, slo-mo. 50% discount on DVE for AIVF members. Call HDTV Enterprises, Inc., near Lincoln Center (212) 874-4524.

EDITING IN THE WOODS: 3/4" SP & H8mm to 3/4" SP off-line. Nestled in editor's log country inn B&B, 4 hrs from NYC. Editing suite adjacent to sauna. PBS-credited editor speaks Russian & Polish. Log Country Inn, Box 581, Ithaca, NY 14851; (607) 589-4771 or (800) 274-4771.

COZY & CHEAP: 3/4" off-line editing room w/ new Sony 5850, 5800, RM440. $500/week, $150/day. Midtown location. Fax, xerox & dubbing services available. Call Jane at (212) 929-4795 or Deborah at 226-2579.

S-VHS, 1/2" VHS industrial editing decks for rough cuts & dubs. Also, Alta Cygnus TBC w/ special effects & Amiga computer w/ graphics capability. $15/hr. Private, quiet facility in Greenwich Village. Call Bob (212) 473-7462.

3/4" OFF-LINE SYSTEM for rent. Cut at your location. Sony 9800/9850 decks (SP w/ Dolby & XLR output), RM 450 controller, Tascam 6-channel mixer w/ amp & speakers, 13" monitors w/ blue & underscan, time code reader. Long or short-term rental. Fast, high quality editing! (718) 392-6058.

SHOOT! Sony broadcast pkg for rent. Includes Sony DXC3000 CCD camera w/ Fujinon 12X lens, AC adapter & tripod. BVU-110 w/ AC & batts. Battery charger, Omni light kit, stands & mic. (718) 392-6058.

Impatient for your *Independent*?

You can speed up delivery by upgrading to 1st Class mail for an additional $12 per year.

Now available!

The AIVF Membership Directory

An indispensable guide to the independent media field, providing contact information on over 4000 AIVF individual and organizational members nationwide.

- telephone numbers, personal/professional statements
- Regionally organized
- Skills indexed by region

Send check or money order or charge to your Mastercard/VISA by phone.

AIVF Publications
625 Broadway, 9th Floor
New York, NY 10012
(212) 473-3400

$9.95 (AIVF members)
$14.95 (non-members)
Ask for a complete list of AIVF Publications

Video Duplication

READY NEXT DAY- Mon-Fri

3/4" U-matic & 1/2" VHS or Beta II Copies

FROM ONE MASTER	FROM 3/4", 1/2" VHS MASTER 20 MINUTES 3/4"	1/2"	30 MINUTES 3/4"	1/2"	Add $25.00 per ONE INCH Master 60 MINUTES 3/4"	1/2"	1/2" VHS/Beta II 90 MIN.	120 MIN.
One Copy	$4.00	$4.00	$6.00	$5.00	$9.00	$8.00	$11.00	$14.00
2-4 Copies	3.50	3.00	5.50	4.50	8.00	6.00	8.00	9.00
5-9 Copies	3.00	2.50	4.50	3.50	7.00	5.00	7.00	8.00
10-19 Copies	2.50	2.00	4.00	3.00	6.00	4.50	6.00	7.00
1-4 RUSH Dubs.	$8.00		$11.00		$17.00		$22.00	$28.00
TC Burn In	$10.00		$14.00		$26.00		Inquire for LABELING	
Window Dubs	5.00		7.00		13.00		& SHRINK WRAP	

PRICES ARE PER COPY- STOCK NOT INCLUDED. ASSEMBLY CHARGES ARE ADDITIONAL.

EQUIPMENT: 3/4" Sony, 1/2" Panasonic 2 ch. industrial recorders and Grass Valley & Videotek distributors. Time base correction, optional, with Microtime and Tektronix equipment. TITLING & EDITING FACILITIES AVAILABLE

3/4" & 1/2" EDITING Evenings & 24 Hour Access
With and Without an Editor Instructions Available
CHYRON TITLER AVAILABLE
ONE LIGHT FILM TO TAPE TRANSFERS
FILM STOCK, VIDEO TAPE, AUDIO TAPE, LEADER & SUPPLIES

RAFIK

(212)475-7884
814 BROADWAY
NEW YORK, NY 10003

THE ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS MEANS:

- Comprehensive health, disability, life, and equipment insurance at affordable rates
- Festival Bureau: your inside track to over 400 international and domestic film and video festivals
- Advocacy in government, industry, and public forums to increase support for independent production
- Seminars on business, technical, and aesthetic issues
- Discounts on professional services, including car rental, film labs, post-production facilities & equipment rental

AND

- A subscription to **THE INDEPENDENT** Film and Video Monthly, the only national film and video magazine tailored to your needs (10 issues per year)

AIVF Books and Tapes

A wealth of information is now available to you through AIVF by mail or in person. Our book/tape list covers practically every facet of the field. Subjects covered are production, fundraising, legal, screenwriting, technical, super 8, lighting, audio, public tv, cable, video, copyright, distribution, political and more.

A diversified catalogue of information for all your film and video needs.

Complete the other side of this card and mail to AIVF to receive a complete list of books and tapes available or call us at 212-473-3400.



Help Yourself.

Join AIVF Today and Get a One-Year Subscription to THE INDEPENDENT Magazine.

Enclosed is my check or money order for:

- ☐ $45/year individual (in US & Puerto Rico)
- ☐ (Add $12 for first class mailing)
- ☐ $25/year student (encl: proof of student ID)
- ☐ $60/year library (subscription only)
- ☐ $85/year organization
- ☐ $60/year foreign (outside US, Canada & Mexico), surface rate
- ☐ (Add $15 for foreign air mail)

Name_____

Address_____

City _____ State _____ Zip _____

Country (if outside US) _____

Telephone _____

Please bill my: Visa___ Mastercard ___

Acct. #_____

Exp. Date _____

Signature _____

OR: Send check or money order to: AIVF, 625 Broadway, 9th floor, New York, NY 10012; or call (212) 473-3400.

Please send me the latest copy of your book and tape list.

Name_____

Address_____

City_____

State_____ Zip_____

Telephone_____

PLACE STAMP HERE

AIVF

AIVF Publications
625 Broadway
9th Floor
New York, NY 10012

NOTICES

Notices are listed free of charge. AIVF members receive first priority; others are included as space permits. *The Independent* reserves the right to edit for length. Deadlines for Notices will be respected. These are the 8th of the month, two months prior to cover date, e.g., August 8 for the October issue. Send to: Independent Notices, FIVF, 625 Broadway, New York, NY 10012.

Conferences ▪ Workshops

ENTERTAINMENT RESOURCES SEMINAR on published & unpublished resources avail. for film & TV study & research. July 8-14. Contact: Entertainment Resources Seminar, Cinema-Television Library, Doheny Library, USC, Los Angeles, CA 90089-0182.

PROVIT 1990 SEMINAR SERIES offers professional video training to persons skilled in film &/or basic video production. Courses incl. Basic Editing, A/B Editing, CMX & Lumena, TIPS & Cubicomp Computer Graphics. Contact: PROVIT, Borough of Manhattan Community College/CUNY, 199 Chambers St., Ste. S-614, New York, NY 10007; (212) 618-1387.

SOUTHEASTERN MEDIA INSTITUTE: July 23-Aug. 5. 10 courses covering aspects of film/video prod. w/ 5 day modules. Also weekend seminars. Lower fees w/ registration before July 1. For info, contact: SC Arts Commission Media Arts Center, 1800 Gervais St., Columbia, SC 29201; (803) 734-8696.

VISUAL STUDIES WORKSHOP: Summer Institute. Digital Body/Hybrids/Digital & Moving Video Image: July 9-13; Amiga Sound: July 23-29; Intro to Small Format Video: July 16-20. $275/workshop. Registration limited. For info & registration forms, contact: VSW, 31 Prince St., Rochester, NY 14607; (716) 442-8676.

YELLOWSTONE MEDIA ARTS 1990 Summer Workshops: June 11-July 13. Series of 1 & 2-wk workshops w/ lectures, discussions, exercises & screenings, incl. Soviet Cinema & TV, Native Amer. Film/Video, Women's Fact/Women's Fiction, Script Writing, Directing & Animation. Contact: Paul Monaco, Dept. of Media & Theatre Arts, Montana State U., Bozeman, MT 59717; (406) 994-6224.

Films ▪ Tapes Wanted

THE AMERICAN EXPERIENCE, PBS series on American history, seeks hour-long films & tapes in development, in production, or completed. Biographies, social history & dramas if based on primary sources welcome. Submit 1/2" or 3/4" cassette w/ proposal outlining story, production techniques, awards & press clips to: Llew Smith, The American Experience, WGBH, 125 Western Ave., Boston, MA 02134; (617) 492-2777 x4313.

EN CAMINO, KRCB, seeks 30-60 min. works of interest to Latino community. Cats incl. doc, human interest, community organizing & art/culture. Spanish & English, 3/4" & 16mm accepted. Contact: Luis Nong, Box 2638, Rohnert Park, CA 94928.

FANTAX SPECTRUM COMMUNICATIONS, new Black cable network, seeks 3/4" tapes. Tapes returned. Send to: Fantax Spectrum, 21 Bedford St., Wyandanch, NY 11798.

INDEPENDENT SHOWCASE PRODUCTIONS, new nonprofit cable TV show showcasing ind. & student work, seeks 3/4" tapes w/ brief synopsis & written release giving ISP right to air. Incl. SASE for tape return. PRO, 150 W. 47th St., Ste. 12E, New York, NY 10036.

LA PLAZA, weekly WGBH-Boston TV program for & about Latino community, seeks works by Latino film & videomakers dealing w/ social & cultural issues. 3/4" or VHS tapes to La Plaza/Acquisitions, WGBH, 125 Western Ave., Boston, MA 02134.

LOS ANGELES CONTEMPORARY EXHIBITIONS (LACE) seeks innovative video or film transferred to video for ongoing screenings. Send 3/4" or 1/2" tapes, resumé & short description of work w/ SASE to: Adriene Jenik, video coordinator, LACE, 1804 Industrial St., Los Angeles, CA 90021; (213) 624-5650.

MEDIA GUILD seeks films & videos for educational & health markets. Submit 1/2" or 3/4" tape or descriptive info to: Alicia Wahl, Media Guild, 11722 Sorrento Valley Rd., Ste. E, San Diego, CA 92121; (619) 755-9191; fax: (619) 755-4931.

NIGHT SHIFT, WCVB student film & video showcase, seeks tapes. Contact: Deborah Davies, WCVB 5 TV, 4TV Pl., Needham, MA 02192; (617) 449-0400, x4254.

OOBLEK PRODUCTIONS seeks 16mm color films 15-45 min. for collection of short stories on video. Royalties paid. Contact: Aaron, Ooblek Productions, 135 Palo Verde Terrace, Santa Cruz, CA 95060; (408) 427-9796.

TAPESTRY INTERNATIONAL seeks films & videos for possible domestic &/or foreign TV markets. 24 min. or more for 1/2-hr slot. Contact: Mary Boss, (212) 473-8164.

THE 90's, 13-week satellite broadcast public TV series, seeks short ind. films & videos. $50/min. Send 3/4" or hi-8 to: The 90's, 400 N. Michigan Ave, #1608, Chicago, IL 60611; (312) 321-9321.

TURNER'S WORLD OF ADVENTURE seeks docs exploring world cultures & anything unusual about human race. Up to 2 hr. Fees neg. Contact: Steve Duff, assoc. producer, TBS Productions, Turner's World of Adventure, 1 CNN Center, 6th fl./North Tower, Atlanta, GA 30348-5366; (404) 827-3244.

UMBRELLA FILMS seeks distribution rights for films & videos on environmental policy. Contact: Umbrella Films, 60 Blake Rd., Brookline, MA 02146; (617) 277-6639.

UNDERGROUND COMEDY, national TV comedy show, features work of ind. filmmakers, videographers & animators. Contact: Mark Cohen, Editel/Boston, Underground Comedy, 651 Beacon St., Boston, MA 02215-3278; (617) 738-6743; fax: (617) 566-1009.

WGBH/WNET 1990 *New Television* series seeks works employing new technology artistically. Send 3/4" (VHS

INSURANCE BROKERS SINCE 1899



DEWITT STERN, GUTMANN & CO. INC.

Specialists in Entertainment Insurance

New York:
Jolyon F. Stern, President
Carol A. Bressi, Manager
420 Lexington Avenue
New York, NY 10170-0199
212-867-3550 Telex: 886142

Los Angeles:
Jerry VandeSande
Bill Hudson
11365 Ventura Blvd.
Studio City, CA 91604
818-763-9365

AFFILIATES
LONDON • PARIS • MUNICH

BETACAM PACKAGE

Great Rate!

Incl. Cameraman, Lights
Tripod, Mics, Monitor

Transport. & Crew Avail.

Also

SONY 3/4" OFF-LINE EDITING

SOLAR productions

(212) 925-1110

CINEASTE

Published continually since 1967, *Cineaste* is today internationally recognized as America's leading magazine on the art and politics of the cinema. "A trenchant, eternally zestful magazine," says the *International Film Guide*, "in the forefront of American film periodicals. *Cineaste* always has something worth reading, and it permits its writers more space to develop ideas than most magazines."

Published quarterly, *Cineaste* covers the entire world of cinema—including Hollywood, the independents, Europe, and the Third World — with exclusive interviews, lively articles, and in-depth reviews. Subscribe now, or send $2 for a sample copy, and see what you've been missing!

$13 ($19 foreign) for 4 issues

Cineaste
P.O. Box 2242
New York, NY 10009

COMPLETE POST-PRODUCTION FACILITIES

- Betacam SP A/B to 1" – $175/hr.
- ¾" A/B to ¾" – $60/hr.
- Abekas A53-D with warp effects, Chyron Scribe.
- 16mm film to tape transfers to any video format: Double/Single system from $50/½ hr.
- Audio Striping & Window Dubs – $25/hr.
- Latest Model Ikegami HL-55 CCD camera or 95B/79D with BVV-5 or BVW 35 SP deck from $250/Day.

SPECIAL RATES FOR INDEPENDENT PRODUCERS

- Call (212) 997-1464 for more information.

Ross-Gaffney Video
21 West 46th Street
New York, NY 10036

acceptable) finished pieces or works-in-progress to: Susan Dowling, WGBH, 125 Western Ave., Boston, MA 02134; (617) 492-2777 x4228; or Lois Bianchi, WNET-13, 356 W. 58th St., New York, NY 10019; (212) 560-3137.

Opportunities ▪ Gigs

CHANNEL L WORKING GROUP seeks assoc. director for small nonprofit community cable org. Individual should demonstrate strong org. & writing skills & desire to do outreach to print media & community organizations. Video knowledge helpful. People of color encouraged to apply. Submit letter, resumé & salary requirements to: Exec. director, Channel L Working Group, 51 Chambers St., Rm 532, New York, NY 10007.

FILMFORUM, experimental film showcase, seeks administrative director & programming director. Each 1/2-time position pays $10,000 to $12,000 for 9 mo. Apply for 1 or both. Deadline: June 30. Contact: Filmforum Executive Committee, 31000 Hasley Canyon Rd., Castaic, CA 91384.

GRADUATE ASST in film prod. at Montclair State College. 2-yr. MA program, incl. $3,000 stipend & tuition waiver. Must know super 8 & 16mm prod. Some teaching responsibilities. Contact: Michael Siporin, Fine Art Dept., Montclair State College, Upper Montclair, NJ 07043.

INSTRUCTORS/VIDEOGRAPHERS: Summer positions w/ Legacy Int'l, training program for youths 11-18. Duties incl. instruction in video prod. & media, some program documentation & possible planning/editing for future projects. Nonsmokers. Located 4 hrs. south of Washington, DC. Contact: Marlene at (703) 297-5982; Route 4 Box 265, Bedford, VA 24523.

INTERNSHIPS AVAILABLE at Film/Video Arts. Minimum 6 mo. commitment. Interns receive free media classes, access to equipment, facilities in exchange for 15 hr/wk. Minorities/women strongly encouraged. Appl. accepted at all times. Contact: Angie Cohn, intern coord., F/VA, 817 Broadway, New York, NY 10003-4979; (212) 673-9361.

MANAGER OF OPERATIONS sought by ind. int'l distribution & co-prod. company. Requires self-starter w/ 1-2 yrs. related exp., knowledge of formats, tape trafficking, postproduction & shipping. Salary negotiable. Contact: Sam Lockhart (212) 581-0400.

NEW YORK EXPO OF SHORT FILM & VIDEO seeks volunteers. Learn about fundraising & PR. Call (212) 226-7350.

POSITIONS AVAILABLE for video editor/instructor, video artist/instructor & video prod. asst. for homeless youth & youth-at-risk program. Mature, skilled, capable artists w/ ability to create & complete exciting projects for teens. Part-time paid positions. Resumé to: Sidewalks of New York Productions, 40 W. 27th St., New York, NY 10001.

SCREENWRITER/DIRECTOR seeks material for dramatic film describing erosion of individual civil liberties. Material will be written into script form. Contact: St. Claire Bourne w/ incidents or situations. 230 W. 105th St., 2A, New York, NY 10025; (212) 864-7350.

VISITING LECTURESHIP offered by Cinema Dept., San Francisco State for spring semester 1991. Visiting scholar to teach graduate seminar in advanced film theory & 2 undergrad. lecture-discussion courses. Salary & rank based on qualifications. Send statement of interest, resumé or vitae & sample of creative work or publication by Oct. 30 to: chair, Dept. of Cinema, San Francisco State U., 1600 Holloway Ave., San Francisco, CA 94132.

VISITING TEACHERS/ARTISTS sought by U. of Iowa during 1990-93 academic years. Visitors teach 2 courses, appointments run for one semester or less. Areas incl. screenwriting, directing, editing, cinematography & videography, art direction, audio design, animation & others. Women & minorities encouraged. Salary negotiable. Send letter & resumé to: Franklin Miller, Dept. of Communication Studies, 105 CSB, U. of Iowa, Iowa City, IA 52242; (319) 335-0575.

Publications

CINEMATOGRAPH, *Journal of Film & Media Art*, seeks articles for vol. 4: Non-Fiction Cinema? Is There Such a Thing? Rethinking Approaches: New Forms, New Works, New Thoughts. Deadline: July 1. Send abstracts, mss, or requests for info to: Jeffrey Skoller, Box 1013, Canal St. Station, New York, NY 10013 (201) 659-9440.

EMERGENCES: *Journal of Group for Study of Composite Cultures*. 1st issue incl. articles by Teshome Gabriel, Hamid Naficy, Esther Yau, Homi K. Bhabha & others. Individuals: $5/single copy; $8/1-yr sub. (2 issues); institutions: $9/single & $16/sub. To subscribe, write: Dept. of Film & TV, UCLA, 1306 MacGowan Hall, Los Angeles, CA 90024.

FOUNDATION DIRECTORY, 12th ed., lists over 6,600 independent, corporate & community foundations. $150 hardbound; $125 paperbound. Also avail., 14th ed., *National Data Book of Foundations*, listing over 30,000 foundations ($125) & *The Shadow State: Government & Voluntary Sector in Transition*, documenting retreat of welfare state in wake of Reagan era ($24.95). Add $2 for shipping & handling for each book. Contact: Foundation Center, 79 Fifth Ave., Dept. JF, New York, NY 10003; (800) 424-9836; (212) 620-4230.

MEDIA ART INFORMATION NETWORK Travel Sheet listing of alternative & ind. film & video works currently showcased by nonprofit media arts centers in US. Published monthly, free of charge. To receive regularly, contact: Lissa Gibbs/MAIN, c/o Pacific Film Archive, 2625 Durant Ave., Berkeley, CA 94720.

MEDIA NETWORK GUIDE to AIDS-related film & video, *Seeing through AIDS*, contains info on over 70 titles, incl. reviews of program quality, recommendations for audiences, screening suggestions & info on acquisition. $11.50 for institutions; $6.50 for individuals & community-based orgs. Contact: Media Network, Alternative Media Information Center, 121 Fulton St., 5th Fl., New York, NY 10038. (212) 619-3455.

PROGRAM FOR ART ON FILM announces publication of *Films & Videos on Photography*, directory listing over 500 films & videos about photographers & history & art of medium. $14.95. Contact: Nadine Covert, Program for Art on Film, 980 Madison Ave., New York, NY 10021; (212) 988-4876; fax: (212) 628-8963.

Resources ▪ Funds

CALIFORNIA COUNCIL FOR THE HUMANITIES requests proposals for grants of up to $100,000 on Environment & the Common Good. Funds must be matched

by equivalent cash or in-kind contributions. Deadline: July 2. Contact: California Council for the Humanities, 312 Sutter St., Ste. 601, San Francisco, CA 94108; (415) 391-1474.

CORPORATION FOR PUBLIC BROADCASTING Open Solicitation for TV Program Fund deadline: Sept. 14. Contact: CPB TV Program Fund, 1111 16th St., NW, Washington, DC 20036; (202) 955-5134.

EXPERIMENTAL TV CENTER Electronic Arts Grants Program offers presentation funds to nonprofit organizations in NYS to assist w/ exhibition of audio, video & related electronic art. Projects funded by NYSCA not eligible. No deadline. Also accepting applications for 5-day residency program in video image processing. Deadline: July 15. Contact: Sherry Miller Hocking, Electronic Arts Grants Program, Experimental TV Center, 180 Front St., Owego, NY 13827; (607) 687-4341.

FILM ARTS FOUNDATION accepting appl. for James D. Phelan Awards in Filmmaking, which awards cash prizes of $2,500 each to 3 California-born artists (current residency does not matter). Deadline: Aug. 31. For guidelines & entry forms, send SASE to: Film Arts Foundation, 346 9th St., 2nd fl., San Francisco, CA 94103.

FILM BUREAU offers financial assistance for film rentals & speaker fees to nonprofit community orgs in NYS. Priority given to ind. filmmakers &/or films not ordinarily avail. to community. Deadlines: Aug. 15. Contact: Film Bureau, Film/Video Arts, 817 Broadway, New York, NY 10003; (212) 673-9361.

FULBRIGHT FELLOWSHIP IN FILM & TV avail. for 1991-92. Grantee will pursue extended professional work in UK. Must have minimum 3 yrs. professional exp., open to any area of prof. film & TV. Appropriate for emerging or mid-career applicants outside academia. Fixed grant of about £10,000 for 9 mo. period in UK w/ transatlantic air travel for grantee only. Start date is flexible, beginning approx. Sept. 1991. Deadline: Aug. 1. Contact: CIES, Box UKF, 3400 International Dr., NW, Ste. M-500, Washington, DC 20008; (202) 686-7878.

FULBRIGHT STUDY ABROAD GRANTS in visual arts for 1991-92 academic year appl. being accepted. Must be US citizen, have BA degree or 4 yrs. relevant training or experience. Provides roundtrip transportation, tuition, health & accident insurance & maintenance. 2 Lusk Memorial Fellowships, 6 Annette Kade Fellowships & 1 Miguel Vinciguerra Fellowship also avail. Contact: US Student Programs Division, Institute of International Education, 809 UN Plaza, New York, NY 10017.

NEWTON TV FOUNDATION seeks proposals for documentaries on contemporary issues. Producers will receive 3/4" production & postproduction facilities & other support. No funds. Submit project description & resumé. Contact: Newton TV Foundation, (617) 965-8477.

PAUL ROBESON FUND's new deadline is Oct. 1. Call or write after June 30 for appl. & guidelines: Paul Robeson Fund, 666 Broadway, rm 500, New York, NY 10012; (212) 529-5300.

PENNSYLVANIA HUMANITIES COUNCIL supports public humanities projects. Preliminary drafts of proposals recommended 6-8 wks before deadline. Deadline: Oct. 1. Contact: Philadelphia Independent Film/Video Assn., 3701 Chestnut St., Philadelphia, PA 19104.

¾" VIDEO & POST PRODUCTION

Dekart VIDEO

$40. Computerized Edit System
w/Editor Eagle 2 w/DOS, Printer & CMX compatable disk.
Address Track Timecode, TBC, Freezes, Switcher w/GPI, Hi-res. Character Gen. (70 fonts), Fairlight Dig. Effects.

$60. A/B Roll w/all the above

$20. **Do-it-yourself** with RM440 & Fade to Black (3/4 to 3/4 & VHS - 3/4)

$30. **with Editor** - Cuts only

Striping - Window Dubs - Copies
3/4 Location Package with Ikegami 730, S-VHS Camcorder

TEL: (212) 219-9240

FOX/LORBER

is acquiring
independent features
and
documentaries
for all
markets and
territories.

Contact: Liz Empleton

FOX/LORBER Associates, Inc.
432 Park Avenue South, Suite 705
New York, NY 10016
Tel: (212) 686-6777
Fax: (212) 685-2625
Tel: 425 730 FOXLOR

16MM
BLACK & WHITE PROCESSING
24-HOUR TURNAROUND

STUDIO FILM LABS, INC.
321 WEST 44TH STREET, NEW YORK, NY 10036

WE ARE PLEASED TO ANNOUNCE THAT 16MM BLACK & WHITE NEGATIVE (7222, 7224 & 7231) STOCK IS BEING PROCESSED ON A DAILY BASIS. WHETHER IF ITS DEVELOP ONLY, DAILY PRINT OR DEVELOP & PREP FOR VIDEO TRANSFER, WE WILL TURNAROUND YOUR FOOTAGE IN 24 HOURS.

WE WILL BE GLAD TO DEVELOP ANY CAMERA TEST *FREE OF CHARGE*

WE OFFER THIS MUCH WELCOMED SERVICE ALONG WITH OUR OTHER SERVICES WHICH INCLUDE 16 *OR* 35MM COLOR DAILIES, 16 *OR* 35MM LIQUID GATE ANSWER PRINTS, & RELEASE PRINTS.

AT STUDIO FILM LABS EVERY CLIENT IS TREATED WITH PERSONALIZED SERVICE. FOR INFORMATION ON PRICES & SCHEDULING JUST CALL **JOHN RIZZO** *OR* **RICHARD WILSON** AT **(212) 582-5578.**

WE LOOK FORWARD TO HEARING FROM YOU!

WE ACCEPT: MasterCard VISA DISCOVER

*** ALL STUDENTS RECEIVE ADDITIONAL DISCOUNTS.*

NOTES FROM THE NATIONAL COALITION MEETING

The National Coalition of Independent Public Broadcasting Producers has been representing the independent producer community in the area of public broadcasting since its formation in 1984 by the Association of Independent Video and Filmmakers (AIVF) and other leading producer and media arts organizations. The Coalition was responsible for the successful two-and-a-half year campaign that resulted in public broadcasting legislation calling for the creation of the Independent Television Service (ITVS). At its meeting in Rochester, New York, in March 1989, the Coalition resolved to develop a formal membership structure that would permit it to continue its work of public broadcasting reform and ITVS oversight.

The National Coalition of Independent Public Broadcasting Producers (NCIPBP) met on Saturday, May 19, in Boston in a session included within the larger annual meeting of the National Alliance of Media Arts Centers (NAMAC).

Coalition representatives Lawrence Sapadin, executive director of AIVF, and Lawrence Daressa, president of California Newsreel, reported on the accomplishments of the past year—successful negotiations with the Corporation for Public Broadcasting (CPB) over the incorporation and start-up of the Independent Television Service (ITVS)—and the challenges ahead. Sapadin reported that CPB was seeking to have ITVS use a portion of its independent production funds to cover certain production-related operating expenses and to have ITVS drop the specific reference to the National Coalition as the field's representative in its bylaws. In addition, the Coalition is preparing to fight for independent producer access to the other, much larger, production funds now centralized at PBS.

The National Coalition offered a resolution, stating, "the National Coalition of Independent Public Broadcasting Producers calls upon its members and supporters to again publicly endorse the National Coalition as the representative of the organizations and associations of independent producers for public broadcasting in the U.S., and to request the help of the oversight authority in Congress to insure that CPB neither undercut the representational rights of independent producers nor raid the funds Congress reserved for independent productions, and that CPB cease its efforts to impede the full and effective operation of ITVS."

A motion was passed to defer discussion of the resolution until after discussion of the membership structure and slate proposed by the outgoing Coalition steering committee.* The slate of proposed board members was: Austin Allen (Ohio Valley Regional Media Arts, Ohio), Linda Blackaby (Neighborhood Film/Video Project, Philadelphia), Margaret Caples (Community Film Workshop, Chicago), Jeffrey Chester (media publicist, Washington, D.C.), Larry Daressa (California Newsreel, California), Hector Galan (independent, Texas), Larry Hall (Association of California Independent Public Television Producers, San Francisco), Lillian Jimenez (Paul Robeson Fund, New York City), Julie Mackaman (Film Arts Foundation, San Francisco), Mark Mori (independent, Atlanta), Gordon Quinn (independent, Chicago), Larry Sapadin (AIVF, New York City), Patrick Scott (Independent Feature Project/West, Los Angeles), Deborah Lefkowitz (independent, Boston), and Diana Winthrop (producer/lobbyist, Washington, D.C.).

In discussion from the floor, concerns were expressed about the lack of prior notice and information about the proposed structure and the slate of new board members. Additional concerns were expressed about the need for more diversity in the proposed board slate.

The National Coalition of Multicultural Media Arts (NCMMA) moved that the board slate be expanded by four seats so that at least eight multicultural representatives are included on the board. The motion further proposed that the new board act to fill those new seats, that all in attendance be permitted to vote at that meeting on an ability-to-pay basis, and that the expanded board reformulate a permanent membership and dues structure.

This motion passed unanimously.

The resolution urging renewed Congressional pressure on CPB was then also passed unanimously.

Shortly after the Coalition meeting, members of the new board met.

The board set itself a three-week timetable to seat the four additional board members. Margaret Caples will discuss with NCMMA a procedure for identifying appropriate candidates. A nominating committee consisting of Caples, Allen, Lefkowitz, and Hall will narrow the list of candidates to four and circulate the list to the board for approval or modification.

With respect to the continued work of the expanded board and in an effort to respond to the concerns raised in the meeting, the board passed the following motion:

"Once fully-constituted, the board will determine dues, board structure, and election and communications procedures with a view toward holding a new election at the earliest possible date, with adequate notice and nomination procedures, so that a new, elected board can be present at the next meeting of the National Coalition.

"While this process is taking place, the work of the National Coalition shall continue and shall include the election of officers and membership outreach, as well as efforts to protect and expand ITVS funding, and to promote independent producer access to all other public television production funds."

With the passage of that motion, the board adjourned its meeting.

* Lawrence Sapadin, president; Lawrence Daressa, chair; Linda Blackaby, vice president; Austin Allen, vice president; Hector Galan, secretary; Pamela Yates, treasurer (independent producer, Los Angeles), Robin Reidy, membership chair (911 Contemporary Arts, Seattle), Eduardo Garcia, government affairs chair (New Liberty Productions, Philadelphia), Jeffrey Chester, press chair; Margaret Caples, programming chair; Joyce Bolinger (formerly Center for New Television, Chicago); David Bolt (Bay Area Video Coalition); Tom Borrup (Intermedia Arts, Minneapolis); Luz Castillo (Cine Accion); Don Derosby (Media Network, New York); Loni Ding (independent producer, California); Douglas Edwards (Academy Foundation, Los Angeles); Bill Foster (Northwest Film and Video Center, Portland); Larry Hall; Nick Kaufman (independent, Boston); Susan Mach (Media Project, Portland); Julie Mackaman; Mark Mori (independent, Atlanta); Mimi Pickering (Appalshop, Kentucky); Marlon Riggs ((Association of California Independent Public Television Producers, San Francisco); Bahiya Roberts (New Liberty Productions, Philadelphia); Patrick Scott; Ross Spears (independent, PA); Toni Treadway; Christine Vogel (Newark Mediaworks); Susan Walsh (Newton TV Foundation); and Robin White (consultant, New York).

UPCOMING FIVF SEMINARS

NO BUDGET FILMMAKING IN NEW YORK CITY

Cosponsored by AIVF & Apparatus Productions
Tuesday, July 17, 7:30 pm
Location to be announced
$35 advance registration/$40 at the door. Price includes *The Apparatus Guide to No Budget Filmmaking in NYC*. Charge cards accepted. For information and preregistration, call AIVF: (212) 473-3400.

Workshop will cover budgets, insurance, location agreements, casting, unions, and more!

CALLING AN ADVERTISER?

Let them know you found them in *The Independent*.

NEA ADVOCATES

The AIVF Advocacy Committee has been meeting on a bi-weekly basis since December to organize mediamakers' response to attacks against the National Endowment for the Arts. AIVF would like to thank its many members who have written their congressional representatives. A special thanks goes to those who helped pay for our lobbying efforts and mailings by contributing to the NEA Emergency Fund for Free Expression:

Donna Dewey, Nancy Graham, Robert Henson, Janet Herzenberg, William Horrigan, W.C. Jersey, Larry Kay, Mary Lucier, Kerry Michaels, Chonk Moonhunter, Allen Moore, Michel Negroponte, Ruth Nelson, Martha Rosler, Allen Ross, Jeffrey Skoller, Janet Sternberg, Richard Track, Larry Webb, and Janet Weinstock.

It's not too late to write your congressional representatives to express your support for reauthorization of the NEA without content restrictions. Contact AIVF for sample letters, addresses, and additional information. We continue to need your financial support as well. Help us pay for our mailings, phone bills, and faxes by sending your contribution to the AIVF Emergency Fund for Free Expression, c/o AIVF, 625 Broadway, 9th fl., New York, NY 10012.



CODE 16

16 MM EDGE NUMBERING

★ Codes Every 16 Frames

★ Prints on ***All*** 16 MM Stock Including ***Polyester***

★ ***Clearest,*** Easiest to Read Numerals Anywhere

Lowest Prices Anywhere

1,000 ft $10.00

Polyester Track
1,000 ft $12.00

Let CODE 16 Sync up your dailies — low rates call for information

496-1118

Same day service—
Weekends & rush hours possible

21 W. 86th St.
Monday - Friday 10 - 5

AIVF REGIONAL CORRESPONDENTS

AIVF has a network of regional correspondents who can provide membership information, hold meetings, and aid recruitment in areas of the country outside New York City. AIVF members are urged to contact them about AIVF-related needs and problems, your activities, and other relevant information and news:

Howard Aaron, Northwest Film and Video Ctr., 1219 S.W. Park Ave., Portland, OR 97205; (503) 221-1156

Joyce Bolinger, 3755 N. Bosworth St., Chicago, IL 60613; (312) 929-7058

Cheryl Chisolm, 2844 Engle Road, NW, Atlanta, GA 30318; (404) 792-2167

Dee Davis, Appalshop, 306 Whitesburg, KY 41858; (606) 633-0108

Loni Ding, 2335 Jones St., San Francisco, CA 94133; (415) 474-5132; 673-6428

Dai Sil Kim-Gibson, 1752 17th St., NW, Washington, DC 20009; (202) 232-6912

Deanna Morse, School of Communication, Grand Valley State Univ., Allendale, MI 49401; (616) 895-3101

Lourdes Portillo, 981 Esmeralda St., San Francisco, CA 94110; (415) 824-5850

Bart Weiss, 1611 Rio Vista Dr., Dallas, TX 75208; (214) 948-7300

Help Yourself. Join AIVF today!

Membership in AIVF provides you with:

- THE INDEPENDENT Film and Video Monthly
- Insurance
- Festival Bureau
- Advocacy
- Seminars
- Discounts
- Free MPE Directory

Call or write:
625 Broadway, 9th floor
New York, NY 10012
(212) 473-3400

- **THE INDEPENDENT** the only national magazine devoted exclusively to independent film and video production
- **Insurance**: Group life, medical, disability and equipment insurance at affordable rates, plus dental insurance for New York and New Jersey residents
- **Festival Bureau**, with current information on over 400 international and domestic film and video festivals, and screenings of your work for visiting festival directors
- **Advocacy** in government, industry, and public forums to increase support for independent production
- **Seminars** on business, technical, and aesthetic issues (audio recordings available)
- **Discounts** on professional services, including car rental, film labs, postproduction facilities, and equipment rental
- **Free** semi-annual copies of Motion Picture TV & Theatre Directory ($6.95 value)

Join **AIVF** today and get a one-year subscription to **THE INDEPENDENT**. Yearly membership rates are $45 individual (add $12 for first class mailing of **THE INDEPENDENT**); $25 student (enclose proof of student ID); $60 library (subscription only); $85 organization; $60 foreign (outside US, Canada & Mexico). To charge (Mastercard and Visa), call (212) 473-3400. Or send check or money order to: AIVF, 625 Broadway, 9th floor, New York, NY 10012

The Association of Independent Video and Filmmakers



Film Arts Foundation is soliciting donations to a medical fund for veteran Bay Area experimental filmmaker Scott Bartlett, who is fighting a major liver illness and awaits a liver transplant. One of the cofounders of FAF, Bartlett has influenced and inspired several generations of filmmakers. Barlett was honored at a June 8 benefit cohosted by FAF, Canyon Cinema, and the San Francisco Art Cinematheque, with a retrospective screening of his work, which includes *Lovemaking, Offon, 1970, Medina, Sound of One*, and *Stand Up and Be Counted*. Additional contributions are needed to help defray extensive medical expenses. Checks should be payable to FAF/Bartlett and sent to: FAF, 346 Ninth St., 2nd floor, San Francisco, CA 94103.

LENINGRAD FILMMAKERS SEEK COVENTURES

AIVF was recently contacted by the Leningrad Association of Young Filmmakers (LAYF) about the possibility of developing contacts and production partnerships with AIVF members. Existing informally for 15 years but registered as an official organization only early this year, LAYF consists of approximately 100 young filmmakers who work primarily in the state studios in Leningrad. Their goals, writes LAYF member Jeleznov Viddi, are "protecting the creative, legal, professional, and social interests of young filmmakers; providing help in bringing along creative intentions; backing news trends in filmmaking; and developing creative and productive links with filmmakers and film companies in other countries." In addition to organizing festivals, conferences, and seminars, LAYF is currently trying to establish "filial studios and experimental labs." These are intended to "provide a possibility for young filmmakers to fulfill the ideas and plans which can't be fulfilled for different reasons in the state studios."

Viddi continues, "LAYF is independent and censure-free. The main criteria for LAYF productions are professionalism and quality.... We can offer different variants of collaboration, ranging from holding festivals in our countries and exchanging cinema and video, up to cooperative work, presenting interesting information in newsreels, ad-reels, documentary films, and also establishing joint ventures. We are interested in cultural exchange in various forms between our countries and are ready to play a mediating part in this exchange on all levels."

Interested parties should contact: Vinogradev Kirill, International Department, Filmmakers Union-Leningrad Association of Young Filmmakers, Tolmachova 12, Leningrad 191011; tel: 314 8035, 279 28 62; telex: 121449 FEST SU.

The AIVF/Facets Video Deal

Facets Multimedia has a large selection of foreign, classic, and independent films for rental by mail.

Now, Facets has 2 special offers for AIVF members

1. A special 25% discount on membership rates ($15 for AIVF members)

2. Or, two free rentals with Facets "critics" membership: Instead of 12 rentals for $100, AIVF members get 14 rentals.

For an introductory set of discount coupons, contact AIVF at (212) 473-3400.

MEMBERABILIA

Kudos to AIVF member winners of 1990 **National Media Owl Awards**. A first place went to Roger Weisberg for *Can't Afford to Grow Old* and second place to Frederick Wiseman for *Near Death*.

Congrats to AIVF awardees of **American Film Institute grants**: Andrew Garrison, *Fat Monroe*; Vanlyne Green, *Jane and Me*; Susan Kalish, *Eritrea: Portraits in Camouflage*; Michelle Parkerson and Ada Griffin, *The Audre Lorde Film Project*; Renee Tajima and Christine Choy, *Fortune Cookies*; and Edin Velez, *Signal to Noise*.

Congratulations go to AIVF winners of **New York Foundation for the Arts Film Fellows** Camille Billops, Stephanie Black, Bill Brand, Jem Cohen, Amy Harrison, Lisa Hsia, Yvonne Rainer, Bob Rosen, Greta Schiller, Andrea Weiss, and Deborah Shaffer. And the **Video Fellows** are Amy Chen, Robert Doyle, Douglas Eisenstark, Vanalyne Green, Julie Gustafson, Joan Jubela, Joel Katz, Alonzo Speight, and Julie Zando.

John Antonelli, Steve Brudnick, and Will Parrinello received a 1990 **Emmy Award** nomination for their documentary *Yen for Baseball*. An Emmy for Outstanding Programming for Young People went to Channel 13 for Educational Video Center's program on *The Eleventh Hour*. Congratulations!

Electronic Arts Grants finishing fund awards went to AIVF members Joe Tripician, *Metaphoria*; Mara Alper, *Silent Echoes*; Kate Doyle, *Living with the Bases*; Kathryn High, *Women and Medicine/Voices in My Head*; Joel Katz, *Border Crossings*; Barbara Kristaponis, *Sound Shadow*; Terry McCoy, *The Public Life of Art/The Gallery*; and Grai St. Clair Rice, *Ransom for Memory*.

Congratulations to Ellen Frankenstein for her grants from the **National Endowment for the Arts** and **Alaska Humanities Forum** for *A Matter of Respect*.

Among the 18 independents awarded **Southeast Media Fellowship Program grants** are George King, *1,000 Points of Light*; Ron Schildknecht, *State County Line*; L. Wade Black, *Alabama in Black & White*; Toni Lynn Pezone, *Small Miracle*; and Gordon Ball, *Do Poznania*.

Jeffrey Marino and Kathleen Sweeney are finalists in the **Open Channels VI: Television Production Grant Program** of the Long Beach Museum of Art, for *The Lost Notebooks of Amelia Earhart*.

CORRECTION

An editing slip-up in Alison Butler's "The End of an Era: Britain's Independent Workshops Endangered by New Funding Priorities," in the June issue of *The Independent* resulted in a distortion of meaning. The revamped Regional Production Fund will continue to devote the bulk of its resources to funding production, contrary to the implications of the initial paragraph on page 34.

FIVF DONOR-ADVISED FILM AND VIDEO FUND

CALL FOR PROPOSALS

The Donor-Advised Film and Video Fund works with foundations and individual donors who wish to support independently-produced social issue media. A peer review panel screens works and recommends finalists to donors for funding consideration. In 1990, FIVF is seeking proposals for works in the following areas:

THE ENVIRONMENT

The Benton Foundation and Beldon Fund will be making grant awards totalling at least $40,000 that promote collaboration between independent media producers and nonprofit, constituency-based organizations working on environmental issues. Grants will be made in three categories:

$10,000 grants to producers to revise—shorten, reframe, update—a completed film or video for targeted distribution by a nonprofit, constituency-based organization.

$2,500 grants for producers and organizations to collaborate on preproduction (including treatment, budget, and distribution plan) for a video production to be used by the organization.

Grants of up to $10,000 for production, editing, completion, or distribution of works dealing with environmental issues.

Applications to these categories will be accepted from individual producers. Applicants must demonstrate a collaborative relationship with an environmental organization that has made a commitment to video distribution to its members, local chapters, or other specified audiences.

SOCIAL CHANGE

The Edelman Family Fund will make grants totalling $12,000 for projects that explore or document social change. Preference will be given to requests for development funds for projects addressing contemporary issues.

GENERAL CRITERIA

The Donor-Advised Film and Video Fund is interested in projects that combine intellectual clarity and journalistic quality with creative film- and videomaking. Priority will be given to works on issues that have received minimal coverage and have potential for significant distribution.

For application materials, send a self-addressed stamped envelope to: FIVF Donor-Advised Film and Video Fund, Foundation for Independent Video and Film, 625 Broadway, 9th floor, New York, NY 10012.

Applicants must be affiliated with a tax-exempt, non-profit organization. Institutional projects for internal use, public television station productions, and student productions are not eligible.

Deadline for receipt of applications is August 1, 1990.

Grant decisions will be made on or before November 9, 1990.

PHENOMENAL FOOTAGE.™



From comedy to calamity, the footage you want, on the format you need is just a phone call away.
Call or write for our free brochure and sample reel.

ARCHIVE FILMS™
STOCK FOOTAGE LIBRARY

800/876-5115

Archive Films, Inc., Dept. IND, 530 W. 25th St. NY, NY 10001 FAX 212/645-2137

DIRECTORS CHOICE®

A SHORT FILM AND VIDEO SHOWCASE

WE WANT YOUR SHORTS

* 20 Minutes And Under *

• Comedy • Drama • Animation
• Experimental • Documentary • Foreign

- NO ENTRY FEE! -

A panel of media professionals meet once a week to select shorts for broadcast on Directors Choice®, the NYC Film/TV industry trade program scheduled to premier August,1990. Winners will have their work televised. Select winners will be interviewed on the show and asked to join the roster of talented artists freelancing with Sterling Productions. Please call for additional information and an entry form.

STERLING PRODUCTIONS

(212) 861-2444

10 AM - 5 PM
Mon - Friday

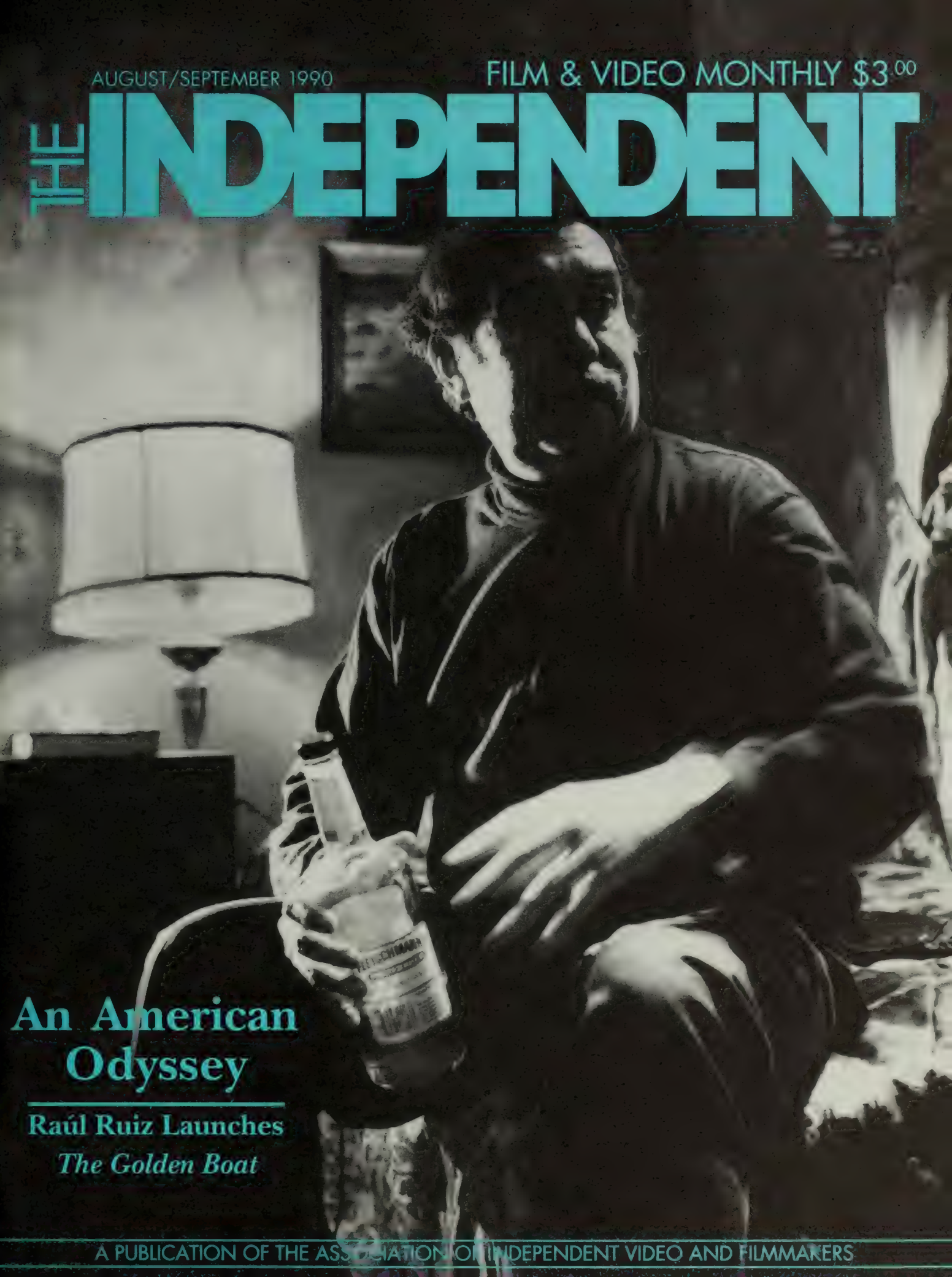
FIVF
625 Broadway, 9th floor
New York, NY 10012

NON-PROFIT ORG
U.S. POSTAGE
PAID
New York, N.Y.
Permit No.7089

AUGUST/SEPTEMBER 1990

FILM & VIDEO MONTHLY $3.00

THE INDEPENDENT



An American Odyssey

Raúl Ruiz Launches *The Golden Boat*

A PUBLICATION OF THE ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS

INDEPENDENT VISION

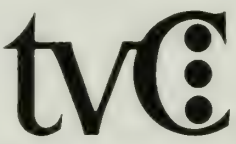


FILM LAB

More and more independent filmmakers think of TVC as a key part of their motion picture making team. Because our 16mm and 35mm film laboratory is the standard of movie industry professionalism and has been for over 20 years.

TVC. We're focused on every facet of the independent filmmakers needs. Pre-planning. Budgeting. Shooting. Post-production. On time — on budget. We get the picture.

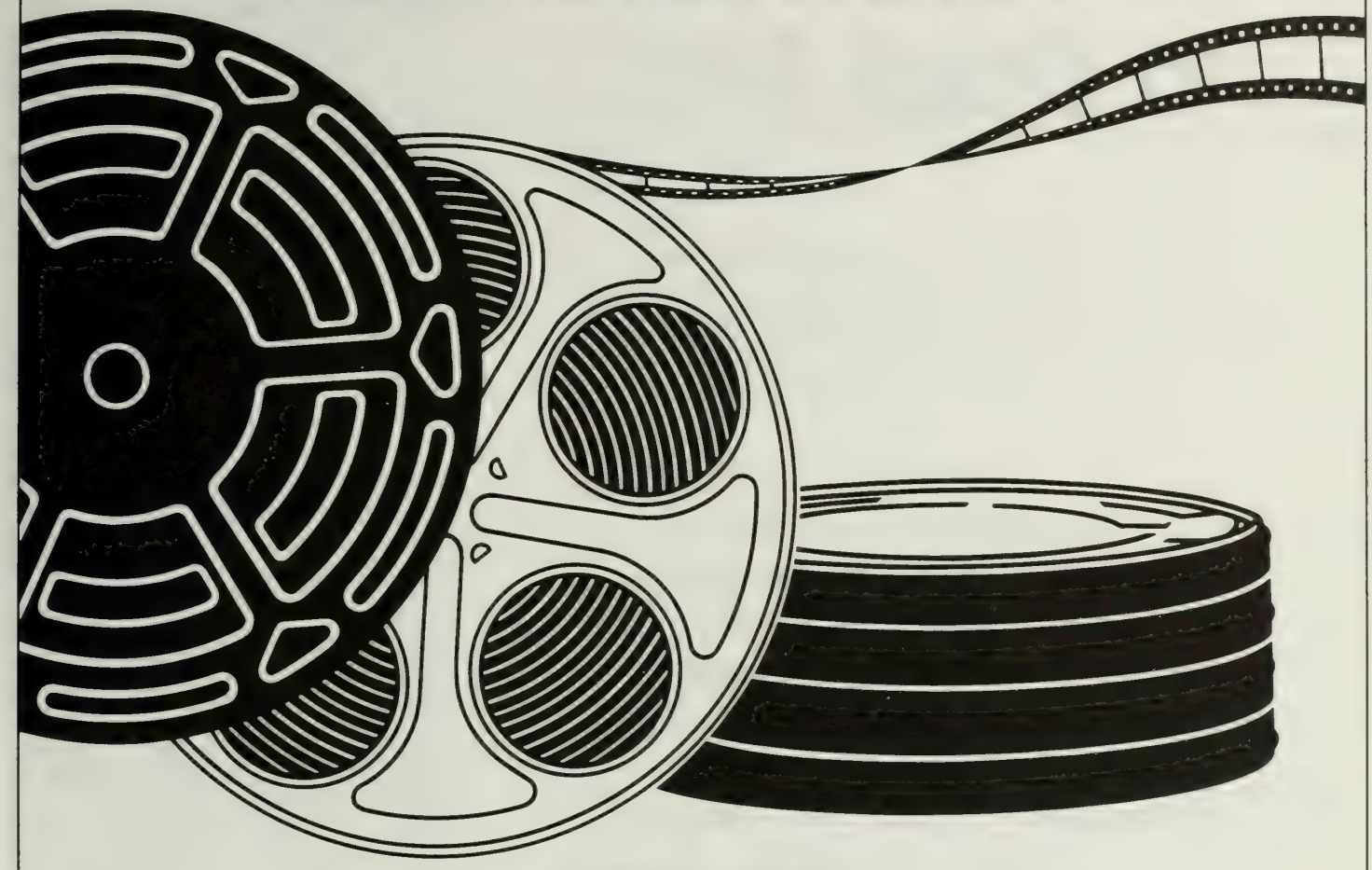
Call today for a better view of what we can do for you.



LABORATORIES, INC.
311 West 43rd Street
New York, NY 10036

(212) 397-8640 • 1-800-225-6566 (Outside New York)

FOR ALL YOUR FILM PRODUCTION NEEDS



Eastman
Motion Picture Films

Kodak

© Eastman Kodak Company, 1990

EASTMAN KODAK COMPANY
Motion Picture and Television Products Division

Atlanta: 404/668-0500 • Chicago: 708/218-5175
Dallas: 214/506-9700 • Hollywood: 213/464-6131
Honolulu: 808/833-1661 • New York: 212/930-8000
Montreal: 514/761-3481 • Rochester: 716/254-1300
Toronto: 416/766-8233 • Washington, D.C.: 703/558-9220
Vancouver: 604/684-8535

Film and Video at Visual Arts

We've been teaching creative people for over forty years. In film and video, we offer an exceptional curriculum, modern facilities and a professional faculty who understand how to teach film and video with respect for the creative process, craft and personal vision.

FACULTY:

MARTIN ABRAHAMS • RALPH APPELBAUM
RONALD BLEICHER • ROBERT A. BRADY • JAMES CALLANAN
DON DUGA • LENORE FRENCH • JOHN GATI
SARA HORNBACHER • VOJTĚCH JASNÝ • MANFRED KIRCHHEIMER
REEVES LEHMANN • VIVECA LINDFORS • J. PATRICK MANN
MICO NELSON • RAMIN NIAMI • RICHARD PEPPERMAN
MATTHEW SCHLANGER • FRED BARNEY TAYLOR • BRUCE TEED
LYNN VANCE • FRANK VITALE

Call, write or FAX for our Fall bulletin. Classes begin Monday, September 24.

DIVISION OF CONTINUING EDUCATION

SCHOOL OF VISUAL ARTS
209 EAST 23RD STREET, NEW YORK, NY 10010-3994

American Express, Visa and MasterCard Accepted.
Bulletin Requests: 1-800-366-7820. FAX: 212-725-3587.
(Both 24 hours, 7 days a week)

THE INDEPENDENT

AUGUST/SEPTEMBER 1990
VOLUME 13, NUMBER 7

Publisher: Lawrence Sapadin
Editor: Martha Gever
Managing Editor: Patricia Thomson
Associate Editor: Renee Tajima
Contributing Editors: Kathryn Bowser, Bob Brodsky, Janice Drickey, Mark Nash, Karen Rosenberg, Toni Treadway
Editorial Staff: Jamie Shapiro, Susan Ward
Production Staff: Jeanne Brei
Art Director: Christopher Holme
Advertising: Laura D. Davis (212) 473-3400
National Distributor: Bernhard DeBoer 113 E. Center St. Nutley, NJ 07110
Printer: PetCap Press

The Independent is published 10 times yearly by the Foundation for Independent Video and Film, Inc. (FIVF), 625 Broadway, 9th Floor, New York, NY 10012, (212) 473-3400, a not-for-profit, tax-exempt educational foundation dedicated to the promotion of video and film, and by the Association of Independent Video and Filmmakers, Inc. (AIVF), the national trade association of independent producers and individuals involved in independent video and film. Subscription is included with membership in AIVF. Together FIVF and AIVF provide a broad range of educational and professional services for independents and the general public. Publication of **The Independent** is made possible in part with public funds from the New York State Council on the Arts and the National Endowment for the Arts, a federal agency.

The Independent welcomes unsolicited manuscripts. Manuscripts cannot be returned unless a stamped, self-addressed envelope is included. No responsibility is assumed for loss or damage.

Letters to **The Independent** should be addressed to the editor. Letters may be edited for length.

All contents are copyright of the Foundation for Independent Video and Film, Inc., except where otherwise noted. Reprints require written permission and acknowledgement of the article's previous appearance in **The Independent.** ISSN 0731-5198. **The Independent** is indexed in the Alternative Press Index.

© Foundation for Independent Video and Film, Inc. 1990

AIVF/FIVF STAFF MEMBERS: Lawrence Sapadin, executive director; Mary Jane Skalski, membership/programming director; Kathryn Bowser, festival bureau director; Morton Marks, audio/business manager; Carol Selton, administrative assistant.

AIVF/FIVF BOARDS OF DIRECTORS: Eugene Aleinikoff,* Adrianne Benton,* Skip Blumberg (vice president), Christine Choy, Dee Davis (secretary), Loni Ding, Lisa Frigand,* Dai Sil Kim-Gibson (chair), Tom Luddy,* Lourdes Portillo, Robert Richter (president), Lawrence Sapadin (ex officio), Steve Savage,* Deborah Shaffer, Jack Walsh, Barton Weiss, Chuck Workman,* Debra Zimmerman (treasurer).

* FIVF Board of Directors only

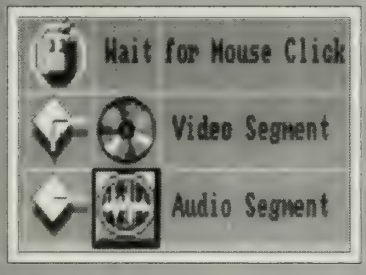
CONTENTS



12



33



38

COVER: Raul Ruiz—"the most known unknown filmmaker in the world"—directs an actor in his first US-made production, *The Golden Boat*, due for release in early fall. Peter Bowen's feature story, "On Golden Boat," looks at Ruiz' production techniques, financing, and aesthetic concerns in this film, which attracted such New Yorkers as artists Vito Acconci and Annie Sprinkle, writer Kathy Acker, directors Jim Jarmusch and Barbet Schroeder, and actor Michael Kirby to the cast. Photo: S. Tobias

FEATURES

30 On Golden Boat: Raul Ruiz Films in New York
by Peter Bowen

33 Film Scores for a Song
by Jennine Lanouette

38 Amiga, Friend of the Animator
by Teri Robinson

4 LETTERS

6 MEDIA CLIPS

Million Dollar Movies: CPB Underwrites Three Independent Documentaries
by Michelle Valladares

ITVS: From Ideas to Action
by Susan Ivers

Super 8 Processing Scorecard
by Toni Treadway

Cable Franchise Fracas in Manhattan
by Kelly Anderson

NYSCA's Seven Percent Solution
by Lucinda Furlong

Sequels

12 FIELD REPORTS

From Bottle Village to the Finster Phenomenon: Media on "Outsider" Art and Artists
by Holly Metz

Hard Sell: US Independents at the Berlin Film Festival
by Martha Gever

A Festival Within the Festival
by Mark Nash

NAMAC Playback: Media Centers and National Arts Politics
by Patricia Thomson

New England Network: *Mixed Signals* Champions the Unconventional
by Karen Rosenberg

24 TALKING HEADS

A Man for All Seasons: David Davis' Career in Public Television
by Alison McMahan

28 LEGAL BRIEFS

Employee or Independent Contractor? A Question of Benefits and Taxes
by Robert L. Seigel

46 FESTIVALS
by Kathryn Bowser

52 CLASSIFIEDS

54 NOTICES

56 PROGRAM NOTES

A Survey of Health Insurance Plans for Individuals
by Mary Jane Skalski

60 MEMORANDA

THE GOOD, THE BAD, THE IMPURE

To the editor

It seems that the irony has been lost on many that at the very same moment intellectual freedom in the Soviet Union et al. is blossoming, the US government is arguing that more legislation is necessary to control creative work and ideas in this country. According to some, cultural expression has become too free and must be, if not openly censored, then controlled by creating a climate in which uninhibited expression is as difficult as possible. But to find such timely ironies in the pages of our own magazine, *The Independent*? Is the lingering stench of repressive intellectualism wafting all over the US? At a time when aesthetic and political camps in the independent media world need each other more than ever, and hence seem to be more fluid and pluralistic than ever, finding an article like Ernest Larsen's "For an Impure Cinevideo" was disturbing, to say the least.

In this piece we find self-proclaimed moralists and cultural eugenicists revitalizing such notions as the pure and impure, dramatizing them with evocative images of babies' heads being smashed on the nursery ceiling by overzealous fathers, who become damaged and finally turn into hare-brained cine formalists! What happens next in this unfortunately all-too-familiar rehash? I think I hear the jack boots marching into that nursery to properly crush those damaged purist babies into the dirt!

What is this aesthetic purity that Larsen denounces? Since when did purity and formalism become synonymous? Who are those pure film/videomakers who are "divebombing into the outerlimits of perception" and who are these canonized artists so heavily into "ritual purification" that they represent everything that is wrong in the media world? The only answer that Larsen gives is that they are the Formalists. Whenever it's time to take control of the cultural moment, what do you do? Well, history shows that what you do is call everything you don't like, don't want around, or don't understand *Formalism*! It's vague enough, and Larsen himself never really tells us what it is. It sounds almost like all those other isms that get thrown around in order to denounce something or somebody. Best yet, it intimidates every time. No one used it better than Stalin, whose notion of "empty Formalism" effectively put Vertov and Eisenstein out of commission, ended the Soviet avant garde, and set the Soviet Union onto the "correct" track of progressive socially conscious art-making for which it has been known during the last 50 years.

Certainly it is impossible to figure out why the kind of filmmaking that is implied when Larsen mentions Brakhage—the filmmaker filmmakers (still) love to hate—is any more pure or less impure than any of the "cinevideos" that are Larsen's models. What is so aggravating about Larsen's position is that most of the techniques and strategies that he uses to describe his "impure cinevideo" grew out of the so-called formalist experiments of the last 80 years. The only reason he can claim that these techniques and strategies are new is that they have become quite naturalized in the media world and inevitably—given our culture—dehistorized. In fact, the major polemic of many of Larsen's purist/formalists, whether it be a Vertov or a Brakhage, was to try to liberate film from the limitiations of film industry forms and conventions so that the kind of hybridization Larsen talks about might be taken seriously.

Any number of the filmmakers of the repressive "canon" Larsen alludes to, or the contemporary younger filmmakers who work in those traditions (and there are many), fit Larsen's criterion for being impure. After all, the techniques, approaches, and political positions Larsen finds correct didn't just tumble out of the mouths of the babes who were fortunate enough not to be bounced off the ceiling. With a closer look, Larsen's so-called purists and formalists have been using "multiple image registers" mixing fact and fiction; appropriating images from TV; using archival, Hollywood, newsreel, industrial footage, in 35mm, 16mm, 9.5mm, 8mm and videotape; made films by exposing them in myriad ways and machines; painted on, scratched on, burned, buried, baked, bleached film; shown them on every surface imaginable, in every context imaginable; made films on every subject and, yes, social issue imaginable for years and years and still continue to do so.

The vague way Larsen generalizes about the Bad (the formalists who reduce the "richness of the past to the consolingly human abstractions of myth") and the Good (his own work, which somehow by using similar techniques and forms avoids the "aesthetic alibi of authority") seems simply arbitrary, divisive, and self-serving. I can't count how many times over the years have I heard and read denouncements of Yvonne Rainer's work for being "formalist, elitist, aestheticist, obscurantist," which Larsen just as easily reduces to serve his own needs. But what is most reactionary about Larsen's piece is the way in which it creates false dichotomies between form and content that one would have wished cultural criticism had gotten over years ago. In the end he performs the very same elitist gesture he denounces. He begins to set up new categories, canons, and parochialisms that wind up being more of the same and just as repressive.

Perhaps a truly impure cinevideo would be one that is inclusive and pluralistic, one that knows and critically embraces its own history, one that is free of simplistic and reductionist criticism and from the spectre of all those good and bad objects which only serve to inhibit people from speaking and experimenting as freely as possible.

—Jeffrey Skoller
New York, NY

Ernest Larsen responds:

I am grateful to Jeffrey Skoller for sending along his humorless, bad-tempered response to "For an Impure Cinevideo." I was aware of the minor risk I was taking in shaping my essay as a polemic, at a moment when "cultural expression" is just fine so long as it is remains expressive rather than committed, just so long, in other words, as it is not accompanied by unapologetic non-euphemistic commitment to the creation of an oppositional culture.

In so far as I am able to sort Skoller's own allegiances out of his letter's scramble of accusations, his unexamined reversion to the vocabulary of pluralism marks him as a partisan of the "let a hundred flowers bloom" school. A friend of mine refers to this position more precisely as "let a hundred flowers wilt." To affirm pluralist values in the sphere of art-making is to do no more than affirm that making art doesn't make a damn bit of difference (except, of course, as a career). Skoller would do well to remember that for the two filmmakers he annexes as his heroes, Vertov and Eisenstein, adherence to pluralism was worthy only of ridicule. Forget the "lingering stench of repressive intellectualism," whatever that is (the olfactory imagination boggles)—for these two master polemicists and committed revolutionaries no stench would be certain to induce nausea more speedily than that stale perfume of pluralism. (Perfume, you remember, was developed as a tactical attempt of the upper classes to cover over the stinking ordure of the streets, the lower ordures, and their own dirty bodies.) Both Vertov and Eisenstein even issued thinly disguised polemics against each other—usually without naming names, incidentally, as Skoller mischievously insists I should.

Undoubtedly, the pluralist mode seems so much nicer and more tolerant than my own apparently rude call for an art at the edge of disorder. Unfortunately, such tolerance, if that's what it is, tends to soften protruding edges and thereby reduce whatever it encounters. In its most lamentable form it's strictly answerable to the Will Rogers principle: "I never met a film/video I didn't like." The kind of mix I see as valuable in my article (such elements as "the excavation of subject matter, image register, narrative development, characters...constructed as malleable," etc.) can become undifferentiated sludge under the aegis of such a principle. The ironic scorn with which I flog formalism is based on my clearly stated and historically incontrovertible conviction that the aesthetic search for the transcendent is not only doomed but ludicrous. The Emperor, poor fellow, not only doesn't have any clothes—he doesn't exist. Skoller's concern that my essay is creating what he calls "false dichotomies" demonstrates his peculiar insensitivity to the written word. The one point I would have thought it impossible to miss, no matter how vacant or abstracted the reader, was that the "anti-spiritual search for impurity" I ask for cuts across all the customary binary classifications, an approach which could inhibit the culturally created and rewarded desire "to set up new categories, canons, and parochialisms."

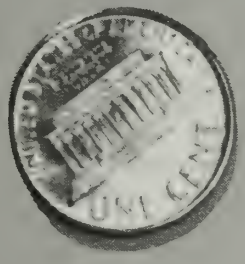
The bland equanimity of pluralism, cozy as it seems, exacts severe costs. It asks us to forget that history and everyday life insist on the taking of positions and the necessity for struggle, on the pleasure and danger of living through contradictions. Moreover, the (regressive) tendency of pluralism, Skoller to the contrary, is not to unite but to divide. Its pretensions to equality are delusory and should be resisted. Skoller is quite obviously aware that we already live in a society that claims to be pluralistic—which means we are all free to be at each other's throats. Why should such an ideology be any more benign in the field of aesthetic practice? The glib claim that we all are or should be in the same camp obscures the historically rooted differences to which we are all subject (class, race, gender, sexuality, and hairstyle being the most obvious). One of the main points of my article was to demonstrate not just that such things are routinely swept under the rug by the hygienic abstracting maneuvers of formalism, but that we all need to pay attention in our work precisely to what's under the rug as well as to suggest some unhygienic ways of doing so. Skoller's rhetoric demonstrates this pluralist divisive tendency. He manages to associate my point of view with Nazism ("jack boots") and Stalinism almost simultaneously without exhibiting the presence of mind to notice the contradiction. If, as I continue to believe, "formalism is the aesthetic alibi of authority," then tolerance may only be the rhetorical mask of liberal pluralism. Push aside the mask and you don't get the apologetics anymore—no more making nice. You get a raw nerve, twitching.



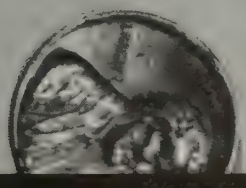
DuArt Offers Digital, Component, and Composite Transfers for Pennies Per Foot

Rank Cintel 4:2:2 Direct Digital Transfers to D2, Component Transfers to Betacam SP and Composite Transfers to 1" and Betacam

Billed by the Foot, Not by the Hour



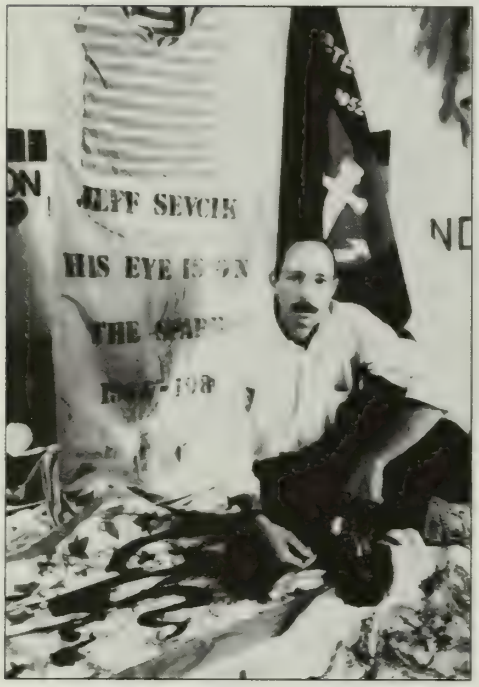
For more information, contact Video Department Manager, Tim Spitzer or Sales Representative, Linda Young.
DuArt Film and Video Laboratories 245 West 55 Street New York, NY 10019 Telephone 212 757 4580
Telefax 212 333 7647 Telex 640 253



DuArt

MILLION DOLLAR MOVIES

CPB Underwrites Three Independent Documentaries



Writer Vito Russo is one of five participants who tell their stories in *Common Threads: Stories from the Quilt*, the Academy Award-winning documentary about people with AIDS. Robert Epstein, who coproduced *The Times of Harvey Milk* and *Common Threads*, was one of four independent filmmakers to receive full funding from CPB's new Documentary Initiative.

Courtesy Direct Cinema

The Corporation for Public Broadcasting has created a special $1-million Documentary Initiative which will fully fund three independent documentaries on the theme of Rediscovering America. The award recipients include Christine Choy and Renee Tajima of New York City, who produced the Academy Award-nominated documentary *Who Killed Vincent Chin?*. They will complete *Fortune Cookies*, a film on Asian Americans and the myth of the model minority. Robert Epstein of San Francisco, whose documentaries *The Life and Times of Harvey Milk* and *Common Threads: Stories from the Quilt* both won Academy Awards for Best Feature Documentary, will make *Planes, Trains, and Buses*, a film about Americans on the road. Ross McElwee of Cambridge, Massachusetts, who produced the critical success *Sherman's March*, will make *Six O'Clock News*, a meditation on media and morality, American style.

The $1-million for these projects will come out of the $3.3-million allocated by CPB for Open Solicitation grants for fiscal year 1990. The Documentary Initiative is part of public television's wider efforts to centralize program funding and scheduling. In a departure from the open call procedure by which CPB's Open Solicitations proposals are gathered, the pool of candidates for the Documentary Initiative were all nominated by a group comprising public television staff and independent producers. According to Don Marbury, director of the CPB Television Program Fund, this is a one-time initiative, but it will be reexamined and evaluated as a model for future projects.

Marbury explains, "With the Documentary Initiative, CPB wanted to free producers to create great documentaries, rather than spend their time raising money to finish them." The idea for this funding approach was conceived by Jennifer Lawson, the new executive vice president for national programming and promotion at the Public Broadcasting Service, when she held Marbury's position at CPB. According to CPB spokesperson Mary Maguire, "It is regarded as a proactive initiative on CPB's part to promote and celebrate the documentary and look at ways to stretch the format, particularly by public television."

CPB asked for two nominations each from 22 station and independent representatives. CPB then invited 38 nominees to submit a synopsis of their projects. A smaller panel consisting of Lawson, Harry Chancey, vice president of the broadcast center at WNET-New York, and Tony Safford, vice president of acquisitions and coproduction at New Line Cinema, reviewed the submissions and made recommendations to Marbury, who made the final decision. The criteria was the appropriateness of the project for national public television and the producers' experience, with an emphasis on creative use of the medium. The films are intended for national broadcast in 1992.

MICHELLE VALLADARES

Michelle Valladares is a freelance writer and an associate in the Individual Artists Program at the New York State Council on the Arts.

ITVS: FROM IDEAS TO ACTION

In early June the Independent Television Service (ITVS), the new program service conceived by independent producers and mandated by Congress to "expand the diversity and innovativeness of programming available to public broadcasting," announced the selection of *Alive from Off Center* executive producer John Schott as its first executive director. The organization simultaneously announced the incipient move of the ITVS office from New York City to the Twin Cities area of Minnesota. Its first call for proposals is scheduled to go out in the late summer or early fall. These moves signal a transitional point for ITVS: from ideas to action.

In addition to five years at *Alive from Off Center*, Schott was executive producer of three seasons of the Learning Channel's *The Independents* series: *Declarations of Independents*, *Spirit of Place*, and *Distant Lives*. He also acted as executive producer of David Byrne's documentary on the music and spirituality of Brazilian Condomble, *Ile Aiye (The House of Life)*, and codirected and cowrote two feature-length nonfiction films in collaboration with E.J. Vaughn, *Deal* and *America's Pop Collector*. Schott has also been a professor in liberal arts and director of the Media Studies Program at Carleton College.

While noting the Twin Cities' support of the arts and high quality production equipment resources, Schott readily admits the ITVS office will not be a "hub of independent production activity." For Schott, in the era of fax machines the ITVS headquarters could be anywhere. He doesn't envision producers coming to the office,

THE INDEPENDENT
FILM & VIDEO MONTHLY

AIVF

Books and Tapes

AWS

Books and Tapes

but rather having staff fly out to see them. Likewise, he anticipates that selection panels will be decentralized, meeting around the country.

Asked what television will look like down the road if the ITVS proves to be a success, Schott responds, "I hope it does not look nearly as white, as stuffy, and is much more inventive looking. It will be a place where you find the predictable, also some surprises, and I hope the surprises come from the ITVS."

Cautions Cheryl Head, ITVS board member and vice president of program production and community development at WTVS-TV, Detroit, "John is going to have a tough job ahead of him, because there are many groups taking a wait-and-see attitude toward the ITVS," including both independents and public television station managers. Head believes Schott has two things in his favor: "One, he knows the public TV system, because he's successfully gotten his own series on the air for the past seven years. Secondly, he's not willing to settle for the status quo in either process or in programming content."

Although creation of ITVS was mandated by Congress in 1988, it was not incorporated until September of last year. Since then members of the ITVS board have met with independent producers in various regions of the country to discuss policy, setting up forums through San Antonio's Department of Cultural Affairs and Universidad Autonoma de Mexico, IMAGE in Atlanta, the Association of Independent Video and Filmmakers in New York City, the Ohio Valley Regional Media Arts Coalition in Columbus, the National Alliance of Media Arts Center in Boston, and Southwest Alternate Media Project and the Video Association of Dallas. Many of the concerns expressed by independents recurred from meeting to meeting. In a telephone interview, Schott voiced his thoughts on several of these issues.

Schott knows that editorial control, copyright, and ancilliary rights are areas of "great frustration" for independents, "whatever public television agency they've worked with." In terms of ITVS, Schott says, "I've already been questioned by producers who ask, 'How do I know if I want to apply, when I don't know what your contract is?'" He believes the field will see the contract as the "clearest portrait" of ITVS policy on these matters and plans to make the contract one of his first priorities upon assuming his position.

As to the question of whether ITVS dollars will be used for acquisitions and completion funding, Schott notes that the ITVS board had made the decision to fully fund new projects in order to "redress the worst aspects of independents producers' worst relationship with public television," particularly "the process of begging." Schott continues, "It may be better to make a mark by funding a few unfettered productions than funding a lot of things that hobble," referring to projects that necessitate finding a package of funders. Schott realizes that "out of 10,000 producers, only a handful will be funded," adding, "I'm very

MAMBORETA, INC.
LARRY GARVIN MANAGEMENT
Business Management • Bookkeeping • Tax Services
Film & Video • Post Production
Talent Management • Bookings • Promotion
INITIAL CONSULTATION FREE!
307 East 44th Street New York, NY 10017 (212) 953-3564



TAKE THEIR WORD FOR IT

"I found McKee's class fascinating. In fact, I took it twice."
John Cleese, *Writer/Producer/Star, "A FISH CALLED WANDA"*

"Robert McKee's screenwriting course has no peer. I learned so much in so short a time."
Jack Valenti, *President, Motion Picture Assn. of America*

"Robert McKee's course helped me enormously. He not only teaches, he inspires. Every writer, actor, producer, and director should take it."
Kirk Douglas, *Actor/Bestselling Author, "THE RAGMAN'S SON" & "DANCE WITH THE DEVIL"*

"For me it was an epiphany."
Hugh Wilson, *Writer/Producer, "WKRP IN CINCINNATI", "POLICE ACADEMY"*

Robert McKee's STORY STRUCTURE

An Intensive Course for Writers, Producers, Directors, and Industry Executives

THE PROTAGONIST'S WORLD • STORY ENERGY • NARRATIVE DRIVE
THE CENTER OF GOOD • SOURCES OF CONFLICT • AUTHORITY
PROGRESSIVE COMPLICATIONS • DRAMATIZING EXPOSITION • TEMPO

LOS ANGELES
Sept. 14 - 16
(213) 312-1002

NEW YORK
Sept. 7 - 9
(212) 463-7889

V & MC ACCEPTED

BETACAM

A-B Roll editing

WINDOW DUBS
DUPLICATIONS

Starfish
PRODUCTIONS

(212) 463 7881

SAVE

POST-PRODUCTION TIME=DOLLARS

Networks and independents are utilizing this cost effective step to increase precision and effeciency in editing. Spend a little to get a lot. A transcript of your audio will increase content accuracy, aid in narration dubbing, and speed up the editing process. Call Pat Jackson for professional transcripts. (212) 877-1852

aware that there will be a lot of disappointed people." But he insists that the existence of ITVS "doesn't release other funders from supporting independent work," and there may be the "opportunity in the future for partial funding and coproductions with entities that have the same priorities."

When questioned about how ITVS will ensure that funding choices are representative of diverse ethnic, racial, and regional constituencies, Schott points out that "the ITVS board itself reflects geographic diversity." The issue of representation, he assures, "will be considered when setting up the mechanisms and decision-making processes," all of which require "a number of voices representing diversity...so that the organization doesn't have a gatekeeper or small group of gatekeepers."

Schott sees his first six months as the time when ITVS must "turn idealism into specific practice and guidelines." Before ITVS can solicit proposals, Schott prioritizes the following as immediate tasks: 1) staffing, both temporary start-up and permament staff; 2) establishing formal procedures by which ITVS will communicate with the field; 3) drafting the ITVS contract in consultation with outside legal professionals and the field; and 4) gaining consensus on policy points after careful debate within the field of independent media. For Schott, such feedback needs to be "a constant process" that is "geographically dispersed." He hopes the ITVS will be noted for beginning a "decade of activity," not "judged by a score card" but through a "constantly self-critiquing process."

The next ITVS board meeting will be in St. Louis on August 23, preceded by a meeting with independent producers. For more information, contact: ITVS, Box 75455, St. Paul, MN 55175.

SUSAN IVERS

Susan Ivers is media arts coordinator with a state arts agency. She is completing research on independents, public funding, and the ITVS with partial funding from the Benton Foundation.

SUPER 8 PROCESSING SCORECARD

The look of black and white super 8 film can be alluring, but filmmakers must obtain good processing to get it. While labs have closed all over the country, there are those remaining who deliver excellent work, and then there are those who manage to stay open even with on-again, off-again good service.

The best news in the New York area is this: fine super 8 and 16mm black and white processing with one day service by Peter Couloumbis' PFC Labs. His Manhattan drop-off point is c/o American Video Channels at 321 W. 44th St., 9th floor, by 3 p.m. to get it back late the next day. By mail, reach PFC Labs at 4 W. 4th St., Suite 111, New York, NY 10012, or call (212) 674-8958 evenings

While super 8 processing labs have closed all over the country, there are those remaining who deliver excellent work, and then there are those with on-again, off-again good service.

for special arrangements. Independent filmmakers report good quality and responsiveness from PFC.

Alphacine Lab in Seattle services a lot of West Coast independents (and some Easterners who use Rafik in New York City as a drop-off point for Alphacine). Facilities manager Ted White at Film Arts Foundation in San Francisco reports a seven-day turnaround, but longer when student demand is high. He favors this lab for its toll-free number, which allows access to their helpful customer service people. Call Alphacine at (800) 426-7016.

Yale Lab in Hollywood has cheerful customer service people and also offers a toll-free number: (800) 955-YALE. They say they are processing an astonishing 300 to 400 rolls of black and white super 8 per day and volunteered that in printing they are making a concerted effort to match black and white original film, even though they must print to color printstock. [Black and white printstock is rare; see "Black and White Revival: Three Super 8 Filmstocks" in the July 1989 *Independent*.]

Minneapolis videomaker Helen DeMichiel reports good black and white processing locally from Gary Rasmussen, Film and Video Services, 2620 Central Ave. N.E., Minneapolis, MN 55418; (612) 789-8622. In other towns, there are filmmakers who swear by these labs: Super8 Sound's Film Service in Boston, (617) 876-5876, and Keeble-Schuchat in Palo Alto, (415) 327-8996. Filmmakers also swear *at* these labs occasionally, but imperfections in any lab's processing seem to fluctuate with changes in personnel or renovations.

With fewer labs serving them, super 8 filmmakers must learn to give immediate feedback when they get scratches, streaks, or other forms of bad processing. Politely (but firmly), filmmakers have made strides in recent months lobbying for improved service in Boston and Palo Alto. If you do not complain directly and swiftly, you doom more unsuspecting filmmakers to the same fate. Offer to send a sample of footage which shows the problem. Lab technicians cannot check every roll they process; they are busy regulating machines, chemicals, and temperatures. Changing labs will not alert the offending lab to their problem and numbers count, so spread the word and make the loop back. Even the esteemed customer service people at Kodalux/Palo Alto were made to seek out and solve a few Kodachrome 40 processing problems they had last winter. They were extremely quick to respond, alerting quality control people and shutting down lines to look for the problem. Any lab worth its professional reputation will respond and be pleased you helped.

TONI TREADWAY

Toni Treadway lives in Somerville, Massachusetts, where she coauthored Super 8 in the Video Age *with Bob Brodsky.*

CABLE FRANCHISE FRACAS IN MANHATTAN

Public access activists and dissatisfied cable subscribers in Manhattan achieved a partial victory on May 15, when the city's Board of Estimate voted unanimously to deny renewal of Time/Warner's cable franchise for the area. However Time/Warner may obtain the renewal through continued negotiations with the city.

The decision was a landmark because it is rare for communities to deny franchise renewals to incumbent operators. The Time/Warner subsidiaries, Manhattan Cable and Paragon Cable, have 20-year contracts to provide cable service in Manhattan that will expire on August 17 unless renewed by the city. The 1984 Federal Cable Act allows cities to deny renewal, but stacks the odds against municipalities because the burden of proof of the cable operator's negligence rests with the community. According to Andrew Blau, a spokesperson for the New York Citizens Committee for Responsible Media (NYCCRM), the number of cases where denial has occurred is very small. "In a city this size, it is absolutely the first time," Blau states. "It is an important precedent that strengthens positions for a lot of cities when they're faced with truly dismal service."

The major reasons for the denial, according to Blau, were the proposed contract's lack of provisions for community television studios, which Manhattan currently lacks, and for an increased number of public, educational, and government (PEG) access channels. The other significant issue, he says, was the length of the franchise. Instead of another 20-year term, the city favors a shorter term, which has yet to be determined.

Christopher Collins, a counsel for the city's Bureau of Franchises, which is conducting the negotiations with Time/Warner, confirms, "There were a number of areas in the proposed contract where the companies and the city had not reached

BETACAM-SP
&
3/4" SP
Packages
at Great Prices
Starfish
PRODUCTIONS
(212) 463 7881

GREAT WORKS WANTED
We're a nationally acclaimed distributor of film and video programs on health care, sexuality, mental health, family life and related issues— and we're looking for some great new works. (And so are our customers.)
Give us a call and tell us about your latest production.
FANLIGHT PRODUCTIONS
47 Halifax Street • Boston, MA 02130
617-524-0980

3/4" Editing
$25/hr with Editor

Edit Yourself
24 hour access
$1200 per week
Broadway & 25th St.

Time Code - Window dubs
VHS dubs, Audio Mixer
Amiga Computer :
Titles, Graphics, Edit list

EARTH VIDEO

212-228-4254

Audio for Video & Film

- SMPTE lock: 1/2" 8 track, 1/4" Stereo centertrack, and 3/4" video
- Macintosh MIDI/Computer system for sound effects and music
- Advanced audio signal processors
- Voice-over and live music recording

NEW! Soundtools/Macintosh IIx
60 minutes Stereo CD quality audio
SMPTE Time Code locked to video
and Eventide H-3000B
Broadcast digital signal processor

A•I•R 91
Harvestworks Inc.
Grants For
Studio Residencies
Call for Info

Studio PASS
596 Broadway (602)
New York, NY 10012
212-431-1130

an agreement. Some members expressed dissatisfaction with regard to public access issues."

In the contract rejected by the Board of Estimate, Time/Warner had offered some provisions for PEG access facilities. These included $3.4-million in set-up funds for a production facility and $1.2-million in annual operating expenses, according to NYCCRM. "The proposal was inadequate for Manhattan and far below what the same cable company had offered other communities," Blau contends. By comparison, the access facility Staten Island Community Television receives $800,000 a year for its operating budget, and Staten Island has one-fifth the households of Manhattan. Honolulu recently awarded a franchise to a Time/Warner subsidiary which included $9.2-million in set-up funds for a production facility in a community with less than a third the households of Manhattan.

For years Manhattan cable consumers have complained about bad picture quality, too few channels, and inadequate service. The cable companies have also failed to fulfill promises in their original contracts. Although 98 percent of the borough is now wired, Manhattan Cable and Paragon originally agreed to wire the entire borough by 1974. During the intervening years, the neglected areas were among the poorest in Manhattan, including Harlem, Chinatown, and the Lower East Side, according to NYCCRM.

The city is continuing negotiations with Time/Warner, and they hope to agree on a contract before June 30, according to Collins, when the city's Board of Estimates will be dissolved under a new city charter. If a resolution has not been reached by that date, the decision will be passed to the newly created Department of Telecommunications.

KELLY ANDERSON

Kelly Anderson is a freelance videomaker and educator with Rise and Shine Productions in New York City.

NYSCA'S SEVEN PERCENT SOLUTION

The 1990-91 budget for the New York State Council on the Arts (NYSCA) was slashed by 7.6 percent at the conclusion of what was the longest and one of the most acrimonious budget battles in the state's history. Amid a growing fiscal crisis, Governor Mario Cuomo originally proposed a 10 percent budget reduction for NYSCA, the nation's oldest and most influential state arts agency. The cut finally approved by state legislators reduces NYSCA's allocation to $50,655,000, down from $54,845,000 the year before.

That the seven percent cut was greeted with sighs of relief by NYSCA staff and arts administrators suggests how dire the agency's prospects were during budget deliberations. The fight began in late January, two weeks after Governor Cuomo submitted a budget to the legislature and announced a $1.4-billion deficit. Neither the governor nor the legislators, who, in a rare coincidence, are all up for reelection this year, could agree on where to cut back or what to tax. As negotiations heated up, a 21 percent decrease for NYSCA was considered, but later dropped after intense lobbying by arts groups.



While seven percent is a decided improvement over the proposed 21 percent, arts groups were quick to point out that this year's reduction might only be the beginning of a downward spiral in NYSCA funding similar to scale-downs made during the 1970s. According to Diane Martucello, executive director of the Alliance of New York State Arts Councils, "In terms of real dollars, we're not doing well at all. This cut shows a lack of understanding about the needs of the arts and the role of the arts in our communities around the state."

Just how the budget reduction will affect individual programs within the agency was still unknown at press time. According to Tim Mulligan, NYSCA's director of communications, "Allocations are still being worked out," with final budgets scheduled to be in place by the end of June. Sources within the agency say that a five percent reduction is likely for the Electronic Media and Film Program, formed last year in a controversial merger of the Film and Media Programs. During the last fiscal year, the two programs awarded nearly $4-million to film and media arts organizations.

Another structural change within the agency may have a greater long-term impact on media arts funding than the budget crunch. Beginning this fiscal year, all individual film and video production grants—amounting to approximately $1-million in awards—will be allocated directly through the Individual Artists Program, bypassing the Electronic Media and Film program altogether.

Public access supporters demonstrate outside Time/Warner's New York City headquarters in during the period of Manhattan's cable franchise renewal negotiations.

Courtesy NYCCRM

In previous years, it was up to the Film and Media Program directors to determine what amount of their departments' overall budgets would be used to fund production. This sum was then transferred to the Individual Artists Program to administer. The change means that individual film and video production grants will be further removed from such aspects of their discipline as distribution and exhibition. Additionally, the Film and Media Program directors once had input into the selection of panelists reviewing production grants, but this will be no longer the case.

Mulligan minimized the effect of the reorganization, saying, "The way the money arrives really doesn't make any difference to the programs themselves." However, without Electronic Media and Film Program staff establishing the amount granted to film and video artists, there's no guarantee that funds won't be reapportioned to favor other disciplines in future years.

LUCINDA FURLONG

Lucinda Furlong is assistant curator of film and video at the Whitney Museum of American Art.

SEQUELS

Opponents of the **colorization of black and white films** recently got a significant boost ["To Color or Not to Color," July 1989 and "The Limits of Copyright," May 1988]. It came in the form of a $100,000 contribution from art patron J. Paul Getty, intended to help launch a new educational organization called the Artists Rights Foundation. Its mission is to educate the public about the "moral rights" of filmmakers and other artists. Spearheaded by the Directors Guild of America, the foundation will operate out of DGA's Hollywood office under the direction of DGA board member Elliot Seilberstein.

❖ ❖ ❖

Another Hollywood-based group, the Entertainment Industries Council, has launched an educational campaign for film and television industry insiders, suggesting ways in which they might portray **AIDS in the entertainment media** that keep pace with current AIDS research ["Bodies and Anti-Bodies: A Crisis in Representation," January/February 1988 and "Not Just Black and White: AIDS Media and People of Color," July 1989]. In their guidelines, the council advocates that productions include discussions of safer sex and condom use, indicate the consequences of shared needles by intravenous drug users and proper methods of sterilizing needles, and differentiate between testing HIV positive and being diagnosed with HIV disease, among other recommendations. Already 2,000 copies of the guidelines have been distributed to studios, networks, and labor organizations. Council members are also meeting personally with industry executives to drive home the message.

❖ ❖ ❖

Because of the X-ratings bestowed on several foreign and independent films this year, the **theatrical ratings system** has come under fire. Two lawsuits against the ratings system's administrator, the Motion Picture Association of America, will keep the heat on. One suit, filed by Maljack Productions, which financed and independently produced *Henry: A Portrait of a Serial Killer*, charges the MPAA with treating *Henry* in a "discriminatory fashion" by refusing to give it the R-rating that permits unrestricted advertising and theatrical distribution. The following week Miramax filed suit over the X-rating given Peter Greenaway's *The Cook, the Thief, His Wife, and Her Lover*. Some critics of the system have suggested adding an A-rating for "adult" to differentiate such works from X-rated pornographic movies ["Pornography: Genre and Gender," July 1990].

In a related matter, a recent study published in the University of Pennsylvania's *Journal of Communication* reveals that R-rated home videos contain more violence than those with X-ratings, with double the number of violent acts towards women. At the federal government's urging, the MPAA is studying the idea of separate ratings systems for sexual and violent content.

❖ ❖ ❖

Twelve months after its start, France's new cultural television channel, **La Sept**, has suspended film coproductions and the broadcast of theatrically-released features ["Le PAF: The Changing French Audio-Visual Landscape," August/September 1988]. La Sept ran afoul of the national law determining how many foreign productions each channel can broadcast per year, after the governing body decided that reruns should be included in the tally. Executives at La Sept expect to return to their movie schedule in September or October, but fear the suspension of feature film programming has led to the erosion of its fledgling audience. Investments in coproductions will cease for an undetermined period of time, due to the bottleneck of previously licensed films that the suspension of feature programming has created.

BUY, RENT, OR SELL

EQUIPMENT AND SERVICES IN THE INDEPENDENT CLASSIFIEDS.

FOR INFORMATION, SEE PAGE 52.

Call for Entries



National Educational Film & Video Festival

21st
ANNUAL COMPETITION

Documentaries
Dramatic Features & Shorts
Animation ■ Classroom Programs
Medical/Health ■ Training/Instructional
Special Interest ■ Made-for-TV
PSA's ■ Film & Video Art
Student-made Docs & Narratives

Deadline: Dec. 1, 1990

Entry Forms:
NEFVF
655 - 13th Street
Oakland, CA 94612
415/465/6885

FROM BOTTLE VILLAGE TO THE FINSTER PHENOMENON

Films on "Outsider" Art and Artists

HOLLY METZ

Years before the recent craze for "outsider art" was launched by art dealers, independent video- and filmmakers were documenting the lives and work of America's untrained artists. Variously described as naïfs, visionaries, or contemporary folk artists, these self-taught individuals often created whole environments, integrating sculpture and painting with architecture and performance.

But the filmmakers who were drawn to these environmental creations during the seventies, who marveled over this work's emotional power and inventiveness, discovered that funding for their documentary projects was virtually nonexistent. Museum curators and gallery owners refused to validate art that resisted commodification and threatened the "professional" classification of artists. Sometimes they were downright hostile. San Francisco filmmaker Allie Light recalls that when she and her partner Irving Saraf approached an Oakland Museum representative with slides of Calvin and Ruby Black's *Mojave Desert Bird Cage Theater* (and its nearly life-size, wooden "performers") the curator declared, "That should all be burned." For a long time, says Light, "we couldn't get anyone interested in the material. We couldn't convince anyone that what we were working with was art."



Niels Nielsen's *The Gods of Beauty*, one of several new documentaries on "outsider art," profiles folk artist Mona Webb, who spent 40 years transforming her house, inside and out, into a work of art.

Courtesy filmmaker

But the filmmakers persevered, and with a small National Endowment for the Arts grant they made the 30-minute film *Possum Trot* about the Blacks' creation. (The title comes from the couple's name for the desert spot where they set up their theater and souvenir rock shop.) Although many years of fundraising were to pass between *Possum Trot*'s completion and the making of the next Light-Saraf project, it was eventually joined by four other films on self-taught artists and their work—the *Visions of Paradise* series.

In their second round of grantwriting, says Light, "We didn't say these are people who make environments. I think that got us the money. When we proposed the next four films, we spoke about them as folk artists, and Harry Lieberman was the first one [to be filmed]; he's a painter." The filmmakers received enough NEA money to shoot all four half-hour films: *Hundred and Two Mature: The Art of Harry Lieberman* (memory paintings of Jewish life in Eastern Europe), *Grandma's Bottle Village: The Art of Tressa Prisbrey* (elderly California artist and her 15 bottle houses, filled with objects salvaged from the local dump), *The Monument of Chief Rolling Mountain Thunder* (Chief Thunder's handmade concrete and stone house in the Nevada desert, surrounded by sculpted portraits of Native Americans), and *The Angel That Stands by Me: Minnie Evans' Paintings* (visionary African-American painter from North Carolina). The series was completed with grants from private foundations and income from the filmmakers' other work.

Directors who later documented folk art environments say the perspective taken in these early films was influential: Since Light-Saraf weren't beholden to the art market, they didn't cater to its preference for *things*—and for style over content. Rather, "They encouraged a different kind of attitude toward artists and places and landscape, by putting them in context," says Lisa Stone, who, with Karla Berry, has just completed *And So It Goes...*, a 20-minute videotape about the kinetic, sculptural installations of retired central Wisconsin farmer Frank Oebser. Stone says she believes she was "unconsciously influenced" by the *Visions of Paradise* series, which situates the work in the place it was made and presents sufficient background to understand events that shaped each artist's work.

And So It Goes... also brings viewers into the artist's landscape. We move through carefully cultivated land dotted with barns and cows, stopping at the dairy farm worked by Frank Oebser for over 70 years. We see that his sheds and outbuild-

ings are indistinguishable from those of his neighbors. But inside we find what the retired farmer calls his *Little Program*: antique farm machinery recast as funky rides or shaped into horses and human figures that become animated at the flip of a switch.

"Karla and I realized the day we went there that the nature of Frank's work was that of performance," says Stone. Over the years, thousands of visitors have somehow found their way to Oebser's unmarked Menomonie property, and the videomakers documented several of the artist's performance/tours. But unlike Light-Saraf, who carefully scripted their films and shot footage to fit their plans, the Wisconsin videomakers "collected" performances over a six year period, then shaped their material into a final product.

Stone says she saw the video shoots as another aspect of her "involvement with issues of appropriate preservation"; she has helped restore three midwestern folk art environments. And Berry, a Chicago-based video instructor, reasoned that a record of Oebser's *Program* would be invaluable, even if his work was later "saved" by collectors. A film or tape may be the only record of the artist's original vision if an environmental work is disassembled, and the design of most museums and galleries is such that the removed artifacts are inevitably viewed as discrete objects.

But the decontextualization of art objects has a long history. What is most disturbing is the unwillingness of many folk art patrons to recognize these creations *unless* they are commodities. After the deaths of Calvin and Ruby Black, for example, their theater was taken apart and its contents sold. Cultural conservators had dismissed the Blacks' environment when approached by the Light-Saraf team, but appreciation of the couple's artistry picked up after the articulated figures were sold as separate pieces (despite the artists' intention that the dolls "perform" in the space they designed). Two dolls are now held in the collection of the Museum of American Folk Art, and the 70 or so privately-owned figures are now highly prized, with price tags to match.

Yet some folk artists welcome art dealers—for needed income and for equally needed recognition, long withheld. Los Angeles filmmaker Niels Nielsen notes that the subject of his forthcoming documentary, *The Gods of Beauty: A Portrait of the Artist Mona Webb*, has spent the past four decades transforming her entire home into a highly original work of art, but notice of her work has been limited. Nielsen's film might remedy that, the artist told him. The filmmaker, now in the final stages of editing, is cautiously optimistic. "I hope to show the dignity of her work," he says, encouraging appreciation of her unique vision. Webb's Madison, Wisconsin, *Wayhouse of Light* reflects her training as a shaman by a childhood caretaker, Nielsen says. It is a three-story, personal shrine, where every surface is covered with mystical paintings and mosaics, and rooms are filled with sculpted gods.



fva

NEW SERVICES

Rates listed are subsidized for independent projects.
Competitive commercial rates also available.

SPECIAL EFFECTS	user-operated 3/4" insert or assembly editing room featuring freeze-frames, fades, wipes, titles and two-source effects. $17.50/hr.
Hi8 VIDEO	or regular Video8 to 3/4" interformat editing. Additional $5 per booking in any 3/4" user-operated editing room. $5 extra
S-VHS	component editing system with time base correction. Insert or assembly editing user-operated. $12.50/hr.
16mm JK OPTICAL PRINTER	with sequencer, 16mm or Super 8 gate. $5/hr.

FILM/VIDEO ARTS

817 Broadway at 12th Street
New York City 10003
212/673-9361

A nonprofit media arts center

SuperScript™

Script Drafting and Formatting Software for WordPerfect® 5.0 and Up

The simplicity of a custom script writing program. The power of WordPerfect.®

Versions for Feature Films, TV Sitcoms and Stage Plays
Only $99.00 per version plus $3.50 for shipping

Inherit the Earth Technologies
1800 S. Robertson Blvd., Suite 326 Los Angeles, CA 90035 (213) 559-3814

THE FEMALE GAZE:

Women as Viewers of Popular Culture

edited by Lorraine Gamman and Margaret Marshment



$12.95 paper ISBN 0-941104-41-9
$23.95 cloth ISBN 0-941104-42-7

Thirteen original, insightful essays examine what happens when feminism and popular culture converge. Whether focusing on TV dramas, films, blockbuster romance novels or tampon advertisements, THE FEMALE GAZE fits theory to fact as it telescopes from object to viewer and back.

The Real Comet Press

3131 Western Avenue #410 Department IN
Seattle WA 98121-1028 206/283-7827

Please include $2 shipping for the first book and 50¢ for each additional book. Washington state residents, add 8.1% sales tax.

Real Comet Books are distributed to the trade by Consortium Book Sales & Distribution, Inc. 287 E. 6th Street, St. Paul, MN 55101.

Come Celebrate Our

5th Anniversary

mediaMix

the only non-profit organization in New Jersey devoted to the development of the media arts

attend our

Annual Media Arts Festival

September '90 - April '91

Including works by:

Mark Berger — Martha Rosler
Jean-Luc Godard — Moi, Je Nage
Soulemayne Cisse — Orson Welles
and many others

OPENING:

Friday, September 28, 1991

Milledoler Hall, Rutgers University
(corner of George and Hamilton Sts.)
New Brunswick, New Jersey

Information:

(201) 932-4685
(201) 249-9623

Nielsen believes the growing interest in "outsider art" will help him sell his film, perhaps to public television. He cites the recent *Newsweek* article on the subject, headlined "Outsiders Are In!" Allie Light reports that distribution of Light-Saraf films has certainly been helped by the trend. "A lot of our rentals are to museums and to college art departments," she notes. But, she adds, public television has favored *Visions of Paradise* films that feature makers of conventional works, not environments. The booming trade in paintings and sculptures by self-taught artists could simply create a greater demand for media about those who create marketable work.

The art market seems to have affected the direction taken by first-time directors Julie Desroberts, Mandy Paskal, and Dave Carr in their 1988 documentary *Howard Finster: Man of Visions*. Georgia preacher Howard Finster is surely one of the best-known contemporary self-taught artists in the US. Prominently featured in the *Newsweek* piece, Finster's paintings of visions "from another world" have appeared in nearly every venue possible, including Soho galleries and art museums, *The Tonight Show*, music videos, and album covers for R.E.M. and Talking Heads. And one of his images was used to promote First Run Features' *New Directions* program—eight shorts by new directors, including the 20-minute *Howard Finster*. "His art is so recognizable," explains Marc Mauceri, who selected the shorts for First Run.

Awareness of Finster's oeuvre is partial, however. Although the artist began creating outdoor "museums" in the forties—more than 30 years before he had a vision exhorting him to "paint sacred art"—and although he continues to fill his art environments with sculpture, signage, mosaics, and hand-built structures, his paintings alone have been targeted for extensive promotion by his representatives. *Howard Finster*, too, follows the vision of the artist's dealers. Even when the filmmakers visit the artist at his home, where his *Paradise Garden* stands testimony to Finster's status as a premier environmental artist, the focus remains on the preacher's prolific output of paintings.

Perhaps the filmmakers meant to investigate the Finster Phenomenon, as suggested by the film's promotional literature. *Howard Finster*, it says, "explores the relationship between a backwoods, untrained artist, the mass media which promotes him, and the public which embraces him." But nearly all of the featured interviewees are deeply invested in the art world—critics, art professors, curators, and, of course, Finster's dealer. Their commentary consists of praise for Finster's product; *their* relationship to the artist is, sadly, not explored.

Still, the popularity of his work is undeniable. Marc Mauceri reports "a lot of interest in *New Directions* because *Howard Finster*'s in it." Allie Light, voices a similar observation: "Since we started, we've watched this art gain attention and press." But for self-taught artists who create environments, the booming business in "outsider art" may prove more harmful than beneficial. Their particular form of expression could be lost entirely, shunned by cultural conservators who have, instead, invested in collectable works that are no longer a threat to elite institutions and galleries, now that it's inside.

Holly Metz has been documenting grassroots/environmental folk art for several years. Her articles on legal and cultural issues regularly appear in the Progressive, *the* New York Times, *and* Student Lawyer *magazine.*



The nearly life-sized puppets from the Mojave Desert Bird Cage Theater come to life in Allie Light and Irving Saraf's documentary *Possum Trot*.

Courtesy filmmakers

HARD SELL

US Independents at the Berlin Film Festival

MARTHA GEVER

The situation of a journalist attending a major international film festival, with the enviable assignment of surveying a schedule of hundreds of new and resurrected movies from around the globe, differs dramatically from that of a filmmaker whose work plays at the same event. Perhaps tempted to spend pleasurable hours watching the products of others' labors, the latter character will generally forego such temptations, instead finding the company of potential funders, buyers, and exhibitors irresistible. After my first professional encounter with the 1990 Berlin International Film Festival, a consuming event under any circumstances, I developed an appreciation of the distance between these two roles.

Frequently, while sipping coffee in the festival center's cafe, poring over the myriad offerings on that day's program, I encountered bleary-eyed producers who had not attended a single screening. Instead, they'd tell me, they had been frantically trying to set up a meeting with a potential funder for their next project or coax a TV agent or prominent critic to come to their market or festival screening or find a copy shop to make enough flyers about their film or tape to stuff in hundreds of press boxes and deliver personally to the hotels housing their targeted VIPs.

I travelled to Berlin as a critic and journalist, but my observations here will draw profusely on information supplied by film/videomakers who made the same trip [for an account of the video festival that ran concurrently, see my article "Media in the Present Tense," in the May 1990 issue of *The Independent*]. Although I saw a number of films that provoked thought—several German documentaries and Robert Kramer's French/British/Italian coproduction *Route One/USA*, for instance, which once again caused me to consider the stultifying influence of PBS on much of the nonfiction work made in the US—I prefer to concentrate on filmmakers' perspectives, keeping in mind that individual accounts may well be idiosyncratic.

One factor that unified the diverse experience of the US independent producers who attended the Berlin Film Festival, however, was the American Independents in Berlin (AIB) organization, which sponsored a display and information booth in the festival's market for the fifth year running, as well as several seminars and a reception during the festival. Initiated in 1986, AIB is largely the brainchild of Lynda Hansen, director of the Artists' New Works Program at the New York Foundation for the Arts, and Hansen's efforts continue to supply the glue that holds together an otherwise unwieldy conglomerate of some 43 media groups participating in the enterprise. The Foundation for Independent Video and Film (the publishers of this magazine) was similarly instrumental in launching the venture but has taken a back seat in the past several years, while the Independent Feature Project in New York City has assumed a leading role as cosponsor with NYFA.



Mark Rappaport's first narrative videotape, *Postcards*, was included the Forum section of the Berlin Film Festival. In it, a couple sends each other an arsenal of postcards while on separate trips. Crossed postcards create misunderstanding, which leads to the souring of romance.

Courtesy videomaker

Of the 10 US independent producers I polled in preparing this article, opinions varied widely on the advantages offered by the AIB umbrella. In exchange for the $300 fee paid to AIB, some thought they received a valuable service, others felt short-changed, and yet others seemed satisfied but unenthusiastic. Most of those who attended the Berlin festival for the first time gave high marks to AIB publicist Wolfgang Werner for his assistance in identifying press representatives, potential exhibitors, and buyers for their work from thousands listed in the festival's indispensable *Who's Where* booklet, which gives the hotel addresses for all registered attendees. AIB's European Liaison Ulla Rapp was similarly cited for her helpful advice and introductions to people who might be interested in specific films. Amy Greenfield, whose film *Antigone/Rites for the Dead* was shown in the market, commented that the seminar on European coproduction organized by AIB was especially informative and the orientation seminars prior to the event helped her find her footing in an otherwise chaotic scene.

Documentary filmmaker Ann Alter, who lives in Ohio and whose 27-minute film *No Need to Repent* was selected for the Panorama section of the festival, noted that she was unable to attend the AIB orientation session in New York City, which contributed to her sense of partial exclusion by the organization. Alter initiated contact with AIB in September 1989, when she enquired about the possibility of entering her film in the market under the their umbrella. She recalled, and Hansen confirmed, that she was told that AIB was not sponsoring market entries for shorts not screened in the festival (at that point, Alter wasn't sure her film would be accepted). During a subsequent meeting, however, the AIB board revised this policy and added two short films to their market line-up. But Alter's film wasn't one of them and seems to have fallen through the cracks.

Arguably, the most tangible service AIB offered filmmakers was the catalogue it published and distributed widely at the festival, 2,000 copies in all. Not only did the 1990 edition of this publication give detailed information on all of the independent films and videotapes from the US included in the Panorama and Forum sections of the festival (none were chosen for the Competition, which in recent years has been dominated by Hollywood) but also gave equal space to films shown only in the market. Belated notification of selection of a few titles resulted in these being noted on xeroxed inserts in the AIB program. Valerie Kontakos, producer and director of *A Quality of Light*, said that the AIB catalogue enhanced interest in her film from Australian TV and elsewhere after the fact (her film was included in the AIB market package). And Greenfield praised the catalogue as a definite plus.

AIB's market booth, conceived as a home base for both independent producers and representatives of the sponsoring organizations, also attempted to create a coherent identity for an otherwise disparate national group. Situated about midway along a broad corridor occupied by the likes of Hungarofilm and ICAIC (the Cuban Film Institute), the AIB booth consisted of a desk and counters stacked with copious promotional materials of every description and file card boxes intended for leaving and receiving messages. Behind the desk sat any one of a crew of volunteers, often independent producers trading time for a pass to the market. Perhaps more staffers and more thorough briefing might have alleviated the pressure that seemed to plague those working behind the AIB desk. One might even question the nearly total dependence on volunteers. Even so, independent producers who took advantage of AIB's exchange saw this as a bonus, although Alter said she wasn't offered the opportunity. "I wish they had told me of the possibility of working in the booth," she later commented. Nevertheless, like a number of other US independents, she used the booth as a base of operations and as a place to meet her peers from this country and elsewhere.

Judging from my attempts to use the AIB communications system, this was the weakest link in the AIB's chain of service, since volunteers often proved unhelpful and several were plain rude. Fortunately, I was assigned a press box by the festival and was able to sidestep AIB's inefficient mechanism. Others from the AIB consortium who didn't have this advantage also complained about the cavalier treatment they received, including the stinginess with invitations to the AIB brunch at one of Berlin's famous hangouts, Cafe Einstein. Eventually, I formed the impression that buyers, distributors, monied producers, and power brokers of the international festival scene were being assiduously courted by AIB, while their constituency was left to scramble for a piece of the action.

Two producers, Mark Rappaport, whose half-hour videotape *Postcards* was screened in the Forum and the market, and Mark Gaspar, who came to Berlin to show his hour-long dramatic film *An Empty Bed* in the market, found AIB's monitoring of attendance at market screenings useful in subsequent efforts to distribute their work. Gaspar said that he is still contacting people who attended, in hopes of stimulating further exhibition, while Rappaport noted that he now has a clearer idea of who has seen his tape without expressing interest and, therefore, thus who hasn't and remains a potential buyer.

In contrast, AIB's methods of keeping tabs on the market screenings was faulted by *Through the Wire* producer Alexandra White as an obstacle. Since passes to market screenings were only available at the booth, White indicated that her personal efforts to attract some desired viewers were unnecessarily hampered by this added layer of protocol. But Marilyn Lewis, producer of the Andy Warhol biography *Superstar*, who didn't participate in AIB, told me that she had been unaware of their existence prior to the festival and now regrets not working with them. Instead, her

A FESTIVAL WITHIN THE FESTIVAL

MARK NASH

The Berlin Film Festival has a reputation for a sympathetic approach to gay movies. While there is no official gay section of the festival, Panorama programmers Manfred Salzgeber and Wieland Speck arrange screenings of films dealing with gay men concentrated over the second weekend of the festival, which allows those who can only attend a few days of the festival to coordinate their schedules. This is supported by a number of informal discussions with filmmakers at the Prinz Eisenhertz bookshop; a general meeting of gay and lesbian filmmakers, programmers, distributors, etc., held this year at the Urania cinema; Sunday evening soirées at filmmaker Rosa von Praunheim's; as well as one or two parties and get-togethers at Berlin gay clubs. With Jürgen Brüning's involvement in the Forum (after leaving Hallwalls in Buffalo), we can expect that section to become more lively in 1991.

In addition to plentiful offerings in the Panorama section, this year's Competition included *Coming Out*, an East German film that tells the story of a young teacher, Philipp, who dates a woman colleague but then falls in love with Mattias, a young man he meets queuing for opera tickets. They have passionate sex. He then tries to keep both relationships going and both reject him. He becomes obsessed with finding Mattias again.

Coming Out was billed as East Germany's first gay film, and it was one of two scenarios director Heiner Carow pushed relentlessly through the state-run DEFA production system. He had to solicit letters of support from educators and psychologists in order to persuade DEFA that such a film should be made. It's a well-crafted work in the DEFA studio style which, perhaps, will now disappear forever: solid camerawork, scripts informed by years of Brechtian dramaturgy so that social issues can be read from individual situations, and fine acting from the East German school, detailed and demonstrative.

Western viewers were a little cynical, however, saying the film was old-fashioned. Certainly, it's the kind of film that could be safely shown to parents to introduce them to their gay sons' lives. The main characters' guilt is the preoccupation of the film, which is careful not to get carried away in erotic excess. In one scene, sexually frustrated Philipp masturbates in front of a mirror, as much in agony as ecstasy. As with *Common Threads: Stories from the Quilt* (which I discuss below), it's a film addressed to a majority audience, frequently leaving gay men and women feeling rather ambivalent.

Offering a contrast to this kind of realist narrative drama was a program of gay shorts in the Panorama, which included Constantine Giannaris' *Trojans* and Marlon Riggs' *Tongues Untied*. Riggs' film (actually a videotape transferred to film) is a fine presentation of issues affecting black gay men, through reflections on his own sexual history—as a lonely kid in love with a white friend, eventually migrating to San Francisco and graduating to the solidarity of a bicoastal black gay scene. The film mixes documentary, fictional reenactment, song and dance, as well as the poetry of Essex Hemphill, already familiar to Berlin audiences from Isaac Julien's *Looking for Langston*.

Constantine Giannaris' *Trojans: A Life of Constantine Cafavy* is a poetic meditation on themes of the Greek poet's work. The film manages to reproduce Cafavy's Donne-like preoccupation with the transience of beauty and sexual pleasure: in Cafavy's case, the male lovers of his youth remembered in middle and old age. Salzgeber, who is a distributor in addition to being a Panorama programmer, would have liked to show the film in Giannaris' two versions—English for us to understand the poems and Greek for the pleasure of hearing the poems in their original language. Like a number of British films made under conditions of incredible scarcity Giannaris repeatedly devises epigrammatic and eloquent images worthy of a film with 10 times his budget.

Two of Rosa von Praunheim's films (made in collaboration with Phil Zwickler) from the trilogy he's working on, *Silence=Death* and *Positive*, were shown in the festival. *Positive* is the weaker of the two—a rather rushed glimpse at issues of AIDS-related, US-based art and artists that doesn't do justice to the work. *Silence=Death* is more substantial. Documenting in particular the recent work of ACT UP (the AIDS Coalition to Unleash Power), the film contains important debates between angry activists and those who seek to include holistic approaches.

These films can best be characterized by the opposition activism:analysis. The activist approach is best represented by von Praunheim's work. His/her earlier *It Is Not the Homosexual, But the Situation Which Is Perverse* sums it up—the aim of such cinema is to shock, outrage, confront an

production company "paid big dollars" to a prominent PR firm, which, she lamented, "handled the festival very badly."

Even so, *Superstar* attracted large, enthusiastic festival audiences, and Lewis was "thrilled" with the reception the film received, including an SRO screening in East Berlin. As for material results, she made no European sales but said that a potential distributor (now confirmed), Aries Releasing, was impressed by the audience turnout and response. Maxi Cohen, whose half-hour videotape *How Much Is Really True?* played in the Forum section on a double bill with *Postcards*, likewise remarked that her market screenings were filled to capacity, although she wasn't offered any deals based on this exposure. Cohen attributes this outcome to the limited interest in shorts, suggesting that the Berlin market is best suited to feature-length films. Still, she found "the response extremely rewarding on a personal level," adding that "the chips aren't in yet" regarding the various encounters she had in Berlin. Her main purpose in making the journey, she said, was to set up financing for a feature project in development.

Cohen remarked, "You always get something out of [going to a major festival], but at what price?" Greenfield, too, questioned the expense incurred by an independent producer working on a very tight budget, estimating the cost of merely getting to and from and staying in Berlin at upwards of $1,000. Of course, she added, the 1990 festival featured the attraction of visiting the center of significant social and political events. In general, the event also draws a considerable number of movers and shakers in the media world frequented by independents. For instance, Rappaport wryly observed, "You meet a lot of people who you can give your script to and then never hear from again." For him, however, the trip was hardly a waste, since he made sales to Swedish and Austrian television by paying calls at their respective market booths following his screenings.

Gaspar also reported successful results, which he attributed to an entire cold, rainy evening spent walking from hotel to hotel delivering handwritten notes attached to flyers in the mailboxes of various buyers. As a consequence, he recalled, "Brian Baxter, a buyer for the BBC, got the flyer, came to the screening, and three hours later bought the film." Gaspar had submitted *An Empty Bed*, a 56-minute dramatic film, to the Panorama the previous year but had been turned down because, as he put it, "It wasn't a short, and it wasn't a feature." But having received information about the market from NYFA, he tried his luck again.

Director Nina Rosenblum and producer Alexandra White premiered their 90-minute documentary on three women political prisoners in the US, *Through the Wire*, in the Panorama section, and, according to White, found this venue "perfect for us." In addition to a number of invitations to other festivals—Munich, San Francisco, Tokyo, Valladolid, and Festival dei Popoli in Florence among them—they followed up the Berlin exposure with rewarding screenings in Ljubljana (Yugoslavia) and Trieste. Even more rewarding was the coproduction deal they made with the German TV station WDR for their next production, *Libera-*

audience with the reality of gay (men's) lives (it must be said, and not as a footnote, that Berlin is not so good at representing lesbian filmmakers) not to claim consideration, sympathy, understanding, etc. but to assert our rights. His films are not particularly reflective or analytic, and are weakest, e.g., in *Positive*, when they try to be.

Giannaris and Riggs, on the other hand, are both concerned with analysis. Giannaris attempts to recreate the experience of nostalgia which informs Cafavy's work and provides a strong motivating force in much gay film and literature. Nostalgia is about displacement—loss of home, loss of love felt to be irretrievable, even though the sufferers spend most of their time trying to retrieve it, and, in Cafavy's case, re-imaging lost lovers and young men from his youth. With a skillful blend of super 8 and video, Giannaris puts us in Cafavy's place and offers us beautiful images, which are then obscured, taken away, lost.

Riggs' film is both analytic and activist. As a coming out story which dares to talk about interracial gay sex, *Tongues Untied* reflects on the complexity of individual lives and the many kinds of pain one person can experience—in coming to terms with his sexuality, as well as coming to terms with the rejection of both white and black societies. The work is activist in its call for the support of black gay identities, developing a way of speaking and living, brother to brother.

As its full title indicates, *Common Threads*, by Robert Epstein and Jeffrey Friedman, follows stories from the AIDS quilt organized by the Names Project. This is clearly a film intended to bring home the reality of the AIDS epidemic to majority audiences. The film, however, presents problems, particularly in its exclusions; none of the black men are gay, for instance. Instead, stereotypes are reinforced by representations and references to black men who use or have used drugs, which reflects only a partial reality.

There are also aesthetic problems. Modern tragedy, as Raymond Williams pointed out, has to follow different rules than the Greek model Western civilizations have relied upon for so long. Aristotelian catharsis does not work. We cannot extrapolate from the individual story to the totality. Different strategies are necessary. Several gay men at the Berlin screening of *Common Threads* I attended were driven to tears—of sympathy with the individuals portrayed, memories of their own loss, and contemplation of their own mortality. In other words, in the process of communicating with its wider, mainly straight audience, the film demobilizes gay audiences.

In this brief review, I cover only some of the important gay films shown in Berlin; others, for example Stuart Marshall's *Desire*, deserve detailed discussions in their own right. In suggesting an opposition between activism and analysis, I'm not suggesting they are mutually exclusive. Rather, as Douglas Crimp points out in his recent essay "Mourning and Militancy" in *October* magazine, activism is not an alternative to the process of mourning nor, to extend his argument, to reflection and analysis in general. However, films which turn the audience inward, into their emotions of loss, grief, and rage, without suggesting ways those emotions can productively be expressed, are not as useful as they set out to be. They may aim to stimulate activism, but in practice they may well provoke opposite emotions.

Given the range of material shown in Berlin, it's a pity that the festival does not devote more space to more intellectually demanding discussions about the issues these and other films raise. Berlin is particularly well placed to develop as an international forum.



The 1990 Berlin Film Festival, continuing its tradition, devoted one weekend to productions by or about gay men, such as Rosa von Praunheim and Phil Zwickler's *Silence=Death*.

Courtesy filmmaker

Mark Nash is a film producer and teaches film- and videomaking at the London Institute, Central St. Martin's College of Art and Design.

tors, which will tell the little known story of the liberation of concentration camps by African American GIs. While in Berlin, they also sold *Through the Wire* to Swiss TV, which will provide them with a German dub, TVE in Spain, and SBS in Australia, although White commented that none of these sales entailed "big money."

Mark Kitchell similarly reported substantial interest in *Berkeley in the Sixties* in the wake of the Berlin festival. His film, too, was invited to a raft of international festivals, and he received offers from Swedish and German distributors. Kitchell found himself somewhat handicapped by the late notice he received of his film's acceptance in the festival line-up, getting the news in January while attending the US Film Festival in Park City, Utah (Berlin is held in early February). Also, he said, he "arrived midway and didn't even have flyers done, let alone printed. I felt like I was walking into a maelstrom."

Kitchell compared his promotional efforts to those of fellow Bay Area producers Rob Epstein and Jeffrey Friedman, who, he noted, came with "a finished film [*Common Threads: Stories from the Quilt*] ready to sell" and who, therefore, were able to take better advantage of the festival as a European launching pad. But even Maria Beatty, producer and director of the collective video portrait *Gang of Souls*, who didn't go to Berlin and merely entered her tape in the market after it was accepted by the Berlin Video Festival, recounted several offers she received as a result of the festival screenings—three distributors in France and Germany as well as an invitation to a Danish festival. She added, though, that the market generated no inquiries about her tape.

Beatty's case may best illustrate what most of the producers I interviewed emphasized: The Berlin market is a lot of work, and it is the individual film- or videomaker who must do that work. No matter how smoothly the AIB organization paves the producer's path—or doesn't—everyone has to single-mindedly and aggressively promote their own film or tape. "You can't have enough flyers and posters," said Valerie Kontakos, adding, "I'd never do it again on my own." She underscored her experience with the comment, "The problem is that it's a market, and your work is being seen as a product, not a work of art." An extra level of difficulty was pinpointed by Amy Greenfield, "There's no *one* way of getting your work out there. It's a concentrated space with everyone running around. There's a sense of the market being the world." Most important, perhaps, is Maxi Cohen's advice, "Be focused about what you want and bring what's appropriate—a feature."

On the festival side, there is the satisfaction of showing new work to eager and often challenging viewers, as opposed to kind, but frequently uncritical audiences back home. The discussions in Berlin usually centered on the construction and social implications of a given work, not on questions about sources of funding and production methods, which predictably follow screenings of independent films and tapes in the US, along with the equally predictable, unproductive query, "Who is your intended audience?" Film screenings in Berlin can be demanding but exciting events, for viewers as well as makers. But, as I stated earlier, for independent producers who set their sights on Berlin, this may be an elusive pleasure.



Amy Greenfield's feature-length *Antigone/Rites for the Dead*, shown in the Berlin market, transforms Sophocles' play into a filmdance, combining stylized gesture, music, and words.

Courtesy filmmaker

FOX AMERICA
TELEVISION

Ikegami HL 95 * Ikegami 79 EAL * Sony BVP 5 * Sony BVP 7 * Sony BVW 35 * BVW 25 * BVV 5 * BVU 150 * Full production packages in PAL and NTSC * Full grip/lighting/audio * Crews * Transportation

PAL

Editing: Sony BVU 800 * Sony BVU 950 * Sony BVW 75 * Panasonic AG 7500 * Panasonic AG 6500 * Sony BVU 5800 * Sony BVU 5850 * Facilities available with or without editor * Hourly - daily - weekly rates

FOX TELEVISION OF AMERICA
333 West 52nd Street New York, NY 10019
Tel (212) 246-4300 Fax (212) 265-0155 Telex 961016 FOXNYK

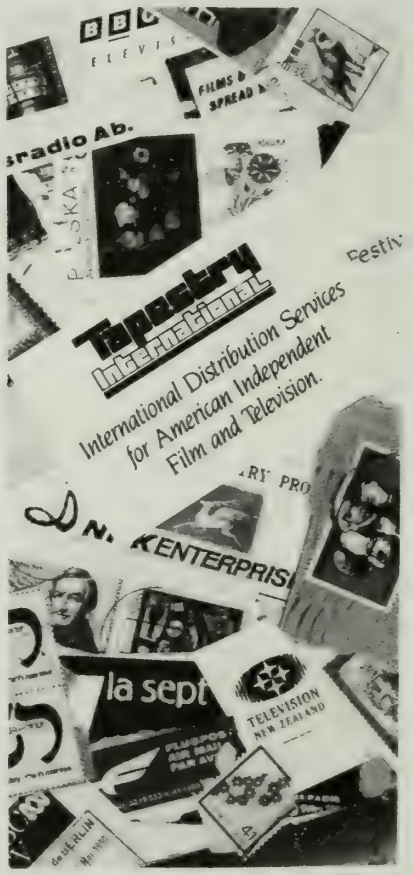
BETACAM SP
BVW 35 SP or 1 inch pc $199
IKEGAMI 79E &
CHIP Cameras

STUDIO or location.
Low rates on Studio, crews & equipment.

Editing $12/hr.
W/ Editor $25

SONY 3/4 5850 off-line
Audio tape deck - Windows-food!
VHS deck for copies
Options: Voice over mics
Switcher - Training available
Titles - Character generator
Window dubs - Time Code

Cameras- lights - STUDIO
14th Street Video
212 627-5324
near subways & PATH Trains

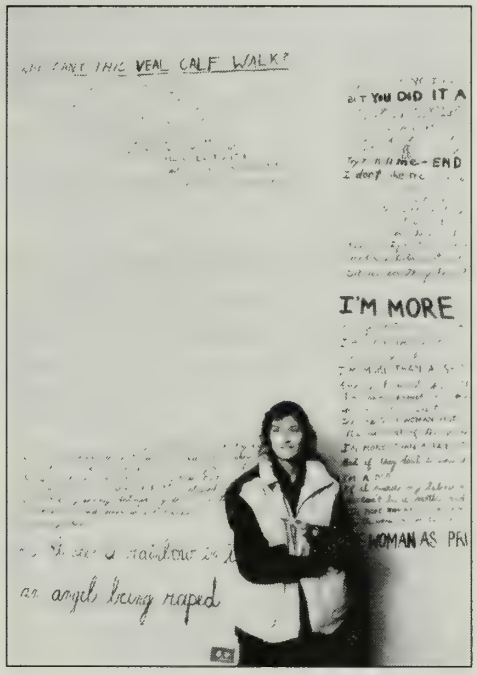


924 Broadway New York 10010
Tel. (212) 677-6007 Fax (212) 473-8164

NAMAC PLAYBACK

Media Centers and National Arts Politics

PATRICIA THOMSON



Karen Finley was one of four NEA performance artists recommended for funding by a peer panel but turned down in late June by NEA chair John Frohnmayer, who said he based his decision on "political realities."

Photo: Marty Heitner, courtesy Franklin Furnace

Two panelists invited to discuss the super-charged battle over the National Endowment for the Arts (NEA) didn't make it to their session of the National Association of Media Arts Centers' (NAMAC) annual conference, held in Boston from May 16 to 21. Both were detained in Washington because of unexpected twists in the course of this political fight. These same developments would soon drag NAMAC into the fray.

Until this point, NAMAC had stayed quietly on the sidelines. But with advocacy as the theme of the 1990 conference, this was an opportune time to educate and rally the troops around the year's most pressing issue: the attack by conservative Republicans and the religious right against the NEA and the principle of public support for the arts, and, more fundamentally, against cultural expression that veers from conservatives' aesthetic tastes and moral values. The struggle is taking place in Washington, where Congress is drawing up legislation reauthorizing the Endowment, as well as in the broader public arena. It has been systematically advanced with well-publicized attacks against Robert Mapplethorpe's homoerotic photographs, Andres Serrano's metaphorical *Piss Christ*, and, more recently, Karen Finley's anti-misogynist performances and David Wojnarowicz's densely layered montages.

The right has effectively paralyzed parts of the art world. In Brooklyn, for instance, several nudes drawn by high school students from a live model were recently subjected to censorship. The offending work was submitted to a national high school art competition which is held annually in every congressional district, with district winners subsequently exhibited in the Capitol. According to two staff members of the Brooklyn Museum who were judging local submissions, approximately seven works were pulled out of the contest by staff members from liberal Democrat Stephen Solarz' office. Their explanation was that the nudes would be unfit subjects for display in the Capitol Building.

NAMAC's conference schedule gave the NEA crisis not much more weight than any other topic. Only late in the planning were changes made to bolster its prominence. An opening plenary was reworked to focus on the NEA, and a Saturday morning working session on the subject was added. The wrap-up plenary, intended to summarize the major themes and concerns that surfaced during the conference, dealt entirely with the NEA—a reflection of the fact that, even though the NEA wasn't the official centerpiece of the conference, it was the main topic in the hallways, at ad hoc meetings, and over meals.

People were clearly worried and wanted guidance on what to do. Individuals shared strategies for getting letters to legislators and a pro-arts message to the press. The conference's timing—a week before legislators returned to their home districts for Memorial Day recess—was perfect for encouraging personal lobbying. While this kind of practical information got passed on during the conference, it was done so here and there, never as a mandate to the entire gathering. Should NAMAC chose to aggressively mobilize its members, it could reach over 1.5-million people through exhibition programs and memberships—a sizable voting block.

The day the conference began, the House subcommittee overseeing the renewal of the NEA's charter was scheduled to draw up a bill reauthorizing the arts agency. Instead, subcommittee chair Pat Williams (D-Montana) called a press conference to announce he was postponing the bill's mark-up until he heard from an advisory group of 16 arts organizations, which were to meet the following week. NAMAC was one of these groups, named by the NEA Media Arts division to represent the field. During NAMAC's conference a strategy session was hastily called, at which NAMAC's position in favor of reauthorization without any language forbidding the NEA to fund "obscene" art was confirmed. The following Tuesday, NAMAC co-chair Patrick Scott was in Washington, seated alongside lobbyists from organizations ranging from the buttoned-down American Arts Alliance to Hollywood's Creative Coalition to the progressive National Campaign for Freedom of Expression.

Williams called this arts summit in order to come up with a politically feasible bill and forestall the pro-funding groups from fracturing into warring and ineffectual factions. His impetus was the defection of the National Assembly of State Arts Agencies (NASAA) just days before. A leaked, internal NASAA memo revealed that NASAA considered what was then called the President's bill—supporting a five-year reauthorization of the NEA without content restrictions—to be a dead letter. Their plan—evidently discussed with Republicans on Williams' subcommittee—was to redirect two-thirds of the NEA's funds to state arts agencies (versus the current 20 percent). This back-door dealing was quickly denounced by the art world, the press, and even members of NASAA as a shameless, opportunis-

Art History and Film History at Visual Arts

We've been teaching creative people for over forty years. In art history and film history, we offer an exceptional curriculum and a professional faculty who understand how to inspire students to respect the historical process.

FACULTY:

A. ERIC ARCTANDER • HOWARD BECKERMAN

BRUCE BOICE • PETER DUDEK

ROY FRUMKES • PETER ILY HUEMER

GLORIA KURY • SHELLEY E. RICE • GENE STAVIS

NOA STEIMATSKY • ANN-SARGENT WOOSTER

Call, write or FAX for our Fall bulletin. Classes begin Monday, September 24.

DIVISION OF CONTINUING EDUCATION

SCHOOL OF VISUAL ARTS

209 EAST 23RD STREET, NEW YORK, NY 10010-3994

American Express, Visa and MasterCard Accepted.

Bulletin Requests: 1-800-366-7820. FAX: 212-725-3587.

(Both 24 hours, 7 days a week)

tic grab for booty. Bruce Russley, representing the National Assembly of Local Arts Agencies at the NAMAC conference, said NASAA had offered NALAA a cut of the redirected money. "When embattled, strange things can happen. Our first response to the NASAA proposal was to grab for more than the five percent they threw to us," Russley confessed. But NALAA, like Williams, recognized the folly of a divided arts community. As Harvard law professor Kathleen Sullivan pointed out during one NAMAC panel, "If you expose 50 flanks, you're in much more danger than if you expose one."

The NASAA proposal was headed off at the summit. The advisory group came out of its four-day session unanimously rejecting any compromises. Their four-page consensus document endorsed legislation without content restrictions, adding, "The endowment can and should only determine artistic excellence. In our system of government only the courts can and should determine constitutional issues of obscenity. Obscenity is without artistic merit, is unprotected by the First Amendment of the Constitution, and we do not support it." Williams agreed to throw his considerable weight behind this position and soon after sent the five-year, no-restrictions bill to the full Education and Labor Committee without futher mark-up.

By this time, however, it was clear that the united arts front was again cracking. This time the breakaway faction was the NEA itself. On June 12, NEA director John Frohnmayer met with Rep. Paul Henry (Michigan), an influential Republican member of Williams' subcommittee, in order to discuss compromise language. Henry told the *New York Times*, "It was a very constructive meeting. I presented some language to Mr. Frohnmayer and he presented some draft language to me, and we are getting together on the phone tomorrow." Further meetings followed that included officials from the Office of Management and Budget and the White House which, under strong pressure from the right, cautiously began to back away from its own version of the reauthorization bill and its earlier opposition to all content restrictions.

The situation changes daily. Now that a reauthorization bill clean of restrictive language has moved from the subcommittees up to the full committee level in both the House and Senate, many more legislators are jumping into the fray with their own amendments and agendas. In addition, the committees with authority over NEA appropriations are set to begin hearings, which will open additional fronts for tactical maneuvers.

Outside the nation's capital, increasing numbers of arts groups and their supporters are joining in this knockabout political fight. Broadway, community, and regional theaters are inserting flyers into their playbills. Restaurants, bookstores, and museums are setting up computers and information tables, where visitors can write to their legislators. Toll-free numbers have been set up for

sending pro-NEA telegrams to Congress. The week of NAMAC's conference, Williams reported that mail on the NEA had finally turned around, with letters going 10-to-one in support of the Endowment. Whether this pressure will keep up and how well it will offset legislators' fears of being skewered on art-as-obscenity propaganda during the fall elections remains to be seen during the summer months.

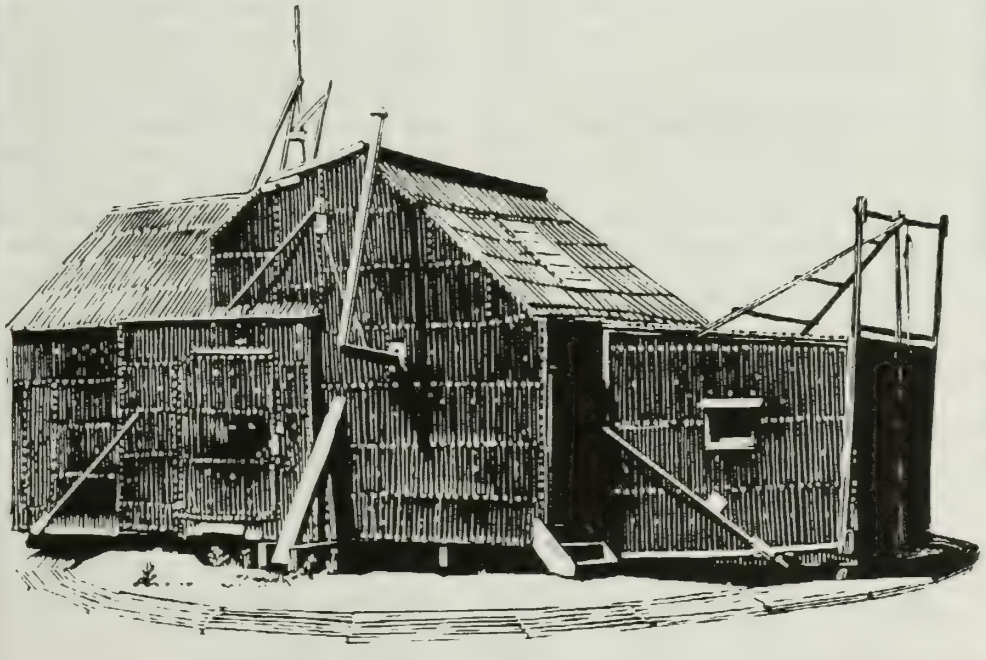
❖ ❖ ❖

Apart from the question of how energetically NAMAC will pursue its new role as a lobbying group, the organization seems poised to make some significant changes. One central decision on the table is whether to open an office in San Francisco, where several NAMAC projects are now based. Many board members still smart from the memory of NAMAC's previous experience with an office and executive director in New York City—a move that proved economically unfeasible. Nonetheless, the question has come up with greater frequency this year, first in the form of a suggestion that NAMAC share a Washington office with the National Association of Artists Organizations and, more recently, that NAMAC centralize its projects in one San Francisco office.

The appeal of the California plan lies in the bargain rent that Fenton Johnson pays for the space from which he runs NAMAC's Management Assistance Program. Now the NAMAC board is considering whether to move several other projects into Johnson's office. The Media Arts Information Network (MAIN) *Travel Sheet*, NAMAC's listing of films and videotapes being showcased at media arts centers and of touring media artists, might move off Pacific Film Archives' IBM RT computer and onto the more interfaceable Macintosh in Johnson's office. NAMAC membership data could be transferred there as well. The new San Francisco-based editor of NAMAC's newsletter *Media Arts*, David Trend, could also publish from this office, using the Mac's desktop publishing capabilities.

The board met for a brief three hours in Boston to consider these options, as well as larger questions about *Media Arts* and MAIN, both of which are at transitional stages. MAIN, which recently graduated from serving 20 organizations on a trial basis to a mailing list of over 200, has been providing information in hard copy form. The next step is to make MAIN available as an on-line database service, allowing users to call in to review the availability of touring programs and personal appearances by media artists and also to add information. However, the board has recently become divided over whether, instead of being an on-line database, MAIN should function as a computer bulletin board—better for breaking news and networking over current issues like the NEA, but not searchable by subject and thus more awkward to use, requiring users to scroll through all the messages. At its next meeting in July, the board will resume discussion of MAIN's future.

Media Arts' future direction is also unresolved. David Trend presented the board with a proposal to revamp the newsletter, making it a quarterly, 48-page, eight-by-11-inch publication, with thematic issues. Trend insists the board gave him a definite go-ahead last spring, while several board members say the proposal was only the first phase of ongoing deliberations between Trend, the publications committee, and the full board about the newsletter's direction and costs. Although Trend's proposed $40,000 budget is in line with *Media Arts*' past expenses, the actual cost will increase, due to the loss of in-kind services rendered by the Academy of Motion Picture Arts and Sciences, where it has been housed. Some new board members are even questioning the continued viability of a NAMAC publication and have asked whether the $40,000 couldn't be spent better elsewhere. Most, however, seem to favor many of Trend's suggestions, particularly thematic issues and guest editors, while differing on advertising support and intended audience. Unable to resolve matters during their brief Boston meeting, the board postponed discussion until July and asked former editor Douglas Edwards to draft recommendations on the relational structure and communication links between the board and editor. The fall issue of *Media Arts* will cover the NAMAC conference at greater length.



BLACK MARIA FILM & VIDEO FESTIVAL

CALL FOR ENTRIES

The Black Maria Film & Video Festival is an open competition for independents in all formats. Winning entries receive cash awards and are included in a travelling showcase. Deadline is October 31. Send work, $25 fee per entry, basic information about the production, & stamped self-addressed post card to:

Black Maria Festival
c/o Essex-Hudson Film Center
East Orange Public Library
21 South Arlington Ave.
East Orange, N.J. 07018
For more information phone
(201) 736-0796.

The Black Maria was T.A. Edison's experimental film studio. The Festival is made possible by NJ State Council on the Arts, Geraldine R. Dodge Foundation, Bell Atlantic Charitable Foundation, and The Edison National Historic Site, and is committed to alternative film and video of every description.

NEW ENGLAND NETWORK

Mixed Signals Champions the Unconventional

KAREN ROSENBERG

The name *Mixed Signals* implies eclecticism, and that is indeed a major feature of this series of short films and videos curated by the New England Foundation for the Arts (NEFA). Works by new and established artists, from all over the US as well as abroad, are aired on cable systems throughout New England. The idea of this series, says executive producer Jill Medvedow, is to present works that for reasons of content, style, length, or format would not otherwise be seen on television.

In June, for example, *Mixed Signals* broadcast four one-hour programs of short works grouped around the broad theme *Myth/America*. Some, like *Sodom by the Sea*, by Mary Patierno and Harriet Hirshorn, and *This Is a History of New York*, by Jem Cohen, originated in super 8. Saundra Sharp's *Picking Tribes* employs photographs and animation, while *Bombs Aren't Cool*, by Joan Jubela and Stan Davis, is a rap music video with fine choreography by Julie Fraad. Julie Levinson, producer/curator of *Mixed Signals* since 1989, has provided a variety of perspectives by programming works that analyze the representation of women and people of color in the mainstream media. (I was struck, for instance, by the number of archival clips of passively reclining women that Kathryn High dug up for her videotape on the male biases of the medical profession, *I Need Your Full Cooperation*.) This is the first time that *Mixed Signals* has tried thematic programming, and it will continue the practice in the next installment. Entitled *Remembering and Forgetting*, that series will deal with cultural and personal memory, Levinson says. The deadline for submissions is September 15.



Also included in *Myth/America* was *Sun, Moon, and Feather*, by Bob Rosen and Jane Zipp, a musical comedy about a Native American family growing up in Brooklyn.

Courtesy Metropolitan Arts

In 1985, when *Mixed Signals* started, executive producer Marie Cieri and producer Michele Furst sent tapes to seven cable systems in New England. These broadcasters aired the series and promoted it. By 1986 the series was broadcast on 14 cable systems, including the major urban centers of Hartford, Springfield, and Boston. In 1988, the number was up to 157 cable outlets and the last count hit 250. Perhaps the most important breakthrough was when the New England Cable Television Association (NECTA) agreed to act as a broker. "Cable operators get notices from both NEFA and NECTA," says Levinson, "but they may be more likely to respond to their trade association." NECTA was able to get SportsChannel to donate satellite time to the series, so that tapes don't have to be shipped to each station.

Working with local cable is a mixed bag. On the one hand, Levinson and Medvedow are proud of getting alternative and experimental media out of the ghetto of public television and the Learning Channel. "We bring the work to audiences, instead of asking people to come where we are," says Medvedow. "It goes via free cable to areas outside of the urban centers, where there is limited access to independent work." Interviews—with a director, animator, or screenwriter—are included in each four-part series to give "unsuspecting viewers" (Levinson's phrase for people who have never seen works like these before) an inside view of production. In curating, Levinson tries to avoid works with slow expositions to cut down on channel-flipping, and she paces a program so that more challenging works are at the end. Adds Medvedow, "When audiences have made a decision to see a film and go to a screening, a different type of programming is possible." But programmers for local cable are working in the dark, since there is no way to judge who the audience is or its size.

It isn't easy to build audiences for *Mixed Signals* because of its sporadic and irregular broadcast times. Each series airs twice a year, over four weeks in the fall and spring. Between seasons, the viewer may forget the series, the local cable station may change its channel 3 to channel 9, and the time of broadcast may get switched. The local press notices and reviews can only say "on many cable systems at 8" or "It's best to consult the cable supplier in your area for the specific schedule." A librarian in Cambridge, Massachusetts, made four phone calls and still couldn't locate where and when *Mixed Signals* was playing in her area.

Another problem that faces *Mixed Signals* is funding. The local cable stations pay nothing; they get the series free because grants to NEFA have supported it. It costs between $55,000 and $60,000 per year to produce, including the curator's and producer's time, the costs of shooting interviews, editing, and artists' fees ($30 per minute). Since 1986, the National Endowment for the Arts' Media Arts Program has provided funds and the Massachusetts Council on the Arts and Humanities was a major source of money. But, first, the state's Art Exchange category, which supplied about half of the budget for *Mixed Signals*, was abolished, and then the Massachusetts Council on the Arts and Humanities turned into the Massachusetts Cultural Council, which allocates no funds for bringing work into the state. NEFA

As things stand now, *Mixed Signals* is still very much in business and looking for short works to broadcast.

successfully applied to the state arts council for New Works money and was able to commission some works for the *Myth/America* program. (Invitations for proposals for works relating to US cultural and political mythology were sent to 150 to 200 filmmakers and video artists in the US; three proposals were chosen and presented to the Massachusetts Council, and two of the funded works were aired: *Yellow Tale Blues: Two American Families*, by Christine Choy and Renee Tajima, and *I Can't See Myself*, by Heather Dew Oaksen.) Recently, *Mixed Signals* received its first grant from the Andy Warhol Foundation. But the big question is whether discretionary funds from NEFA will be have to be allocated to the series.

As things stand now, *Mixed Signals* is still very much in business and looking for short works to broadcast. Word-of-mouth recommendations lead to solicitations, but a lot of tape and film comes in over the transom. Every attempt is made to inform New England media artists about the program, but sometimes no New England artists are represented—this is a series for New England but not necessarily by New Englanders. "*Mixed Signals* has the freedom to discover people and give them their first airing. We can take a chance and present artists who have restricted funding and little access to expensive postproduction," Medvedow told me.

Boston has a long reputation for producing low-budget independent documentaries. Now *Mixed Signals* is introducing area viewers to hybrids like experimental documentaries and providing an interesting model of how to bring artists, curators, audiences, and local cable broadcasters together.

For more information on *Mixed Signals*, contact New England Foundation for the Arts, 678 Massachusetts Ave., Cambridge, MA 02139; (617) 492-2914.

Karen Rosenberg is a writer whose work has appeared in Sight and Sound, *the* Boston Globe, In These Times, *and elsewhere.*

LiveOakMedia

Production
Sales & Consultation

Video Post System
3/4 JVC offline with Amiga 2000, SuperGen 2000S, VHS, BETA ED, Video8

Audio System
Mirage DSK, TX-7, ARP 2600, MIDI-CV, SoundLab, Dr T's, M

Sales and Consultation
Specializing in
Sound and Imaging
Hardware and Software
for the
Amiga Computer

LiveOakMedia
847 S. Goodman St.
Rochester, NY 14620
Voice or FAX 716-442-8060

COULTER & SANDS INC

Debra Kozee- Sands Julie Coulter

Independent Insurance Brokers
for the Independent Producer

3 Hanover Square-Suite 13C
New York N.Y. 10004
tel: 212-742-9850 fax: 212-742-9852

Call us first for the best rates!

Members: AICP/AIVF/FIVF & IFP

16MM
BLACK & WHITE PROCESSING
24-HOUR TURNAROUND

STUDIO FILM LABS, INC.
321 WEST 44TH STREET, NEW YORK, NY 10036

WE ARE PLEASED TO ANNOUNCE THAT 16MM BLACK & WHITE NEGATIVE (7222, 7224 & 7231) STOCK IS BEING PROCESSED ON A DAILY BASIS. WHETHER IF ITS DEVELOP ONLY, DAILY PRINT OR DEVELOP & PREP FOR VIDEO TRANSFER, WE WILL TURNAROUND YOUR FOOTAGE IN 24 HOURS.

WE WILL BE GLAD TO DEVELOP ANY CAMERA TEST *FREE OF CHARGE*

WE OFFER THIS MUCH WELCOMED SERVICE ALONG WITH OUR OTHER SERVICES WHICH INCLUDE 16 *OR* 35MM COLOR DAILIES, 16 *OR* 35MM LIQUID GATE ANSWER PRINTS, & RELEASE PRINTS.

AT STUDIO FILM LABS EVERY CLIENT IS TREATED WITH PERSONALIZED SERVICE. FOR INFORMATION ON PRICES & SCHEDULING JUST CALL **JOHN RIZZO** *OR* **RICHARD WILSON** AT **(212) 582-5578.**

WE LOOK FORWARD TO HEARING FROM YOU!

WE ACCEPT: MasterCard VISA DISCOVER

** *ALL STUDENTS RECEIVE ADDITIONAL DISCOUNTS.*

A MAN FOR ALL SEASONS

David Davis' Career in Public Television

ALISON MCMAHAN

"At *American Playhouse*, says Davis, "We process about 1,500 to 2,000 scripts a year, and we finally make about 16 original shows and acquire at least two films that have already had a limited theatrical release."

January 22, 1990. It is two days before the ninth season premiere of *American Playhouse*. When I arrive to interview David Davis at the *Playhouse* offices, things are quiet, the atmosphere informal. Davis is the president and chief executive officer of Public Television Playhouse, which produces public television's dramatic series *American Playhouse*, and of American Documentary, which produces the documentary series *P.O.V.* He is also the vice chair of the board for the Independent Television Service (ITVS), an organization that soon will distribute $6-million in production funds annually to independent film- and videomakers [see "The Independent Television Service: A Blueprint," in the July issue of *The Independent*]. Although many independent filmmakers are unaware of his existence, Davis has been their staunch supporter for 35 years.

This relationship began in 1956 when Davis became the manager of the television division at WGBH, a job he held for 11 years. At WGBH he produced and directed numerous programs, including election coverage in partnership with the *Boston Globe*, monthly live television concerts by the Boston Symphony Orchestra, a 13-part series called *Jazz Meets the Classics*, and a 12-part series with Aaron Copeland. At WGBH Davis was able to start giving the kind of support to independents that would characterize the rest of his career. "I loaned Fred Wiseman an editing room at WGBH so he could edit *Titicutt Follies*," he recalls. "I truly can claim discovery of Albert Maysles, who was a cousin of my landlady in Boston. He had come back from Russia with a lot of unauthorized 16mm film of mental hospitals, and I hooked him up with an editor at GBH."

In 1967 Davis was asked by a representative of the Rothschild family (who were providing start-up funds for Israeli television) to take a year-long leave of absence from WGBH to help with the development of television in Israel. The Israeli daytime programming system is still running today much as Davis set it up and is considered one of the best in the world.

Then, in 1968, Davis joined the Ford Foundation. He and his colleague Fred Friendly were assigned the mission of keeping the Public Broadcasting Service alive and enabling it to become self-supporting. Davis was in charge of the foundation's Office of Communications from 1970 to 1979. He shepherded $150-million in grants for public television, journalism projects, and communications policy issues worldwide. "We were 35 percent of the money in the entire [public broadcasting] system," says Davis, "and, toward the very end, our assignment was to get the Ford Foundation out of the system without it collapsing. If the Ford Foundation had just precipitously withdrawn, it would have been all over for public television, but Fred and I did manage to orchestrate a healthy transition."

With the foundation's participation in PBS winding down at the end of the seventies, Davis found he had a few hundred thousand unallocated dollars. He convinced the new head of the Ford Foundation, Franklin Thomas, to use it for the production of independent documentaries, with additional support from the National Endowment



David Davis was instrumental in setting up the landmark independent showcase series *Nonfiction Television* in the late 1970s, which aired such works as William Miles' four-part documentary *I Remember Harlem*. Here Miles (left) talks with author James Baldwin.

Photo Vicky Gholson, courtesy WNET

for the Arts. "It was finally decided that the most logical place to put [the money] was with the TV Lab at Channel 13, run by David Loxton. They had the best track record of working with indies of anybody." Under the auspices of the TV Lab and with a healthy subsidy from Ford, Loxton and Kathy Kline produced the landmark series *Nonfiction Television*. Davis comments, "It broke my heart when that finished, because it was a place for independents to go. I'm not sure that the ITVS would have had to be created if [*Nonfiction Television*] had survived."

While putting together the funding for *Nonfiction Television* Davis developed a working relationship with Chloe Aaron at the National Endowment for the Arts. At the time, PBS was under fire for showing a disproportionate amount of British drama, and Aaron asked Davis about putting together a fund for independently produced US drama. Davis wrote a proposal to the trustees of the Ford Foundation, who then dedicated extra funds for independent narrative films.

The funds were earmarked for a program called *Visions* at KCET in Los Angeles, which was overseen by Barbara Shultz and Sandra Schulberg. Shultz had worked as a producer at *Playhouse 90* and a story editor at CBS. Schulberg had been on the staff of Young Filmmakers (now Film/Video Arts) and worked with journalist Gabe Pressman at Metromedia. The initial funding for *Visions* was intended for original material, but Davis' friend John Houseman convinced him to allow adaptations of stage plays as well. The program gave such directors as Richard Pearce (*The Gardner's Son*), Nell Cox (*Liza's Pioneer Diary*), Gene Corr (*Over-Under Sideways-Down*), and Robert Young (*Alambrista*) the opportunity to make their first features. "*Visions* did some interesting things," Davis remarks, "but it got the stations upset—it was too far ahead of its time. We've had this so often in public television. Rather than growing it shrank and finally just went out of business after three or four seasons."

The experience with *Visions* and similar programs led Davis to structure *American Playhouse* differently when it was founded in 1980. "The thing I did was to get the public stations across the country to put their money in up front," he states. "They were committed in the beginning and actually had to put up the money for the second season before they saw the first show of the first season. They did it on faith."

Four television stations make up the consortium for *American Playhouse*: KCET/Los Angeles, South Carolina ETV, WGBH/Boston, and WNET/New York. The president and a senior executive from each of these stations constitute the board of directors of Public Television Playhouse, *American Playhouse*'s corporate parent. Playhouse is run by a permanent staff of 13 people headed by Davis, executive producer Lindsay Law, vice president of business and legal affairs Roberta Lynn Tross, and director of program development Lynn Holst.

The script selection process for the series is

The Production Specialist Between Japan and the U.S.

With production headquarters in New York and Tokyo.

- Co-producing and distributing quality independent features and documentaries in Japan.
- Producing documentaries, features, and news segments for television.
- Producing and coordinating U.S.–Japan teleconferences via satellite.
- Producing corporate videos and product promotions for Japanese market.
- Arranging crews, equipment leasing, and bi-lingual coordinators in Japan.

We know, first hand, the interests and needs of both American and Japanese clients. We are prepared to assist you in a variety of capacities. Please call . . .

Unicorn U.S.A., Incorporated
1123 Broadway, Suite 911
New York, N.Y. 10010

(212) 675-3667

FOX / LORBER

is acquiring
independent features
and
documentaries
for all
markets and
territories.

Contact: Liz Empleton

FOX/LORBER Associates, Inc.
432 Park Avenue South, Suite 705
New York, NY 10016
Tel: (212) 686-6777
Fax: (212) 685-2625
Tel: 425 730 FOXLOR



CREATIVE PRODUCTION AND POST-PRODUCTION

AFFORDABLE OFFLINE/ ONLINE EDITING

INDEPENDENTS AND COMMERCIAL

At LRP Video
305 East 47th Street
NY, NY 10017
(212) 759-0822

(Formerly Video Deal)

Northern Lights Communications

Off-line Editing in your home/office
3/4" SP SONY System with BVE-800
Time Code - Frame Accurate
Mixer/Color Monitors, etc.

2-Day Rental - $ 450.00
5-Day Rental - $ 950.00
7-Day Rental - $1,100.00
Set-up & Instructions Included

CALL (914) 739-0692

Where Does The Money Go?

The Real Cost of Movie Making

Robert Bordiga's ***Nuts & Bolts Production Seminar***

". . .as close as you can get to actually working on a picture."
Joe Napolitano, *1st Assistant Director*
"THE UNTOUCHABLES" "PARENTHOOD"

". . .a motherlode of essential information."
Chris Cronyn, *Production Manager*
"FATAL ATTRACTION" "COTTON CLUB"

Hands-On Training: Script Breakdown
Strip Boards • Schedules • Budgets
Independent/Studio • Film/TV • Legal
Insurance • Location Management • Work Rules

LOS ANGELES ***Oct 5 - 7*** ***(213) 478-2920***

NEW YORK ***Nov. 16 - 18*** ***(212) 594-4500***

VISA/MC ACCEPTED

DIGIGGLES

ADO effects with more than the essentials.

CHROMAVISION

a full service video facility offering digiggles.
119 W. 22nd St. NY, NY 10011 (212) 463-8997. Ask for DORIS.

complex and involves many people. "Part of the deal with PBS and CPB was that it would be open to all independent producers—a totally open submission process," says Davis. "We process about 1,500 to 2,000 scripts a year, and we finally make about 16 original shows and acquire at least two films that have already had a limited theatrical release." A group of 12 freelance readers who report to Lynn Holst determine the first cut, and Holst then decides what scripts Law actually sees. In the end, about 100 scripts are seriously reviewed each year. "If a director or a writer we've worked with before brings in a script, obviously we are going to pay more attention to them earlier on, although things that have come in out of the blue have also worked their way up to Lynn Holst and may be something we do," says Law. "*In a Shallow Grave* and *Stand and Deliver* were first features for their authors [Kenneth Bowser, Tom Musca and Ramone Menendez, respectively]. And over half of our feature films are directed by new directors."

An artistic advisory committee, composed of senior programming staff from the consortium stations and representatives from CPB and PBS, meets with Playhouse staff for day-long seminars four times a year. "We talk about roughly 20 scripts each time," Davis explains, "what can be done to fix this, what would make that work, and so on." After these seminars the final selection is left up to Law. "We're always seeking a balance between different kinds of programs," Law says. "Each season is composed of a few adaptations of stage plays, literature that's been adapted for television, a little history, a little biography, and, obviously, contemporary drama." Playhouse produces three to five feature films [90 minutes long] every year, many of which they develop.

Because Playhouse is based in New York City, a lot of work comes from playwrights. For example, David Henry Wang, author of *M. Butterfly*, is now writing a script for the series. "Sometimes we get a good script that is simply beyond our capability," says Law. Playhouse has also begun to produce stage plays. "Developing plays for the theater grew out of a need to be able to compete with studios who are always ready to buy the rights for a play," adds Law. [See "The Big Picture: Theatrical Releases for *American Playhouse* in the March 1989 issue of *The Independent*] For example, Playhouse developed and produced *A Walk in the Woods* in 1988 and *Hyde in Hollywood* at Playwright's Horizons last year. Their production of *O Pioneers*, based on the Willa Cather novel, is about to open in Boston.

Law and Holst work closely together on scripts as well as spending a lot of time researching stories for future programs. "For example," said Law, "about two years ago there was a lot of criticism because AIDS wasn't being handled by the media, so we asked writers we knew to write a film about AIDS." This resulted in *Andre's Mother*, by Terence McNally, which aired in 1989. "Right now we are looking for stories that



Madonna (left) and Jennifer Grey play speakeasy showgirls in the late Howard Brookner's *Bloodhounds of Broadway*, included in *American Playhouse*'s 1990 line-up.

Courtesy Public Television Playhouse

illustrate the way we live today," comments Law, "about the drug problem in this country, about education in this country, stories that deal with these problems in a different light."

Once scripts are selected the actual production process begins. The series' basic annual budget of $11-million is raised at the annual PBS Station Program Cooperative (an annual meeting where the 280 public TV stations decide what programs they want to air and fund), CPB, NEA, and the Chubb Group. Additional production grants have come from the National Endowment for the Humanities and various corporations, private investors, and foundations. Each year, the $11-million budget is roughly doubled with funding supplied by coproducers, investors, and corporate and foundation grants for individual programs.

"We never commit the full budget," says Law, "but we approach the most likely venues that the subject of the film allows for, such as video sales, presales of US distribution rights, overseas distribution rights, or foundations." Additional fundraising is left up to the producer of each program. "We open doors," Law insists. "We'll attend a crucial meeting or make a phone call, but the minute-to-minute job of producing is left up to them." The average budget for a Playhouse film is $1.5- to $2.5-million, although the musical *Bloodhounds of Broadway* cost over $4-million. The time lapse from script selection to air time varies because of the time needed for fundraising, from a few months to two years.

American Playhouse programs have received two Academy Award nominations, seven TV Emmys, and many film festival awards, including two first prizes at the US Film Festival in Park City, Utah. The series has received special tributes from the American Film Institute, the Munich Film Festival, and the British Film Institute's National Film Theatre. In addition, an effort is currently underway to establish a permanent film archive of all *American Playhouse* programs at New York City's Museum of Broadcasting.

It was the achievements of *American Playhouse* that encouraged Marc Weiss, an independent film producer and the founder of Media Network (a clearinghouse for information on films and videos dealing with social, cultural, and environmental concerns) to approach Davis with the idea for *P.O.V.* According to Davis, "Henry Becton, the president of WGBH, called me and asked me to see Marc. We had lunch, and I liked him. I didn't have to be sold on the idea, but we had to sell our board. It took a while—two years longer than we thought it would—to raise the money. At the outset all the stations said, 'Who needs this?' Now, of course, they think it's terrific, and they're starting to pay for it."

Weiss is executive director of *P.O.V.* He recalls the early struggles to get the documentary series on the air: "There was no money available in the beginning, so David gave me access to Playhouse offices and facilities while I was developing the first proposals. He also made other kinds of resources available. He brought in Roberta Tross, the attorney for Playhouse, and asked her to supervise the setting up of the corporation. Davis has also been a major factor in presenting *P.O.V.* to the people within public television—the program managers, the individual stations, and the officials at PBS."

In all his professional activities, Davis has been influential and successful, an accomplishment that he attributes to being "a good manager." He reflects, "What I discovered about myself over the years is that what I do best is creating an environment where people like Marc Weiss and Lindsay Law and a number of wonderful producers and directors can function and flourish—to protect them and make that environment possible." Certainly, without him, many fine independent films might not have been made or might not have had the exposure that they deserved.

Alison McMahan writes regularly on film and telecommunications.

DIRECTORS CHOICE®
Short Film And Video Showcase
We Still Need Your Shorts
20 mins & under - any genre
*** No Entry Fee ***
A panel of media professionals meets once a week to select shorts for broadcast on NYC's first and only production industry TV show. Select shortmakers will be interviewed on the show and be asked to join the roster of artists who freelance with Sterling Productions.
Now Looking For The Following:
• Add'l Video Rig / Operator •
• Lights •Segment Producers •
• Video Post • Film Processing •
• Film To Tape Transfer •
• Production Crew Volunteers •
• Catering • Car Service •
In Exchange for show credits and / or commercial air time. For additional information and entry form: Call 10 am - 5 pm.
(212) 861-2444

INSURANCE
LIKE FILM, LITERATURE & MUSIC IS AN ART



D.R. REIFF & ASSOCIATES
ENTERTAINMENT INSURANCE BROKERS
320 WEST 57 ST
NEW YORK, NY 10019
(212) 603-0231 FAX (212) 582-6256

EMPLOYEE OR INDEPENDENT CONTRACTOR?

A Question of Benefits and Taxes

ROBERT L. SEIGEL

Imagine the following scenario: You, as a film/videomaker, have hired several cast and crew for a few days or weeks. You have them sign an agreement acknowledging that they are not "employees" but "independent contractors," thereby unable to receive such benefits as unemployment insurance and worker's compensation. Shortly after, the State Department of Labor investigates you for failure to pay unemployment insurance. But you have your agreement. You're covered. Right? Wrong.

Recently several independent producers have been investigated by the New York State Department of Labor for nonpayment of such benefits as unemployment insurance and worker's compensation stemming from applications for such benefits by "independent contractors" who consider themselves "employees."

The New York State Department of Labor, admits that state and federal services have been enforcing the laws concerning employee status more rigorously than in the past.

Although each state's laws may vary, these are quite similar to New York State law requiring that employers provide mandatory coverage "for professional musicians or persons otherwise engaged in the performing arts, who perform services as such for a television or radio station or network, a film production, a theater, hotel, restaurant, nightclub or similar establishment unless by written contract, such musicians or persons are stipulated to be employees of another employer." Furthermore, the state defines "engaged in the performing arts" as performing services in connection with the production of any artistic endeavor which requires artistic or technical skill or expertise.

However, the problem remains as film/videomakers grapple with distinguishing an "employee" from an "independent contractor," where the latter is excluded from coverage under the Unemployment Insurance Law. This situation is exacerbated by the fact that New York State (and other states as well) has failed to provide a codified definition of the term "independent contractor." The state government relies on court decisions, which state that the common law tests of master and servant must be applied when determining whether one has rendered services as an employee or an independent contractor. Under such common law tests, one must look at all of the factors that concern the relationship between the parties to ascertain whether the party who is contracting for the services exercised or has the right to exercise supervision, direction, or control over the person who is performing the services.

Moreover, the designation by an employer that one who is contracted for services is an independent contractor is not conclusive of the latter's status (even if he or she accepts such a designation). A written agreement between the parties does not preclude an examination of the facts to determine whether the performance of services is subject to the supervision, control, or direction of the employer. If the circumstances indicate either the exercise of or merely the *right* to exercise such supervision, direction, or control, an employer-employee relationship exists, regardless of whether the services are performed on a full-time, part-time, or casual basis.

Although there is no single factor or group of factors which is conclusive in determining whether an employer/employee relationship exists, the courts have held—and state government agencies have adopted—that the following factors are probative of whether such a relationship exists:

1. control over the individual's activities by such means as requiring full-time services, stipulating the hours of work, requiring attendance at meetings, and requiring prior permission for absence from work;

2. requiring the individual to comply with instructions as to when, where, and how to do the job;

3. direct supervision over the services performed;

4. providing facilities, equipment, tools or supplies for the performance of the services;

5. establishment of parameters within which the individual must operate: territorial, monetary, or time limits;

6. reservation of the right to terminate the services on short notice;

7. restricting the individual from performing services for competitive businesses;

8. the furnishing of business cards or other means of identification of the individual as a representative of the employer;

9. requiring written or oral reports;

10. requiring services to be rendered personally;

11. the services that are performed are an integral part of the business, especially when performed on a continuing basis;

12. providing compensation in the form of a salary, an hourly rate of pay, or a drawing account against future commissions with no requirement for repayment of unearned commissions;

13. providing fringe benefits;

14. providing reimbursement or allowance for business or travel expenses;

15. providing training, especially if attendance at training sessions is required.

Although the above list might appear to be all-encompassing, the courts have found certain factors to be significant in establishing the existence of an independent contractor relationship. Such factors include:

1. the individual is established in an independent business offering services to the public (i.e., a business marked by such elements as media advertising, commercial telephone listings, business cards, stationery, and billheads, carrying business insurance, maintaining one's establishment);

2. the individual has a significant investment in facilities (i.e., hand tools and transportation are not considered significant);

3. assumption of the risk for profit or loss in providing services;

4. freedom to establish one's own hours of work and to schedule one's own activities;

5. no required attendance at meetings or training sessions;

6. no required oral or written reports;

7. freedom to provide services concurrently for other businesses, competitive or noncompetitive.

The factors from both aforementioned lists frequently tend to overlap. In one case, the Department of Labor acknowledged that a sound editor who leased his own equipment but worked on the employer's premises, set his hours, and reported to the film editor, was an employee, thereby entitled to unemployment insurance. In another case, the Department of Labor sent an auditor although no one who worked for the production company filed for unemployment insurance. The auditor's findings were often incongruous: the camera operator was considered to be a freelance independent contractor, but the production bookkeeper (with her own supplies and setting her own hours) was an employee; the camera assistant was not an employee since he worked under an outside person's supervision and it was not his equipment, but the film editor was an employee even though he used his own equipment. The producers are appealing these findings.

The New York State Department of Labor attempts to reconcile such conflicting findings by acknowledging that "the services of persons in both groups [distinguishing whether one is an employee or an independent contractor] are covered [under the unemployment insurance statute] if they work in a continuing relationship with an employer, substantially all of such work is to be personally performed, and the person performing it has no substantial investment in the facilities used in the performance of the services except the facilities for transportation. Such film/videomakers as those referred to above should remind a state's Department of Labor that some of their workers either rent or own their own equipment and work for a film/videomaker only for short periods of time and then take on other or simultaneous projects.

The importance of this issue goes beyond unemployment insurance, since the previously mentioned lists, or variations of them, have been adopted by practically all of the state departments of labor and the federal government (including the Internal Revenue Service) concerning such issues as worker's compensation as well as state and federal taxes.

In an attempt to shed some light on this murky matter, Jonathan Rosenblatt, chief labor investigator for the Labor Standards Division of the New York State Department of Labor, admits that state and federal services have been enforcing the laws concerning employee status more rigorously than in the past. Rosenblatt indicated that such factors as whether one works on the employer's premises, has freedom to work on other projects, is given only a completion date rather than a schedule for when services are due, and is under a degree of supervision, should be considered in evaluating a worker's status. He further observes there is a grey area when determining whether a person who performs services as an art director or a composer is an employee or an independent contractor, since "they are given a certain degree of creative freedom and are under less supervision, as opposed to a stagehand who is told exactly what to do." Rosenblatt also notes that despite the term "performing arts" in the statute in New York State, that nonfiction and reality-based works such as documentaries are included within the scope of the law.

Therefore, film/videomaker-employers are well advised to attempt to ascertain the status of individuals performing services by contacting a state's Liability and Determination Section of its Department of Labor, furnish complete details of the employment relationship, and request a determination concerning the relationship. The failure to take such steps as well as subsequently report the earnings and pay the taxes or benefits for those who are erroneously assumed to be "independent contractors" will result in the payment by an employer of additional assessments and interest if such workers are later determined to be "employees." In the worst case, such a distinction could mean the difference between whether a production company continues or goes bankrupt.

Robert L. Seigel is an attorney who is currently in private practice in New York City in the areas of intellectual property and entertainment law. His clients include screenwriters, filmmakers, and artists.

© 1990 Robert L. Seigel

ALL YOU CAN EAT!

VHS Video Editing Studio

Our Menu

Fully Equipped--Digital Freeze Frames, Dissolves, Wipes, Etc.; Computer Animation and Titling; 3/4" Transfer; Complete 8-Track Recording System; and More.

Designed for Comfort

All for Only $15.00 an Hour

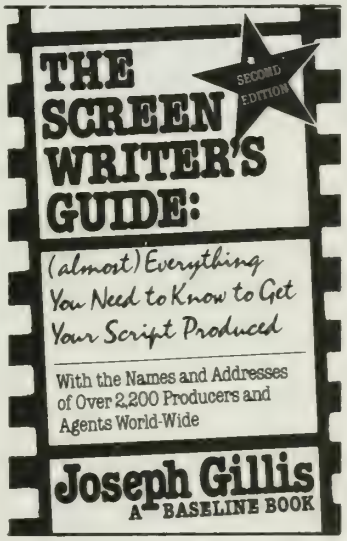
Call about subsidized studio time for artist projects, funded by New York State Council on the Arts

By Train:
2,3,4,5,A,C,F,M,N,R,G,B,D,Q,LIRR

MARGOLIS/BROWN ADAPTORS
397 Bridge Street
Brooklyn,New York 11201
(718)797-3930 or (212)727-0157

NEW YORK ZOETROPE
presents

$9.95 plus $2 shipping & handling.



Write for a Free Catalog

Film & TV Reference Books

New York Zoetrope
Department V
838 Broadway
New York
NY
10003

On Golden Boat



Frame enlargement from Raúl Ruiz' *The Golden Boat*, with theater professor/critic/ actor Michael Kirby as Austin.

PETER BOWEN

FOR MANY EUROPEAN DIRECTORS, COMING TO AMERICA MARKS A certain arrival, a recognition of their marketability—both aesthetically and commercially—to an American audience. But for Raúl Ruiz, whose first "American" production, *The Golden Boat*, is due early this fall, America marks simply another departure, another exploration of a terrain that stays persistently on the horizon. Called by one critic "the best known unknown filmmaker in the world," Ruiz has created a body of work whose quiet fame (as well as its notable obscurity) rests with his position as the quintessential foreign filmmaker.

It is not simply that (to an audience in the United States) he creates what we so gingerly call "foreign films" or even that, as a Chilean living in self-imposed exile, Ruiz works by necessity in foreign countries; the madcap metaphysical lands he cinematically imagines are essentially foreign—strange, eerie, uncanny. As visiting professor of film at Harvard University this year, Ruiz secured time to direct in New York City what may become our first truly foreign American film.

Making a film with scarce financial resources is not, however, an unforeign condition to Ruiz (or to most independent filmmakers). What is particularly American, according to Ruiz, is the force of enthusiasm harnessed to make the film, an enthusiasm that is most obvious in the melting pot of celebrity artists—Jim Jarmusch, Vito Acconci, Kathy Acker, Annie Sprinkle, to name a few—who have joined in.

It would be unfortunately imperialistic to label Ruiz' work in America as foreign, since as a Chilean he is as American as those of us living in the US. Raised in a family of sailors, Ruiz studied law and theology before entering the choppy water of filmmaking as a scriptwriter and editor. Going on to produce, write, and direct films throughout Latin America, Ruiz also rose to the head of Allende's film office before his local career was suddenly cut short by Pinochet's coup d'etat in 1973. In 1974 he settled, more or less, in Paris and has gone on to make over 40 features and shorts in Europe, Africa, and the Middle East. While Ruiz has participated in international filmmaking, it is in France where his films, like *Colloque de Chiens* (*Dog's Dialogue*, 1978)—which won the noted French Cesar award for best short—*Les Couronnes du Matelot* (*Three Crowns of a Sailor*, 1982), and *La Ville des Pirates* (*City of Pirates*, 1983) gained the most attention.

It is also in France where his talent has seeped into theater, television, and performance. Since the late seventies, Ruiz has collaborated with French television's Institute Nationale de la Communication Audiovisuelle (INA) to produce a series of innovative television works, including his *Petit Manuel d'Histoire de France* (*Short Manual of French History*, 1979), a work where the cramped television format comically helps to deflate the grand ideology of French history books. In 1983, he was commissioned by the prestigious Avignon Festival to direct and film various theater works. And in 1986 he was appointed director of La Maison de la Culture in Le Havre, where he has not only produced films himself but has graciously assisted other artists in film, dance, and performance.

While Ruiz' nautical upbringing consistently resurfaces in his films—and film titles (*Three Crowns of a Sailor*, *On Top of the Whale*, and now *The Golden Boat*)—his previous legal and religious education often anchors his police-like interrogation of the metaphysical. In *La Vocation Suspendue* (*The Suspended Vocation*, 1977), for example, Ruiz debates the mysteries of church doctrine, whose mystical complexities prove no less bewildering or political than the public bureaucracies they metaphorically serve to parody. And in his devious piece *De Grands Evenments et des Gens Ordinaires* (*Of Great Events and Ordinary People*, 1979) the public sphere explodes as a surrealistic documentary. Commissioned by French television to provide an individual perspective on the 1978 election in Ruiz' Parisian district, the film personalizes his experience as a political exile by



Above left: Ruiz conjurs up a scene for director of photography Maryse Alberti (center) and first assistant director Christine Vachon.

Photo: Laurence Hegarty

Below: Israel Williams (Fedrico Muchnik) and Amelia Lopes (Kate Valk) on the verge of an affair in *The Golden Boat*.

Courtesy filmmaker

turning the teledocumentary genre inside out to reveal its colonial roots and colonizing effects.

In making his latest film in New York, Ruiz not only returns to the Americas, but returns to America some of its most precious cultural artifacts: the B-movie, the soap opera, the television cop story. But this cultural collaboration between high and low art is also a creative one between France and New York, a collaboration that has been in negotiation for several years. In fact, *The Golden Boat* marks the successful culmination of many attempts by Ruiz and the film's producers, James Schamus and Jordi Torrent, to produce an American/Ruiz creation. For Schamus, who lives in two worlds as an academic and an independent producer, as well as director of development for Apparatus Productions, hopes of working with Ruiz go back to 1987, when Schamus was researching his dissertation on Carl Theodor Dreyer. Discovering in Copenhagen an unproduced Dreyer manuscript, *Mary Stuart, Queen of Scots*, Schamus rushed the script to Ruiz in hopes of securing "a collaboration between my favorite living filmmaker and my favorite dead one." While the project has yet to be realized, it did unite Schamus, Torrent, and Ruiz.

While this creative ménage à trois was culminated only recently, Torrent's own affair with Ruiz has been ongoing since 1982 when he organized a show of Ruiz' work for Spanish television. Since then he curated the first US showing of Ruiz' video work for Exit Art in 1987 and was associate producer of Ruiz' *Allegory* (1989). The first real collaboration between the three began in 1988, however, when a development deal for a film on Velasquez was struck with the Metropolitan Museum of Art's Art on Film Program. Not satisfied with the traditional films about art, Ruiz plotted an odd detective yarn investigating the mystery of the Velasquez painting *The Expulsion of the Moors*, an allegorical work which supposedly was destroyed in the Alcazar fire of 1731. Although the proposal was intriguing enough to garner development money, it was, according to Torrent, ultimately "too scary and too experimental" to finally sail with the Met's board. But from its sinking was launched *The Golden Boat*.

Financing *The Golden Boat* posed a rather knotty question: How can two fairly novice producers with only $18,000 and a stack of credit cards produce a feature film by an unfortunately unknown foreign director with a severely limited schedule? The answer, according to nearly everyone associated with the film, is enthusiasm. Enthusiasm, that odd American commodity endorsed by Emerson and George Bush alike, proves to be as elusive as it is effective in producing independent films. For Schamus, whose own intimate knowledge of poverty helped concoct *The Apparatus Guide to No-Budget Filmmaking in New York*, enthusiasm translates into simple honesty and frantic scrambling. "On the first day of shooting, I left the set and made 28 phone calls in a row to raise just enough money to cover the rest of the week." Friends, family, an old film professor, everyone got called and asked to invest, make loans, suggest investors. "A lot of people said, 'You must have called in a lot of favors,'" relates Schamus, "but in fact, no one owed me anything. I simply communicated our hopes and expectations and made it clear that we valued their input. And people responded."

One of those respondents, Maryse Alberti, who recently won best documentary cinematographer at the US Film Festival for her work on Stephanie Black's award-winning *H2 Worker*, agreed to be director of photography on the project after a single screening of Ruiz' work. "When I saw *City of Pirates* [after Shamus proposed that she work on the project]," recounts Alberti, "the thought of working with Ruiz was like a dream come true. His films are so visual that the image tells the story almost better than the script or the characters." The single problem for Alberti was not the lack of money, but the possible lack of vision which she might encounter in upcoming, better-paying jobs. "After working with Raul Ruiz and Todd Haynes [whose new film, *Poison*, Alberti also shot], I feel a little spoiled.



There are lots of film projects out there with more money but with only a fraction of Ruiz' or Todd's genius."

While nearly everyone on the film either worked for free or for deferred payment, the upgrading of duties necessitated by the film's low budget helped generate team enthusiasm. "The person who was a second electrician on a $2-million film," points out Alberti, "is suddenly upgraded to gaffer here." But job inflation only tells part of the story. More directly, the film provided what can best be described as an exchange program in foreign filmmaking without leaving New York. For according to assistant director Christine Vachon—herself a director and producer—Ruiz did not so much construct a scene as he launched an adventure—and took the crew along for the ride. "Forgoing the reverence which many American directors have for spatial arrangements," Vachon explains, "Ruiz would shoot from every possible angle and through the most strange and ordinary objects—salt shakers, the spokes of a wheelchair, anything." Echoing Vachon, Alberti recounts how Ruiz fragmented the comfortable and often cliched space of a car interior by shooting the scene from over 25 angles—from the glove compartment, the carpeted floor, the rear view mirror. Perhaps even more indicative of Ruiz' epistemological style is his penchant for making reflections (both literally and figuratively) on the mirroring surfaces of the most implausible objects: a chrome gun handle, a polished appliance, a pool of blood.



Director Jim Jarmusch took a turn in front of the camera for a cameo role in *The Golden Boat* as The Stranger.

Photo Inma Sainz de Barando

And while Ruiz carefully supervised the film crew's translation of real space into metaphysical inquiries, his handling of actors often left them to their own devices. Rather than using solely professional actors, Ruiz prefers to mix his talent with amateurs whose own unrehearsed styles lend a certain regional texture to the film's drama. "Since I often work in countries whose languages are foreign to me," Ruiz relates, "I rely heavily on local non-actors." (An interesting comment on New York demographics: nearly all the actors in *The Golden Boat* have foreign accents.) Such reliance, of course, carries with it a financial benefit. While *The Golden Boat*'s cast includes such serious actors as Kate Valk and Michael Strumm of the Wooster Group, the producers also drafted local art celebrities (Vito Acconci), visiting film directors (Jim Jarmusch, Barbet Schroeder), ex-porn stars (Annie Sprinkle), as well as visiting journalists (like myself), and possible investors, for whom a cameo appearance served as an extra perk. (Additional support came from John Zorn, who will compose the film's score with funds derived from his own grants.)

The lure for the film's principals, however, was the film's script, a noted anomaly in Ruiz production, since he often either ad libs or scripts his film only a few days in advance. For Michael Kirby, who has written and acted for the Wooster Group and most recently performed in Woody Allen's *Another Woman*, it was the role of Austin, the artistic and demented street person/assassin, that was most enticing. "All actors like playing psychotics," says Kirby, "since they provide one with the largest range of emotions." Psychotic indeed, the script, supposedly based on the popular TV series *Kojack*, turns this popular image, sans Tootsie Pop, on its bald head. Following Austin through the streets of New York as he compulsively stabs assorted strangers and pursues his obscure object of desire—a Mexican soap opera star—the script joins him up with naive rock critic and philosophy student Israel Williams (Fedrico Muchnik) in what must be the most perverse father/son plot around.

Although it would be impossible to untangle here the film's meandering subplots or render coherent its dizzying philosophical debates, I might note that the film's sometimes comical, sometimes weird vision of New York provides a fitting allegory for its own production. In imagining New York as a land of immigrants (Austin's favorite line: "I don't come from around here"), the "foreign" status of this American film reinforces the inescapable strangeness of its urban setting. And the enthusiasm which made the film possible and which is oddly reflected in Austin's friendly stabbing of people on the street, is nevertheless necessitated by the lack of public funding for the arts, a governmental neglect which finds a parallel neglect in the lack of housing for street people like Austin. Indeed, while Ruiz could only make this film by relying on the kindness of strangers, the very institutionalized difference between American and foreign film financing is also what gives the film its strange and powerful edge.

What may finally be the most unsettling quality of this paradoxically foreign American film is the utter foreignness of the American culture itself. From the odd topography of the cast's different faces, accents, and body types to the oddly familiar shapes of the TV soap operas and cop shows, the film looks too familiar to be recognizable. At one level, Ruiz' style simply provides an eccentrically curated museum of cinema and Western art. "When shooting," Alberti confides, "Ruiz would tell me, 'This is a Godard shot.... This is from Bresson.... This is like a Velasquez tableau.'"

At another level, this history of cinema and art mediates Ruiz' own peculiar memories and experience. Having written for a Mexican soap opera earlier in his life, Ruiz also came to America through the alternately stylish and banal violence the US exports abroad in the form of pulp novels, gangster films, and TV police serials. But if Ruiz' take on America is ostensibly foreign, it is not ultimately that different from any other perspective. National identity is, after all, as Ruiz' earlier exploration of French culture affirms, simply an image, or rather an image so utterly persuasive as to be, in fact, real.

If, in the capital-intensive world of the dominant US film industry, independent film production is already labeled a foreign practice, then the wandering cast of characters in *The Golden Boat*—characters who barely understand each other's words, let alone their actions—in many ways enact their own filmic creation. To be sure, the film encountered the expected unexpected catastrophes of production. In one intimate bedroom scene, set in the redecorated space of Mary Boone's old loft, a sprinkler system set off by the lighting rained black sludge all over the pink satin sheets and amorous actors. But beyond the set of budgeted accidents, *The Golden Boat* was also greeted with indifference and animosity. When shooting at 80 Center Street, a heavily trafficked space for film production, the crew was continually interrupted by union workers building sets for Woody Allen's new film, who intentionally rolled noisy weight-lifting machines to disrupt the non-union production. After several exchanges and phone calls to Allen's office, one cast member finally explained to the movers, "When we say 'roll,' we mean the camera, not you."

Ultimately the most subtle violence practiced against this production took the passive/aggressive shape of no money. Even Ruiz, who has become a master alchemist in consistently transforming financial crises into cinematic masterpieces, voiced a tone of regret when he described the film's harried pace. But the financial indifference that greeted the film's production is oddly recast as the violent greetings which the film's characters exchange. "Violence," as Schamus suggests, "is not so much hatred, but is understood by the characters as one of the only ways to communicate with each other. This is the way Americans express themselves through the media."

Violence is also the ultimate way to recognize a film. Michael Kirby recounts how, after he had stabbed himself for a certain scene, he returned to the office covered in blood and with a knife sticking out of his stomach. When he turned the corner, a friend who was passing by greeted his wounded condition with the friendly question, "You shooting a film?" Other New Yorkers, however, for whom even cinematic violence is routine, simply passed him by with complete indifference.

Peter Bowen writes on film and lesbian/gay issues and is a Ph.D. candidate at Rutgers University.

Film Scores for a Song



Director Tony Buba (left), with the lead character, "Sweet Sal" Caru, from *Lightning Over Braddock*. Buba chose to break the rules of sync sound rather than pay an exorbinant music licensing fee for a Rolling Stones song.

Courtesy Zeitgeist Films

JENNINE LANOUETTE

NOWHERE DOES IT SAY THAT IF THE ROLLING STONES WANT $15,000 for publishing rights to one of their songs, the only solution is to pay it. In *Lightning Over Braddock*, Tony Buba's documentary about the slow death of his hometown in the rust belt of Pennsylvania, this problem was solved by simply turning the sound off after four bars and relying on the audience to remember the rest.

"In this part of the film," says Buba in voiceover, "Steve Pellegrino plays 'Jumpin' Jack Flash' on the accordion. But you won't get to hear him play. When I called about acquiring the rights to the song, they wanted $15,000 for it. $15,000 is three times the per capita income of a Braddock resident. I didn't think it would be a politically correct move to pay that kind of money for a song. In fact, it's crazy. This isn't a Hollywood feature we're making here."

Whether on principle or of necessity, Buba sacrificed the audio portion of the song while retaining the visual of his friend Pellegrino in a local bar working the crowd into a frenzy with his accordion rendition. "So talk to the person sitting next to you," Buba continues, "and try to remember how the song goes. And then sing along with Steve. Remember, 'It's alright. In fact, it's a gas. It's alright. In fact, it's a gas, gas, gas.'" As the most unquestioned rule since the development of sync sound is thrown out the window, the audience is treated to one of the funniest moments the film has to offer.

However, there are not many films for which the music is so dispensable. In fact, even for ultra-low budget films that are considered too noncommercial to receive any investment or presale support from the industry, a well-conceived and professionally produced music track has become an essential line item. Many recent films have met this standard with great success, putting together very sophisticated music perfectly suited to the film while expending very low, in some cases miniscule, amounts of money. How do they do it?

Most producers and directors consider licensing prerecorded music overall to be more expensive than hiring a composer to write and record an original score. This is because licensing a song entails dealing with the corporate bureaucracies and financial demands of at least one, usually two, and sometimes as many as three or four different companies owning various rights to the same song. Scoring a film, on the other hand, offers a wide choice among untold numbers of hungry young composers, many of whom have their own home recording studios and are plugged into a world of professional musicians who are also very much in need of work.

It is also true, however, that there is much music in the public domain available for recording without having to pay publishing rights, just as it is true that a score composed by Ennio Morricone recorded with a 40 piece orchestra will run in the hundreds of thousands of dollars. That said, there are a myriad of different ways a producer or director can provide a film with music at an exceptionally low cost.

Hiring a composer to generate an electronic score is generally considered the least expensive route to take. With the amount of synthesizer and computer equipment that is available now at a relatively low cost, most composers have an electronic studio and recording set-up at home. This combines the cost of composing, generating, and recording the music into one package deal, leaving only transfer, editing, and mixing costs to be met down the road.

One of the more successful examples of an electronic music track is Lizzie Borden's 1986 film *Working Girls* about a house of prostitution that functions something like a Howard Johnson's. The music supervisor on the film, Roma Baran, who has worked extensively as a music producer in both the film and record industries, came up with the idea of working with the concept of time, since the film covers one long 18-hour day that is continuously scheduled into half-hour and hour appointments. Baran and composer David Van Tieghem created a rhythm track made up of electronically doctored percussion sounds to provide a ticking sense of time passing. That

rhythm pattern was then used intermittently to accompany a synthesizer generated music track.

"What we did," says Baran, "and this is a real time saver, was we recorded a strip of that rhythm track on about 25 minutes of a multi-track tape recorder. Then all the music cues for the film were recorded while listening to that track. Later on in the mix we didn't use the rhythm track for all of the cues. It would be boring to have 20 cues go by with the same rhythm behind them. On probably two-thirds of them, you don't hear the rhythm, but it was going on in David's headphones while he was working. So there's a conceptual coherence from cue to cue."

With this kind of package, Borden got a music supervisor, a composer, a singer, a studio, an engineer, and a conceptually coherent score produced in about three eight-hour days, all for only $5,000. Baran explains how this was possible: "Cheap studio time is one of the things I bring to a project. We also managed to get a great engineer, who was just starting out. The only musician was Adele Bertei, who sang. And Lizzie was there throughout the process, so there was no time wasted with, 'Gee, maybe Lizzie won't like this.'"

Still, there are pitfalls in choosing electronic music. "There is a certain association with an electronic score somewhere between an Eddie Murphy movie and a sci-fi film," Baran cautions. One way to avoid unwanted associations is to add one or two acoustic instruments. "A quirky instrument, like a slide guitar or a harp or a solo piano will help give the score some texture. Also, a really creative and skilled electronic musician will know how to avoid a cheap sound. A good example of that is the score for *Drugstore Cowboy*. It doesn't sound electronic, although it is almost all electronically generated. It sounds humanized."

Nonetheless, a small acoustic ensemble is by no means out of reach on a very low budget. Director Whit Stillman knew that he would need a very particular sound to get across the proper sense of irony in his film *Metropolitan*, a story of star-crossed love among New York's debutante set. The score would have to be both elegant and funny, using a cabaret-like, mock Broadway show tune sound. In addition to the score, the film would require a great deal of background source music for the many party scenes, so a very small music budget was already being stretched as far as it could possibly go.

After a couple of false starts with composers who didn't work out, a musician friend suggested to Stillman that the 92nd Street Y would be a good source because of the various programs they do with new composers. This turned out to be a very fortuitous route. "We saw three people from those they recommended," says Stillman. "The first guy, Mark Suozzo, was wonderfully qualified for it. He had arranged the music for a lot of musicals and big bands and nightclub acts. The second and third people were very good, too, and they loved the film. But they both said, 'Actually, Mark Suozzo is perfect for this.'"

Although Stillman was aware that the amount of money Suozzo wanted for the job was very reasonable in the greater scheme of things, it seemed like a lot for his budget. "We had already spent money licensing other music we needed," says Stillman. "But at this point I was very happy about how the film was going and everyone was very upbeat, so I realized that I really had to spend more money than the $10,000 I had budgeted. I began to see that the final budget would be approaching $20,000."

They agreed that Suozzo would compose and record all the scored music for $10,000, including his own fee, the musicians' fees, the studio time, and the copyist. Suozzo would work out all the numbers, but the production would be responsible for the payments. "This is the diciest time for any independent production," says Stillman, "because this is usually when the money has run out. People really want to make sure they're getting paid. So we paid people in cash—not to evade taxes, because everything gets reported, but so that the musicians and everyone wouldn't have to sweat about if their checks would clear."

The entire score was recorded in two afternoon sessions, one with an eight-piece big band and the other just strings. In each session they first recorded the music requiring a big sound so that after two or three hours they could save money by letting musicians go whom they no longer needed. In addition to the scored music, they covered some bases by recording a couple of public domain Christmas carols, since the film takes place during the holiday season. They then mixed the music at another studio during off hours for cheaper rates but took on the expense of renting a facility for editing the music on 35mm to preserve the quality, instead of doing it on the 16mm set-up they used to edit the picture. In the editing they found they had to spend a little more money on additional transfers of certain pieces of music that they ended up using more than once.

Making a good match between director and composer is half the battle. Producers James Schamus and Jordi Torrent scored big, so to speak, when they managed to attract the avant-garde composer John Zorn to director Raúl Ruiz's first US feature, *The Golden Boat*. "One of the reasons we thought of Zorn is because a great deal of his recorded music is a twisted take on movie music," says Schamus. "So we went to John and said, 'We have zilch. This is a weird, wacky, insane film. You're a weird, wacky, insane guy. See the movie, talk to Raúl, then get riled up and go into the studio. You know the kind of music we need. We've discussed the music we're interested in. See what you come up with.'"

INDEED, A LITTLE CREATIVITY GOES A LONG WAY ON A LOW-BUDGET film. This applies as equally to attracting a better-known talent to a meritorious project, as it does to finding a way to pay for the talent. The associate producer on *The Golden Boat*, Scott Macaulay, is the music programmer at the Kitchen and, through the Kitchen, was able to apply on Zorn's behalf for a commission from the New York State Council on the Arts for $8,000 to compose the score. "But the way John composes," says Schamus, "is by performing and recording, so the commission to compose in this case meant getting all the musicians together and doing it. Because of that, he is not working on this project in the usual way as a composer for hire. He is retaining all the rights to his music, and we're licensing it from him. And, since technically the commission is for composing and not for producing and recording, we owe him for the costs incurred in composing. Part of our deal is to reimburse him whenever we see any money."

This arrangement, whereby the music rights are owned by the composer instead of the production company, is not uncommon on ultra-low budget pictures. It was also used by Baran in her negotiations with Van Tieghem on *Working Girls*. "The way it works," says Baran, "is that the composer agrees not to use the music synchronously with anybody else's picture. But if he wants to perform it or put it on a record, any money generated from that belongs to him. The producers sacrifice the possibility that the music will later generate income that they won't be a part of, even though they paid for the recording of the music. But on a super-low budget, the money is the scarcest thing, and the composer's right to the music is not that big a thing to give away, because the picture is what you're making. You can't start thinking about protecting yourself from the possibility that the soundtrack album will do incredibly well and you won't get a piece of it."

Nonetheless, there are certain areas in which the producer does want to be protected. "We will have a certain period of exclusivity in the license for what we need for the film," says Schamus of their deal with Zorn. "We probably will have some profit participation if he actually makes money off the music elsewhere, but that would only be after he makes a significant amount of money himself. It's a purely formal participation on our part in the exploitation of the music elsewhere. Basically, we are solely interested in having, unencumbered and perpetual, all rights, all markets, all universes, all media, all future media, all languages, now known or not known, for the



For the party scenes in *Metropolitan*, composer Mark Suozzo managed to create the background source music economically, even while employing an eight-piece band and a string ensemble.

Courtesy New Line Cinema

film. And exclusive rights to the music for only a small amount of time."

When working with Zorn it seems innovation isn't limited to musical structures and deal structures. It extends into working methods as well. "He went into the studio and recorded on a 24-track system tons of stuff—jazz, movie music, organ, rock 'n' roll, rockabilly, 12-tone classical, Latino, folk—zillions of different kinds of music. And then he had everybody do a lot of stings and solo stuff. We did a slop mix, transferred all that onto mag, and continued the process of composing the score by playing with it in the editing room. So, as we're developing the music, it will change the look of the film. "Then, after a few days of that, we'll have a pretty good idea of what music should be mixed. We'll save a lot of money on the mix because we won't be mixing everything that's recorded. We'll only be mixing the music that we know we want." And out of this ethnomusicological soup will emerge a completed film score.

Keith McNally's *End of the Night*, with a production budget of $600,000, is at the high end of the ultra-low-budget spectrum, but McNally wasn't suffering any illusions of mega-budget buying power when he placed a call to Germany to try to get Jürgen Knieper, the composer on *The American Friend*, *Wings of Desire*, and *River's Edge*, to score his film. "At the last moment another composer had fallen through," says McNally, "and I'd always liked the music in Wim Wenders' films, so I thought I'd give it a try." At first Knieper wasn't interested, saying that he had more than enough work and is very choosy about the projects he takes on.

But McNally felt strongly that Knieper would like the film, so he took a gamble and offered to pay for Knieper to come to New York to see it. Knieper agreed but was not at all encouraging about the possibility of a positive result. Nonetheless, McNally's conviction paid off. Not only did Knieper agree to take on the job but for an amount well below his usual rate. "Actually," says McNally, "he was one of the few people who liked the rough cut."

Knieper went back to Germany with a copy of the rough cut and set to work on the score. Then, when the picture was finished, McNally went over with the fine cut. They made minor changes and went into the studio to record. "He only made a little money after paying all the musicians and studio expenses," says McNally, "but he was totally supportive, generous, and pleasant to work with."

Charles Lane is another director who was unwilling to limit his expectations for the best possible score. He had already assigned himself quite a challenge when he decided to make a film with no words. The music then would effectively comprise half of the creative process, since without expositional dialogue the music must take on a much greater role in communicating the story. But he had a problem, because music isn't generated at the time of shooting, as the spoken word is. By the time he got into postproduction, time was not on his side.

Sidewalk Stories was conceived in November 1988 with the goal of being completed by the following May for entry in the Cannes Film Festival. Working on such a tight schedule, there was some question as to whether it would be possible to create the orchestral score Lane originally envisioned. After much discussion weighing the importance of the Cannes deadline against the chance of creating the ideal score, Lane and his producer, Howard Brickner, decided to commission a synthesizer-generated temporary score with the hope that distributor interest later on would enable them to create the delicate acoustic sound that Lane felt was more suited to the film's story.

The price tag of $25,000, although a lot higher than Lizzie Borden's $5,000 synthesized tick-tock track, was minute-for-minute quite inexpensive for the more than two hours of wall-to-wall music that the film required. And it was an investment well worth making, since the film played in Cannes to packed houses and rave reviews. The resulting distribution deal with Island Pictures provided Lane with the $55,000 he needed to complete the acoustic score using composer Marc Marder and recording with a full 33-piece orchestra.

Indeed, self-assigned challenges, ambitious undertakings, and doing the impossible are always a big part of the low-budget formula. When making her first feature, *True Love*, about a young Bronx-Italian couple's tumultuous trip from engagement party to wedding vows, director Nancy Savoca made a creative decision at the outset that she wanted all the film's music to be attributable to a source within the scene, such as a stereo, radio, or jukebox. Since Savoca was intent on capturing a realistic texture of the middle-class Bronx neighborhood where she grew up, it was of little concern to her that her use of "source" music was a potentially expensive choice.

Music supervisor Jeff Kimball was the one assigned the daunting task of securing rights to some 30-odd songs with little or no money. "There was an on-paper music budget of $40,000," says Kimball, "but by the time we were finished shooting, the money didn't exist anymore. All we could do is go on with business and try to get things as dirt cheap as we could wherever we went."

Even though *True Love* had the benefit of both financial and moral support from several known New York directors, the producers of the film still only had about $600,000 with which to get it in the can. For Kimball, these names had the potential to be a liability as well as an asset when negotiating with music publishers and record companies. "Part of me wanted to say, 'Please pay attention to me! I know it's just a little, tiny



More than most contemporary films, the silent feature *Sidewalk Stories*, by Charles Lane (left), depends on its musical score for exposition.

Courtesy Island Pictures

picture, but Jonathan Demme and John Sayles are supporting it.'" Kimball recalls. "You're trying to get people to take you seriously, especially if you're looking for a new song that could become the title song to this movie and you're talking to a publisher. They want to know who you are, and you want to convince them that you're an important film.

"But then when it comes around to talking about money, you have to say, 'Well, we don't really have any money. We're just a tiny little film. Demme? Sayles? They don't really have anything to do with the film.' It's a double-edged sword."

One of the biggest challenges came when they needed an "on-camera" song for the wedding scene at the end of the film. The song had to be chosen and the publishing rights secured before shooting, since the band in the scene would be playing the song. In the script, when the band starts playing, the crowd yells "Yahoo!" and starts dancing. This meant it had to be a song everyone at the party would immediately recognize. "So we needed a well-known song for $1,000," says Kimball, "which is sort of a self-cancelling phrase. It can't be done. I made a couple of calls, and people sent me tapes which were all pretty terrible."

"So I decided to approach it the other way around. I went through my library and came up with a list of 50 songs, including things like 'Billy Jean'—no holds barred. And I sat down to make 50 phone calls. On about the twentieth call, I got someone who said, 'Yeah, okay.' It was for the song 'Celebration,' by Kool and the Gang, which was perfect for the scene. They wanted $1,500, a little more than we planned on, but everyone else was laughing me off the planet." The company sold their entire catalogue a few weeks later, leading Kimball to speculate that they may have been willing to let the song go for cheap because they weren't concerned about devaluing it and it gave them an opportunity to make a few more bucks. "They told me that normally that song doesn't go out for less than $5,000. So at first I said, 'I'll give you $1,000 and a deferment of $4,000.' And they came back and said, 'Give us $1,500 and a deferment of $3,500.' And I said, 'Okay.'"

The terms of the deferment were that it would be paid when the film makes $10-million "as reported in *Variety*." "That way," says Kimball, "you don't need 18 pages in your contract about auditing rights. That's not to say *Variety* is an accurate accounting, it's simply saying that's what the determination is. So we never paid out the deferment."

Needless to say, the wedding scene required more than just that one song. But Kimball was lucky in that it was a traditional Italian wedding where they play a lot of old songs. Consequently, he was able to draw the rest of the songs from the public domain, after doing some serious research. "Nancy and I did research together," says Kimball. "We consulted an Italian music expert, and she talked to people in her family. We came up with a group of songs that would be played at an Italian wedding, and she chose three. I then did the normal tracking down of them. They all had publishers who wanted several thousand dollars each. So I spent a couple of long days up at Lincoln Center and was able to document the fact that all three of them were in the public domain."

The tricky part about using a public domain song is that artists who record the song will copyright their own arrangement and that recording becomes commonly known as the definitive version of the song. But when doing a new performance or recording of a song for a film, with careful research, the original version of the song can be used if it's in the public domain. "It's a lot of fumbling around," Kimball notes, describing his research process. "Basically, I'm doing a genealogy of the song, who wrote what version when, in order to find its origins."

The point of this type of research is to determine either the rightful owner of the song or its public domain status in order to avoid lawsuits against the production that might prevent or delay the release of the film. Sometimes a person or company will claim that they control all the rights to a property when, in fact, they only control a portion. For this reason, a production that doesn't have the help of an experienced music supervisor would be well advised to enlist the services of an attorney, as James Schamus has done on his projects. "That doesn't mean," says Schamus, "that you need to pay an attorney to pay one of his minions to do all the research. You can do most of the research yourself. But eventually you have to hand it all over to an attorney who is well versed in how to get representations and warranties to make sure that the rights that are being purchased are the right rights." Or you can simply cross your fingers and hope for the best.

Once *True Love* reached the rough cut stage, the producers started shopping for a soundtrack album deal, which had been part of the plan from the beginning. "We knew there was no way we could make the $40,000 music budget work for the film, so the point of having a soundtrack album was to upgrade the quality of the music." But a soundtrack deal prior to completion is practically unheard of for such a low-budget film as this.

"Most of the record companies said, 'We love your picture, but it's not a blockbuster. Best of luck to you.' Or, 'Call us when you have a distribution deal,'" Kimball recalls. "But RCA Records was smart. Based on what they saw in the rough cut, they said, 'There's no question that someone will pick up this film. We're not worried about that.' And they were right."

Generally with this kind of record deal the production company and the record company are building two products together—a movie that can be sold at the box office and an album that can be sold to radio and in stores. In most cases there will be a few songs that the record company wants specifically for the album, so the filmmaker will compromise and find a place



Director Nancy Savoca created a challenge for herself and her music supervisor when she decided to limit *True Love*'s musical track to source music from radios, jukeboxes, stereos, and live bands.

Courtesy MGM/UA

for them in the movie. But this was not the case on *True Love*. "I soon realized," says Kimball, "that that wasn't gonna work for us. RCA wasn't gonna do the deal unless they had songs they wanted, and Nancy wasn't gonna put songs she didn't want in her movie. So I considered that my job was to find songs that both Nancy and RCA wanted, which I managed to do."

The advance they received from the record deal enabled them to produce four new songs for the movie, two of which—"Whole Wide World" and "How 'Bout Us"—eventually made it onto the pop charts. It was the distribution deal with MGM Pictures that provided them with the cash to license the rest of the 20-odd songs they needed for the film. These songs averaged between $5,000 and $10,000 for both "sync" license (paid to the publishing company for rights to the composition) and "master use" license (paid to the record company for rights to the recorded performance).

The strategy behind producing new songs is that they will help promote the film by playing on the radio and on TV in the form of music videos. Unfortunately, for *True Love* this strategy failed even though two of the songs eventually became hits. According to Kimball, this was through no fault of the film or its music. "RCA released the album when the film first came out, but they kept waiting for MGM to blow out the film into 500 theaters before promoting the singles to the radio stations. Well, unbeknownst to RCA and to us, MGM had no intention of doing that. They only made about 22 prints."

On *Metropolitan*, Stillman also needed extensive source music, in addition to the composed score. But with a production budget of only $220,000 he had to keep his licensing costs well under $10,000. After much scouring of record stores, he found that anthology collections of old pop songs were a good source to draw from. He then began calling the record companies that put out these collections to find out who owned the rights to specific songs.

"Once I talked to a secretary," says Stillman, "and told her all the songs I was interested in. When she gave me the names of the various companies, I asked her, 'Are any of these people nice to deal with?' And she said, 'Yes, this person is nice to deal with.' So I called up the nice guy, and he really was a nice guy. He was at a tiny record company in Philadelphia. There was one song I wanted from him, and he gave me a price I could live with. I asked him if he had any other records from the period. He said, 'Yes' and sent me these other records. They were Philadelphia sound songs—Philly soul. And I found another song in there I could use.

"There were other songs I liked, but they had MCA publishing and were too expensive, so I decided I would repeat the two songs. When I asked him about that he just upped the license fee a little bit. Each song cost $3,000 for three uses of up to three minutes, plus additional monies due per videocassette copy sales. It was very reasonable, and he was very nice about it. He helped me with the contracts."

Stillman stumbled upon what is probably the most effective way to secure rights to songs for not much money. Often a package deal can be worked out by approaching a record company that is likely to have the best selection of music for the film's needs. "It behooves them," says Roma Baran, "because they get more of their songs used. And for you it's one stop shopping—the contracts, the legal fees, the complications, the research, and the possible problems down the line are all located in one place. Every record company is interested in having their artists' songs in movies. If it's a smaller movie and a smaller company, it can work well for both."

For *The Golden Boat*, Schamus is doing a sort of mix and match of the public domain and small record company approach. The title of the film is the English translation of the title of an old Mexican folk song, "La Barca de Oro," which is in the public domain. But they wanted to find a cheezy old folk version of the song to use sporadically throughout the film. By going to the Library of Congress, which has a computerized catalogue of almost every piece of music that has ever been published or recorded, they were able to find about 14 albums on which various versions of the song appear, complete with publishing and rights information. From these they will select the one that has the effect they want for the right price.

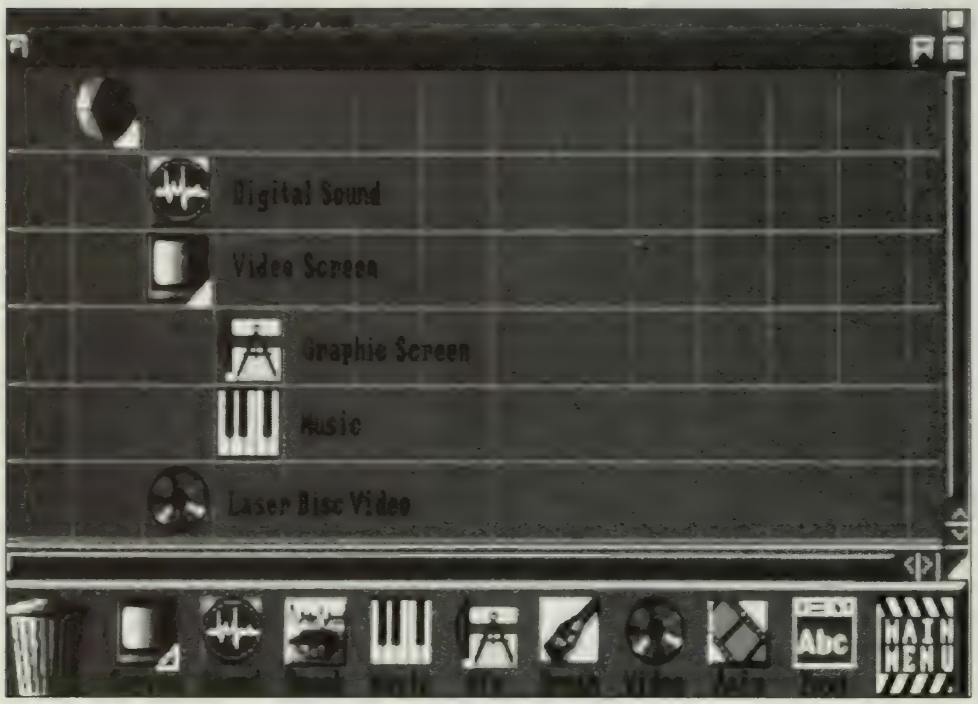
It is universally agreed in low-budget circles that the worst way to go about trying to license songs is to pick them out of your record collection and call the company blind for a quote on licensing fees, as Tony Buba's experience with "Jumpin' Jack Flash" demonstrates. But the one hope for such an approach is to make contact with the artist, as Michael Moore was lucky enough to do in his recent documentary *Roger and Me*, about another dying Rust Belt town.

Moore needed a song by Bruce Hornsby in his soundtrack but was quoted ridiculously high prices by the record company and publishing house. Undaunted, he managed to find out that Hornsby lives in Williamsburg, Virginia. Moore then sent a letter under the assumption that the average postal worker would make it their business to know the street address of a celebrity resident. When the letter was returned stamped "insufficient address," he chose to assume that his average postal worker was simply having a bad day, and he sent it again. Sure enough, a couple of weeks later he got a letter back from Hornsby's wife saying that Hornsby would be more than happy to let him use the song and, by the way, she grew up in Flint, Michigan, and is a graduate of Flint Central High School. Moore then sent a letter to the record company telling them he had Hornsby's support. Hornsby meanwhile placed a call confirming this and let them know he wanted his song used in the film.

Once again proving that, in the realm of low-budget independent film, *anything* is possible.

Jennine Lanouette is a freelance writer living in New York.

Amiga
FRIEND OF THE ANIMATOR



The AmigaVision Authoring System's icon-based menu allows users to chose the type of application to be developed—video, audio, digital sound, and so on.

Courtesy AmigaVision

TERI ROBINSON

WHEN GEORGIO GOLMESKY WANTS TO ADD ANIMATION TO THE documentary he is making about the Czech reform movement, he turns to a desktop computer—the Commodore Amiga. When freelance animator Jeff Dreiblatt goes into preproduction for a variety of projects, he also chooses the Amiga. Likewise with video/filmmakers Joseph Conti and Nathan Bacher, who swear by the inexpensive desktop system. The Commodore Amiga has risen from the ashes of computer game fame to prominence among members of the artistic community. "Amiga is going to be a revolution," says Conti, who heads up Polar Graphics in Sylmar, California. "Like the Macintosh was for desktop publishing, the Amiga is for video." And in certain arenas, such as animation, Amiga is pulling ahead of its arch-rival, Apple Macintosh.

The Amiga computer enables users to mix text, video, audio, and graphics in what has been dubbed multimedia by the computer industry. More specifically, the Amiga (whose Spanish name appropriately means friend) enables videomakers to create sophisticated animation without depleting their pocketbooks. "It really satisfies the needs of a lot of people who don't have a lot of money," adds Conti.

Although would-be animators shouldn't expect to get to Toontown right away, Amiga allows beginners to do some fancy stuff. "Thirteen-year-old kids with a desktop computer system can do sophisticated animation," Conti explains. What once required the time-consuming and costly services of a freehand artist/animator can now be accomplished in the blink of an eye, or more precisely, the click of a mouse. The Amiga environment demands that you only be creative, not particularly skilled in drawing. A prospective animator can draw objects freehand, scan copies of existing artwork, or even key the computer to build an object in space.

For Amiga, the road to acceptance has been filled with obstacles that at times have seemed insurmountable. Once snubbed by many serious video artists and the business community as a child's toy, the Amiga was first embraced by cost-conscious videomakers, who only had to plunk down about $500 for the original model of the computer and then pay only an extra $200 to obtain all the software necessary to begin to do animation.

But then Apple Computer set out to knock Amiga off its tenuous perch with the Macintosh, which at first blush seemed to offer greater functionality, better graphics resolution, and was considered a more serious machine by the business community. Apple used its muscle to sell the Mac to small businesses (desktop publishers) and the educational market—typically the two areas where computer vendors have done well. But all of that has changed, since Commodore began to market more aggressively in both the artistic and business worlds. And for those in the user community who need that kind of assurance, newer Amiga models look more serious than their predecessors. "At first the Amiga was internal for us; we had no intention of going out to the customer. People would say, 'Amiga, bleh,' " says Dave Fiske, president of Burbank, California-based Animagic. But, Conti comments, people are "seeing it in a new light. The whole operating system I've been bragging about and no one took seriously—they're finally taking notice."

Among videomakers, the Amiga is now being used instead of, or in combination with, high-level, expensive machines. Commodore's Christopher Kohler, head of the Amiga's graphics initiative, is the first to admit that "Amiga has had a huge revival because of the computerization of animation." With its unveiling of the Amiga 3000 last spring, Commodore further



A video image appears on the computer screen in the Amiga's frame-by-frame sequencing process.

Courtesy AmigaVision

responded to the needs of animators and made three-dimensional animation a staple of the little machine that could. Additionally, Amiga's proponents are saying that it is much easier to use and train on, cheaper than the Macintosh, and light years ahead of the IBM PS/2 in all respects.

Still, a battle continues to rage between the Macintosh and Amiga camps over which has the best graphics resolution. Although most objective observers agree that the Mac's resolution is sharper, you can't beat the price of the Amiga and its software. For less than one-third of the price of an animation-capable Mac, which some observers say costs between $12,000 and $20,000, a videomaker can get a fully loaded Amiga at a cost of about $3,500. Amiga also offers a broad color palette—4,096 colors in all—that observers say make shading as realistic and, in some cases, better than that found on the Mac.

✣ ✣ ✣

The Amiga comes in a number of models, ranging in price from $500 to $3,500. The Amiga 500, although low in cost, has some memory constraints that make animation more time-consuming and somewhat limited. But the machine can be juiced up with extra memory. The same is true for the more powerful Amiga 2000, which offers a stronger central processing unit (CPU), a quality monitor, keyboard, and mouse. The beauty of that machine is that an animator can use either the mouse or dedicate keystrokes to certain functions, such as image shading, angle, or size.

The newest Amiga, the 3000, features a Motorola processor, a math coprocessor, 32-bit architecture, and two megabytes of memory. It includes more than one gigabyte of address space. The standard version touts a 40 Mbyte hard disk drive and a 3.5-inch floppy disk drive, as well as a communications interface. The system also comes in a 100 Mbyte version.

And Commodore has taken steps to ensure that software developers continue to offer low-priced software packages for the newest addition to the Amiga tribe. All systems utilities, requesters, and icons have been standardized, which will make it easier for programmers to develop software for the Amiga 3000. The machine's new operating system, AmigaDOS 2.0, boosts the Amiga's functionality. Additionally, Commodore has made available an authorizing system, AmigaVision, that will allow users to create their own software applications.

"For a user, the Amiga 3000 does not have a lot of advantages compared to the 2000," says Conti. "It's much nicer looking, though, and everything is put on the mother board, so you don't have to add the same functions that you did with 2000." He sees the 3000 as a "new base on which to build: a maxed out 2000 is equivalent to the 3000."

✣ ✣ ✣

It is no secret that the Amiga is good for animation, at least in part because in the past it was tailored to offer the high-quality graphics users needed to operate computer games. "Amiga contains some specific product features that make it ideal," notes Kohler. "In terms of hardware, it has a custom chip set or board. It has standard features not found on other computers. And it uses the Motorola series customized chip set," the same chip set found on the Mac. "The Motorola CPA is known for graphics," he says. "We beef it up with customized chips."

Kohler explains there are a couple of key issues that have to do with real time animation—the series of frames and the illusion of movement. Because graphics fill more storage and screen space and move more frames through the display than a text, a computer "must have a lot of processing power to display graphics in real time," Kohler says, contending that the Amiga, especially the new model 3000, provides that power.

Amiga also makes preproduction easier. "If you want to preview as you go along—in conventional animation this is called pencil testing or sketch and flip—Amiga specializes in it," he claims. This feature allows a videomaker to easily review and modify an animated piece without wasting time or money. "In film, especially, the Amiga is often used for preproduction design, even if other systems are going to be used later. Often a system is just used for advance imaging," says Kohler. "If a lot of time is spent conceptualizing, it is not cost-effective to use expensive machines."

As Kohler indicates, the Amiga is frequently used for design, to sketch and get approval of an idea, or to generate critiques. According to Conti, an animated piece generally takes shape as a "hand-drawn storyboard. Then you typically start shooting elements. Every time you do something like that it's $40,000. You minimize change by putting it into the computer first. It may take a day or two, but it saves tens of thousands of dollars." By automating animation, a lot of extra work can be eliminated. Kohler points out that once an object is created, animated, and saved, it can be used again in other projects. "You create it once, you don't have to create it again." Clearly, this speeds up the production process and consequently lowers money and time expenditures.

Amiga also has NTSC video capability. Since it is able to send and receive images in broadcast standard format, this means "you don't have to buy a lot of equipment and manipulate" the images, says Kohler. In addition, Commodore has made it possible to link sound to animation via the Amiga. For instance, Georgio Golmesky is currently combining a recording of a poetry reading with images. By simply pressing a single key on his keyboard, Golmesky is able to change the voice sample. Another key manipulates the duration of the sound. Some software programs, like Director and Deluxe Video, allow a user to create digitized sound files. The sound is digitized through a sampling device in the computer and then stored in files much like text is stored in digitized files during word processing. According to Golmesky, the Amiga has "four built-in sound voices," which

A battle continues to rage between the Macintosh and Amiga camps over which has the best graphics resolution. Although most agree that the Mac's resolution is sharper, a fully loaded Amiga costs one-third the price.

means a videomaker can use two stereo or four mono sound sources. The videomaker can assign audio samples to particular computer keys. The sequence of sounds can then be easily manipulated and assigned to the video sequence already underway. Sound bytes can be shortened or lengthened in a keystroke.

With its latest Amiga model, Commodore has added a few other features that should appeal to animators. First and foremost, the system is capable of 3-D animation. Conti acknowledges the profound effect Amiga has had: "Amiga made 3-D animation an affordable option—a $500 Amiga coupled with $400 software. Everybody is moving toward 3-D," he says. "People are getting away from doing handmade prototypes. When you learn 3-D rendering on an Amiga, it's easy to move to a $300,000 platform."

Besides 3-D prowess, the Amiga makes single-frame video transfers a reality, no small feat in the world of low-end computerized animation. "You take the Amiga output and record it on film one frame at a time," says Kohler. "You output the animation in real time to video, and it can be done without buying specialized equipment." The Amiga brings "output capability to videotape," says Nathan Bacher. "The single frame can't compare to what you dumped to video live."

Bacher uses two computers to output film to video. One Amiga controls the process: the time code, the exorciser, and the videotape machine. One chooses the images to be applied to the video. Via a software program (there are many that allow this) each image of the animated sequence is captured by the computer. Bacher's second computer, based on SMPTE-time code, determines where the frame should be inserted on the videotape. Once that frame is laid down, the computer backs the tape up and begins to replay it for review. Meanwhile, the other Amiga is selecting the next image to put on tape. By the time that image is retrieved and poised for conversion, the videotape is cued to accept the next frame. The system is capable of doing this up to about 1,000 times in one session. It takes 30 frames to make one second of animation.

Even after making these sophisticated additions to the Amiga's palette of possibilities, Commodore has been able to keep the price of the Amiga down because they have streamlined the manufacturing process and kept it in-house. "Many people don't realize we manufacture many of our own chips. While others are subjected to market conditions, Commodore is not," states Kohler. As the Amiga line has developed, the company has also improved the integration of its technology. "Tighter integration requires less manufacturing," says Kohler. Software and peripheral vendors, too, are catching on to the Amiga strategy and are developing products that match Commodore's low prices. "The list of software and peripherals in the Amiga world, [many designed for] video and animation, is rather expansive," he boasts.

At one time, Amiga users had to rely on a Mac version of the popular software program, Sculpt Animation III, because there was no such animal for the Amiga. Today software vendors are writing programs that not only give the Amiga animator a full selection of options, but are affordable as well. The same software written to other machines is, many times, much higher priced than that which is designed for the Amiga. "Today the Mac

Amiga Computers: Variations on a Theme

SYSTEM	PRICE	DESCRIPTION/FEATURES
Amiga 500 Professional	$799	1 Mbyte RAM, mouse, keyboard, 2 mouse ports, appetizer software, AmigaDOS, AmigaBASIC, and AmigaVision.
Amiga 2000	$1895	1M RAM, keyboard, 2 mouse ports, AmigaDOS, and AmigaVision.
Amiga 2000HD	$2699	1 Mbyte RAM, 40 Mbyte hard drive, mouse, keyboard, Amiga DOS, and AmigaVision.
Amiga 2500/30	$4699	3 Mbytes RAM, 40 Mbyte hard drive, 2 mouse ports, AmigaDOS, and AmigaVision.
Amiga 3000/16-40	$3299	2 Mbytes RAM, 40 Mbyte hard drive, 16 Mhz clock speed, mouse, keyboard, 2 mouse ports, SCSI Interface, 15.75 and 31.5 KHz video ports (built-in de-interlacer), 68881 math co-processor, AmigaDOS, and AmigaVision.
Amiga 3000/25-40	$3999	2 Mbytes RAM, 40 Mbyte hard drive, 25 Mhz clock speed, mouse, keyboard, 2 mouse ports, SCSI Interface, 15.75 and 31.5 KHz video ports (built-in de-interlacer), 68881 math co-processor, AmigaDOS, and AmigaVision.
Amiga 3000/25-100	$4499	2 Mbytes RAM, 100 Mbyte hard drive, mouse, keyboard, 2 mouse ports, SCSI interface, 15.75 and 31.5 KHz video ports (built-in de-interlacer), 68882 math co-processor, AmigaDOS, and AmigaBasic.



With Commodore's unveiling of its new Amiga 3000 last spring, sophisticated 3-D animation is within the financial reach of many independent videomakers.

Courtesy Commodore

version [of Sculpt Animation III] is $2,000, the Amiga version is $500," says Kohler. "There are programs now [for the Amiga] that competitors can't even do."

The company's AmigaVision Authoring system, announced along with the Amiga 3000, is designed to stimulate developers into creating a broader range of applications. It features a flow-chart iconic interface programming environment, which makes programming nearly as easy as using the Amiga itself. To enable programmers to interface with and manipulate the computer's software resources, AmigaVision Authoring is icon-based. The icons needed to get from one step to the next during programming follow each other in order, giving the programmer choices in a logical sequence. The system can also interface with other competitive systems, so a programmer can get information from other networks. Ultimately, Commodore would like to see users take advantage of the authoring system and create their own customized applications.

Among the more popular programs available for Amiga animators are Digipaint II, Deluxe Paint III, DigiWorks, Sculpt-Animate, and Turbo Silver. By far the most popular program is Deluxe Paint III, where an animated sequence can be broken up into frames, with each frame assigned to a key on a keyboard. The keys can then be manipulated to order and reorder the frames.

Three-Dimensional Turbo-Silver, from Impulse, Inc., works on the principle of wireframe modeling. A wire frame modeling procedure is often used among sculptors, who build a sculpture around a 3-D frame or model. Now artists are able to grab existing art or originate their own electronically and build it around a wire frame model. The same process can be applied to animation done on a computer. The wireframe model, in this case a 3-D representation of a structure such as a pyramid or a ball or even the planet Earth, is formed. The animator then adds color and texture around the framework already formed. Instead of having a flat drawing, the image appears to have depth. The object can then be moved through space to achieve animation. DigiWorks also relies on the wireframe method, while Sculpt-Animate enables animators to sculpt images to be animated, as its name implies.

The process of animation on the Amiga is always contingent on the software that is used. In general, the animator constructs an object, either freehand or by scanning it into the system. A line or a portion of an existing art piece can be used as a paintbrush to create the object. For instance, an animator could take a portion of the Mona Lisa, say, her hand, and use it as a paintbrush. The brush stroke would reflect the shape of her hand, as well as the color tones used. If the animator had chosen to make a psychedelic Mona Lisa, her hand, being used as a brush, would leave a trail of curved multicolor lines behind it as it is "brushed" across the computer screen.

According to Kohler, "All kinds of attributes can be assigned to [an object]." Among these elements are color and background. The animator can also decide the position of an imaginary viewer or camera. Some projects will depict an object as if the viewer is circling it, giving the illusion that the object is static, while others act as if the object is actually moving as the viewer remains in place. Via the computer, the distance that an object should move from point A to point B is factored in, as is the direction in which the animated piece will move. Similarly, the animator determines shading for the object.

All of these steps are accomplished using both a mouse and a keyboard as input devices. The entire process is menu-driven and intuitive, to increase ease of use. With a click of the mouse, the computer begins rendering the animation once its parameters have been set. Because the Amiga is a multitasking machine, while the rendering is taking place, the animator can work on another task simultaneously without disrupting the process.

✣ ✣ ✣

The Amiga is easy enough to understand, and animatiors have quickly learned the desktop system and jerry-rigged it to fill their particular needs. The methods in which the Amiga is used vary as greatly as the projects that independent media-makers pursue.

At Georgio Golmesky's Manhattan studio the filmmaker is busily piecing together a documentary about what was once the illegal dissident movement in Czechoslovakia. A portion of the film follows a musical band as they flee from the police sent to stop their concert. Thanks to the animation capabilities of the Amiga, Golmesky is able to make the band members race along the rooftops and across the landscape of Prague. These sequences are reminiscent of the zany Beatles movies of the sixties, an appropriate comparison because it was during that time period that the underground in Czechoslovakia was organized. To achieve the effect, Golmesky scanned still shots of Prague cityscapes and photos of the musicians. Then he added color and keyed the computer to move the characters. Golmesky also makes ample use of a program called Performer, which enables an animator to string together single frames.

Brooklyn-based Jeff Dreiblatt, along with partner Peter Grand, create multimedia presentations using animation to add depth and power to their work. Among Dreiblatt's pet projects is an animated piece filled with geometrical objects moving down a path, which is based on artist Ronald Jones' theory of a "hover culture," where linear progression is an illusion and the strongest statement is made through static objects. As part of a project executed for a clothing designer, he animated a scene consisting of a number of cacti located in an intricately shadowed desert setting. Because he was able to save his renderings, he simply had to design one element—a single cactus—and duplicate it, altering it as he saw fit. In yet another project, more of a social statement on the repression of the democracy movement in China last year, Dreiblatt was able to use a character generator to place text over images. Excited about the concept of 3-D animation, he has adapted quickly to thinking in 3-D. "I think of 3-D animation like sculpture. You make sculpture in the computer, and you're able to move it."

Joseph Conti started out with a $500 Amiga while he was in college. His purpose was to create multimedia-type presentations to earn extra cash—classroom presentations that included graphical support, such as reports with charts and pictures, or video presentations that needed animation or titling to make them more attractive or professional. He soon found himself sold on the machine and carried it into his professional life at Polar Arts. The California-based filmmaker has just completed computer display and



For a videotape on current events, Jeff Dreiblatt scans existing titles and artwork, which subsequently can be animated on the Amiga.

Courtesy videomaker

animation work for the submarine sequences in *Dive*, a Warner Brothers production. And he has worked on numerous advertisements—all on the Amiga. Conti has also done work for Mattel developing animated toy prototypes. "You build a model [of a toy] on the computer and get a real feel for what it is like," he says. Another favorite project was work done for a theme park in Japan. "I put models of the project into the computer. [With Amiga animation] you could fly around it and look at how things fit," he explains. "An Autocad package [sophisticated design software] can do that, but it costs tens of thousands of dollars. For conceptual stages, you don't have to have high quality."

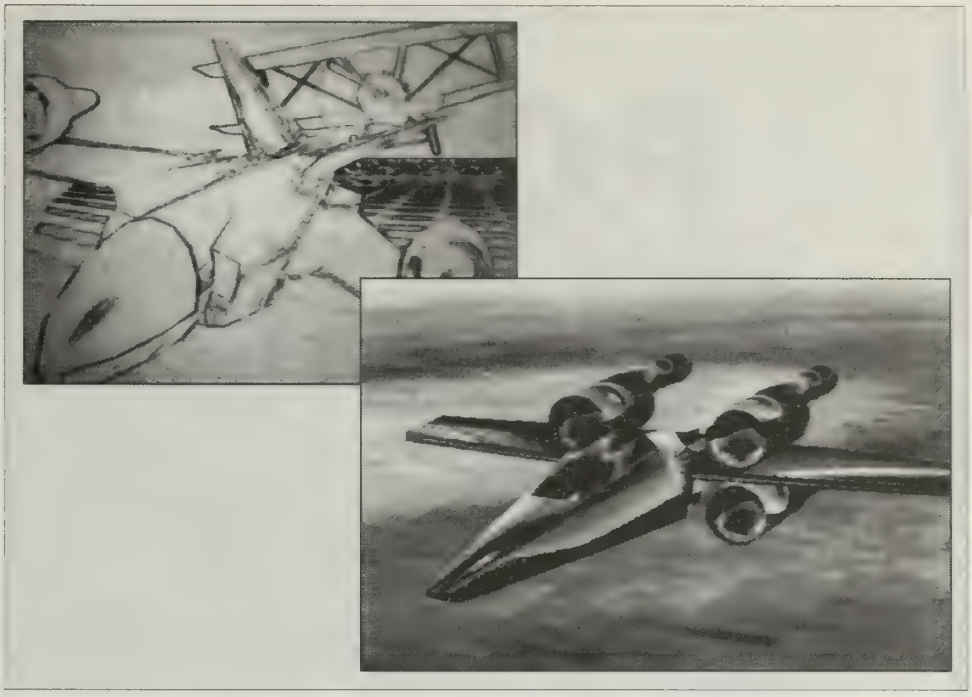
WFRV-TV in Green Bay, Wisconsin, has used the Amiga extensively to provide animated logos and multimedia presentations for independent customers. And the station also uses the Amiga for animated pieces to illustrate its newscasts. "As a TV station we use a lot of graphics," remarks production manager Don Zeikel. "Amiga supplements our use of Paintbox."

Zeikel has found that there are many things he can do on the Amiga that he can't do on higher level machines. One of his favorite projects was an animated piece that accompanied a news story about a proposed TV tower that was to be constructed in southern Wisconsin, not too far from where an annual air show is held. Many opposed the tower because it was on the flight path. To demonstrate the hazards, Zeikel created animation that showed the tower with an airplane flying through it, as the plane followed the proper flight path. "Graphically, in a few seconds we told the whole story," he says. And the feat was accomplished for a lower cost than if the station used a Mac or a high-end animation system. The station frequently uses Deluxe Paint III with their Amiga, although they own many other software packages—about 15 in all. Zeikel also gives positive reviews to Impulse's Turbo Silver software. More expensive than other programs, Turbo Silver puts even less pressure on the animator to be artistically accomplished.

Nathan Bacher once sold Amigas for a living. He now makes videotapes and multimedia packages, such as models for architects and animation for

Amiga Animation Software Sampler

PRODUCT	COMPANY	PRICE	DESCRIPTION
3-Tuple	Mitchell Ware Systems	$300	3-D animation and rendering
Aegis Animator	Aegis	$ 99.95	Polymorphic animation, includes images
Animate 3D	Byte by Byte	$149	3-D ray-traced animation module for Sculpt 3-D
Animation: Editor	Hash Enterprises	$59.95	Animation cut and paste
Animotion	Finally Technologies	$99.95	Cel animation and more
Caligari	Octree Software	$1995	3-D animation program for professionals
Deluxe Productions	Electronic Arts	$199.95	3-D animation
DeluxePaint II	Electronic Arts	$129.95	Paint program, animation
Deluxe Paint 1.2	Electronic Arts	$129.95	Video animation, titling, music
The Director	Right Answers	$69.95	Animation sequencing
Forms in Flight 2	Micro Magic	$119	3-D drawing and animation with Phong shading
The Mandala	Very Vivid	$399	Interactive real-time animation/video/music
Pageflipper Plus F/X	Mindware International	$159.95	High-end cel animation and special effects tool
Sculpt-Animate	Byte by Byte	$499.95	Professional 3-D animation, editing, and ray-traced rendering
The Talking Animator	JMH Software	$49.95	Page-flipping animation with talking text
Turbo Silver	Impulse	$199	Ray-trace animation
Video Effects 3D	InnoVision	$199	3-D video animation
Videoscape 3D 2.0	Aegis	$199.95	3-D video animation
X-CAD	Taurus Software	$599.95	Professional 2-D computer-aided design system
Zoetrope	Antic Software	$139.95	2- and 3-D image creation and animation system



A sketch and computer animation image of high-tech fighter planes zooming above fields rendered in perspective, created on the Amiga by Joe Conti for a war film in progress.

Courtesy Polar Arts Software

advertisements. Bacher, whose interest lies with single frame animation, is using a two-million frame animation system by hooking up two Amiga Model 2500 computers, an M2 videocassette recorder, and single frame animation device. The system, pioneered by Maurice St. Savior, is tied to a Targa board, a display device that "allows you to have high resolution images come out of a computer," says Bacher. He uses Caligari software, a sophisticated and expensive package, to create animation. A synthi-exorciser "makes the whole thing work," he says. This amounts to $3,500 in software, but which, Bacher notes, is "better quality than Topaz rendering." Bacher has been Beta testing (a test site prior to the release of a product) the system for seven months or so. He uses the Amiga primarily for his advertising work and architectural visualizations. In addition, he is currently developing a TV pilot about outer space.

✣ ✣ ✣

Most Amiga users agree that training a beginner on the Amiga is quite easy. "It's intuitive. IBM and Mac are very constrained by rules," says Bacher, although he warns that a would-be animator may have to train herself to think in 3-D. Furthermore, the ease of use of software programs varies. Zeikel says that some of the program manuals are virtually impossible to figure out, so it is very important to choose software accordingly, with instructions that you find easy to understand. Almost everyone interviewed for this article recommends getting involved with an Amiga user group to share information and problem-solving with others. Golmesky also notes that there are numerous computerized bulletin boards that keep abreast of new Amiga developments.

Animators agree that it is easy to begin a long-term relationship with the Amiga. They advise beginners not to bite off more than they can chew. Start small is the general rule of thumb, and add capabilities as you need them. An Amiga system and a good software package like Deluxe Paint II are all that is needed initially. "Start at lower or medium level and go up," says Bacher. But don't expect miracles, at least at first. "You can't give someone a $2,000 guitar and say, 'Here, play like Mick Jagger,'" he adds. But the Amiga has made getting started on animation easier than it was in the past.

This is not to say the Amiga is perfect and presents no problems. Among the complaints lodged by users are memory constraints, a slow rendering process, an annoying flicker on the monitor, less than sharp resolution, and compatibility problems with other systems. But Commodore and others in the industry are taking steps to resolve these deficiencies.

Rendering, especially complex graphics, may take several hours, or even days. It is not unusual for Dreiblatt to set an animation in motion and then go to bed while the rendering is done overnight. "For 30-frame-per-second animation, 110 frames takes one month or more," says Bacher. To remedy that problem, there are products called accelerators on the market that speed up the process. They come in a wide variety of prices and capabilities. "Five megabyte machines take a quarter of the rendering time," Bacher remarks. "There are always faster accelerators." And they are well worth the investment, say the video artists.

Another complaint is that Amiga's resolution needs some work. Because the pixels are square and relatively large, rounded borders can be fuzzy. The fuzziness is produced by protruding corners of the pixels, although the human eye won't readily see this until the animated object is enlarged many times. To alleviate this effect, it is prudent to make use of a function that allows the animator to smooth rough edges somewhat. Of course, pixel size can be decreased significantly, but this then increases rendering time.

To deal with the flickering monitor problem, Commodore included a higher quality monitor with its newest model. Commodore also "added a flicker fixer," says Conti, who explains that "part of doing video is having flicker." But, he says, that correction, "married with the high-quality monitor" and slight changes the user can make in the color palette, "is like, wow! It's like a Mac II."

Addressing memory constraints, Commodore has boosted the memory capability of the 3000 model. Commodore has also assured users that the Amiga would become fully compatible with other computers and computer networks. The spring announcement touted both IBM and Apple Mac compatibility. The Amiga can share files and resources with both computer lines. Via an Amiga Bridgeboard option, computer users can run DOS programs on the Amiga.

One of the most exciting adjunct products for the Amiga to come along in recent months is the Video Toaster by NewTek, Inc. The toaster is a video effects box, a video switcher, a digitized frame buffer and frame store all rolled into a single product. Individually those assets are costly, but the Toaster for the Amiga only costs $1,595. At a recent West Coast video show the Toaster stole the show from such notables as IBM. "The technology is affordable, cheaper, better, and faster and it's a less than $2,000 piece of hardware," claims Conti.

In the months to come, other equipment and software vendors also promise to embody the Amiga credo—cheaper, faster, easier—and will innundate the animated video scene with more options and enhancements. And consequently a flood of talent, heretofore hidden behind high equipment, labor, and software costs, will be unleashed. So move over Walt Disney, Hanna-Barbera, and Warner Brothers. Independents like Georgio Gomelsky and Jeff Dreiblatt might not get to Toontown right away, but thanks to the friendly Amiga they will get there—with fewer dollars spent and fewer headaches.

Teri Robinson is a freelance writer and former editor at a computer trade weekly published in New York City.

P.O.V. ★ CALL FOR ENTRIES

P.O.V., the national prime-time series of independently produced documentaries, is preparing for its fourth season on PBS during the summer of 1991.

Submit your tape or film if it:

- has not been broadcast nationally,
- was completed since January 1, 1988 or is in fine cut
- has not already been submitted (with certain exceptions)

Deadline: September 1990

FOR GUIDELINES AND SUBMISSION FORM
Contact your local media arts center or
THE AMERICAN DOCUMENTARY
330 W. 58th Street, Suite 3A
New York, NY 10019
(212) 397-0970

ART
DESIGN
TYPESETTING
MECHANICALS
[Camera Ready Ads]

High-Quality
Speed
Reasonable Rates

JB III
TYPOGRAPHERS, INC.
470 West 23
Suite 4D
NY, NY 10011
212-620-5757

The Media Center at Visual Studies Workshop

is accepting proposals for its Equipment Access Program.

Artists and independent producers will be awarded access at reduced rates to the production and post-production systems at the Media Center for work on non-commercial projects.

3/4-3/4 with timecode & TBC,
Hi8 -3/4, MIDI Room,
Amigas for animation, sound, & CG,
16mm 4-plate flat bed,

Classes and workshops for all systems.

For more information call
716-442-8676
or write to
The Media Center at VSW
31 Prince Street
Rochester, New York 14607

AIVF REGIONAL CORRESPONDENTS

AIVF has a network of regional correspondents who can provide membership information, hold meetings, and aid recruitment in areas of the country outside New York City. AIVF members are urged to contact them about AIVF-related needs and problems, your activities, and other relevant information and news:

Howard Aaron, Northwest Film and Video Ctr., 1219 S.W. Park Ave., Portland, OR 97205; (503) 221-1156

Joyce Bolinger, 3755 N. Bosworth St., Chicago, IL 60613; (312) 929-7058

Cheryl Chisolm, 2844 Engle Road, NW, Atlanta, GA 30318; (404) 792-2167

Dee Davis, Appalshop, 306 Whitesburg, KY 41858; (606) 633-0108

Loni Ding, 2335 Jones St., San Francisco, CA 94133; (415) 474-5132; 673-6428

Dai Sil Kim-Gibson, 1752 17th St., NW, Washington, DC 20009; (202) 232-6912

Deanna Morse, School of Communication, Grand Valley State Univ., Allendale, MI 49401; (616) 895-3101

Lourdes Portillo, 981 Esmeralda St., San Francisco, CA 94110; (415) 824-5850

Bart Weiss, 1611 Rio Vista Dr., Dallas, TX 75208; (214) 948-7300

FIVF THANKS

The Foundation for Independent Video and Film (FIVF), the foundation affiliate of the Association of Independent Video and Filmmakers (AIVF), supports a variety of programs and services for the independent producer community, including publication of *The Independent*, maintenance of the Festival Bureau, seminars and workshops, an information clearinghouse, and a grant making program. None of this work would be possible without the generous support of the following agencies, foundations and organizations: the New York State Council on the Arts, the National Endowment for the Arts, a federal agency, the John D. and Catherine T. MacArthur Fund, the Beldon Fund, the Rockefeller Foundation, the Consolidated Edison Company of New York, the Benton Foundation, and the Funding Exchange.

ATTENTION PROFESSORS

Interested in free back issues of *The Independent* to distribute to your classes? Call or write: Mary Jane Skalski, AIVF, 625 Broadway, 9th fl., New York, NY 10012; (212) 473-3400.

Take Five.



... at the Fifth Annual Fort Lauderdale Film Festival. November 1-10, 1990.

Dedicated to independent, English language films.

▸ **THE BIGGEST FILM FEST IN THE SOUTHEAST**- Over sixty new films screened throughout the ten day event. Enjoy complimentary wine and hor d'oeuvres at nightly films at AMC, our host theatres at Coral Ridge (Ft. Lauderdale), Oceanwalk (Hollywood Beach), Sheridan (Hollywood), Ridge Plaza (Davie), Bakery Centre (Miami) plus Blockbuster Video's Opening Night at Parker Playhouse and the silent film classics at Bailey Hall. ▸ **FLORIDA STUDENT FILM COMPETITION**- Cash prizes in Narrative, Documentary, PSA, Music / Video and Screenwriting. ▸ **FREE SEMINAR SERIES.** ▸ **OFF-THE-WALL**-The definitive home video competition. ▸ **TRIBUTES.** ▸ **GALAS**- From the casual "Blue Jean Pre-Opening" to the Black-Tie Gala,cruising the Intracoastal on a luxury yacht, nightly pre and post film parties, the Beach Bash, to our fabulous Wrap Party... you'll have plenty of opportunites to meet the directors, producers and stars of the films. ▸ **FLORIDA TREASURES**- Honoring leading Florida filmmakers. ▸ **THE TOWN FILM PROJECT**- The Festival will script, shoot, process, edit and screen a film. And everyone is invited to appear in the movie. ▸ **AWARDS.** ▸ **CHILDREN'S FILM FEST.**

The Greater Fort Lauderdale Film Festival

Hosted By:

amc THEATRES

For film submission contact:

Joan Cohen, Artistic Director
(213) 876-1794 or fax (213) 876-3029

For Festival info contact:

Gregory von Hausch, Executive Director
(305) 764-7001 or fax (305) 764-0963

For Travel Information contact: Carlson Travel Network / Universal Travel (305) 525-5000 or toll-free (800) 666-0026

AA American Airlines · Blockbuster Video America's Family Video Store · Budget Rent A Car Express · Guest Quarters Suite Hotels · Alamo Rent A Car · Broward Edition The Miami Herald · WSVN 7 · Cultural Affairs · Florida



THIESI
post productions, inc.

SOUND DESIGN
&
SOUND EDITING

35MM - 16MM FILMS
-FEATURES -
-SHORT NARRATIVES -
-DOCUMENTARIES-

POST PRODUCTION SERVICES
SOUND EFFECTS LIBRARY
MAGNETIC TRANSFERS
FILM-TO-TAPE TRANSFERS
BUDGET SUPERVISION
STUDIO RECORDING
STOCK AND SUPPLIES

contact: PIERO MURA
(718) 626-7441
32-85 33RD ST. ASTORIA NY 11106

FESTIVALS

This month's festivals have been compiled by Kathryn Bowser, director of the FIVF Festival Bureau. Listings do not constitute an endorsement. Since some details change faster than we do, we recommend that you contact the festival for further information before sending prints or tapes. In order to improve our reliability and make this column more beneficial to independents, we encourage all film- and videomakers to contact FIVF Festival Bureau with their personal festival experiences, positive and negative.

Domestic

BUCKS COUNTY FILM FESTIVAL, November, PA. Nat'l short film competition & tour, now in 7th yr, offers over $5000 in prize money & rental fees to ind. films under 30 min., completed by US residents after Jan. 1989. No formal cats; awards given to broad range of films incl. doc, art/experimental, animation & dramatic. Winning films subsequently tour 10 venues in PA & other states from Nov.-May. Sponsored by Film Five, nonprofit filmmakers coop. Entry fee: $20. Format: 16mm; preview on cassette. Deadline: Oct 1. Contact: John Toner, Bucks County Film Festival, c/o Smith & Toner, 8 E. Court St., Doylestown, PA 18901; (215) 345-5663 (eves).

CINEQUEST FILM FESTIVAL, Oct. 11-14, CA. Debuting this yr, Cinequest is designed to showcase US ind. film. Program plans incl. screening of 15 feature & 5-10 short films of "visionary, social, or artistic merit." Fest theme is Before Their Time—Maverick Filmmakers. All genres accepted; entries must be produced after 1985. Include cover letter w/ statement of directorial vision & producer's mission, synopsis. Entry fee: $20. Formats: 35mm, 16mm; preview on 1/2" only. Deadline: Sept. 1. Contact: Kathleen Powell, Cinequest Film Festival, 730 East Evelyn Ave., Suite 626, Sunnyvale, CA 94806; (408) 739-6238.

DALLAS VIDEO FESTIVAL, Nov. 8-11, TX. Broad, comprehensive programming marks 4th yr of fest held at Dallas Museum of Art. Video productions accepted in 2 cats: general fest program, chosen by dir. w/ no thematic or content restrictions (film-to-video transfers, hi-tech computer graphics & home video accepted); Texas show, juried presentation of work shot in TX or by artists living in TX, program of work produced on Amiga computer & program of small format video productions. Program will be compiled onto 1" & marketed as home video. Honorarium to all selected entries. Entry fee: $10. Formats: 3/4", 1/2", Beta. Deadline: Sept. 20. Contact: Barton Weiss, 1611 Rio Vista Dr., Dallas, TX 75208; (214) 948-7300.

DANCE ON CAMERA FESTIVAL, March, NY. Deadline: Sept. 1. Contact: Susan Braun, Dance Films Assoc., 1133 Broadway, Rm. 507, New York, NY 10010; (212) 727-0764.

ENID VIDEOFEST, Nov. 3, OK. All types of video productions accepted in competition. Entry fee: $5-20. Format: 3/4". Deadline: Oct. 17. Contact: Ivana Frantz, Videofest, c/o Pegasys, 123 W. Main, Enid, OK 73701; (405) 237-0099.

LOS ANGELES INTERNATIONAL ANIMATION CELEBRATION, January, CA. Established in 1985, fest awards $34,000 in cash & prizes to animated productions. Animated films & videos made frame-by-frame or computer-assisted eligible. Must be completed since Jan. 1, 1986. Last yr 1100 entries received. Award cats incl. Grand Prize ($500), 1st work intended for public exhibition, animation produced for promo, animation for children, animation for TV, experimental, computer assisted, educational, shorter than 5 min., 5-15 min., 15-30 min., over 30 min., LA Film Critics Award ($5000 in film stock), Bob Clampett Scholarship ($1000), US ind. animator award ($1000), Commodore Amiga animation competition, MTV station ID competition. Competition sponsors feature-length touring showcase; producers receive percentage of rentals/sales. Entry fee: $15. Formats: 35mm, 16mm, 3/4", 1/2", Beta. Deadline: Oct 1. Contact: Terry Thoren, Los Angeles Int'l Animation Celebration, 2222 S. Barrington Ave., Los Angeles, CA 90064; (213) 473-6701; fax: (213) 444-9850; telex: 247770 ANIMUR.

PRIZED PIECES INTERNATIONAL VIDEO AND FILM COMPETITION, Nov. 8-16, OH. Celebrating 10th anniv., Prized Pieces honors quality & excellence in black-oriented films, videos & TV which positively depict African-American people & cultures throughout African diaspora. Awards ceremony held during fest on Nov. 10. Competition entries must conform to broadcast standards & have been aired, exhibited, or produced for broadcast btwn Oct. 1, 1988 & Sept. 30, 1990. Winners in ea. cat receive $600. Cats: public affairs, cultural affairs, children/teens, drama, doc, black music videos/films, comedy. Special cats: best black ind. producer ($1000), best student filmmaker/videographer. Entry fees: ind. producers $35; commercial producers $60. Formats: 35mm, 16mm, 3/4", 1/2". Deadline: Sept. 14. Contact: Jackie Tshaka, National Black Programming Consortium, 929 Harrison Ave., Suite 104, Columbus, OH 43215; (614) 299-5355.

WOMEN IN THE DIRECTOR'S CHAIR, March, IL. Held annually to coincide w/ Int'l Women's Day, WIDC presents current media by women from around world. Seeks work highlighting ethnic, political & social diversities plus variety of styles & genres, incl. animation, computer graphics, diary, doc, experimental, narrative & video art. Over 90 selections shown last yr. Entry fees: $25 (nonmember), $20 (member), $30 (foreign). Formats: 16mm, 3/4". Deadline: Sept. 15. Contact: Women in the Director's Chair, 3435 N. Sheffield, Rm. 201, Chicago, IL 60657; (312) 281-4988.

Foreign

ABITIBI-TEMISCAMINGUE INTERNATIONAL FESTIVAL OF CINEMA, Oct. 27-Nov. 1, Canada. Now in 10th yr, competitive fest accepts feature, doc, short, experimental, animated, sports, nature/environment films; over 60 ea. yr. Awards: Grand Prix Hydro-Québec, awarded by public to full-length feature; Prix Télé-

bec, awarded by jury to short or medium-length feature ($1000); Prix Animé, awarded by public to animation film. Must be Canadian premieres & produced after May 1, 1989. No entry fee. Formats: 35mm, 16mm. Deadline: Sept 4. Contact: Jacques Matte, Festival du Cinéma International en Abitibi-Témiscamingue, 25 Avenue Mercier, Rouyn-Noranda, Québec, Canada J9X 5W8; tel: (819) 762-5212; fax: (819) 762-6762.

AMIENS INTERNATIONAL FILM FESTIVAL, Nov. 15-25, France. Amiens, competitive showcase for int'l ind. films dealing w/ cultural identity, differences, ethnic issues, racism, apartheid & minority groups throughout world, now in 10th yr. Each yr fest focuses on different topic, eg. Native Americans, African Americans, w/ programs attracting audiences of over 30,000; concurrent int'l 3rd World media market. Formats: 35mm, 16mm. Deadline: Sept. 15. Contact: Jean-Pierre Garcia, Amiens International Film Festival, 36 rue de Noyon, 80000 Amiens, France; tel: 22 91 01 44; fax: 22 92 51 82; telex: 140754 CHAMCO (att JCA).

AMSTERDAM INTERNATIONAL DOCUMENTARY FILM FESTIVAL, Dec. 6-13, The Netherlands. Formats: 35mm, 16mm. Now in 3rd yr, all-doc competitive fest programs thematic series & retros for audiences of 30,000, incl. local residents as well as int'l participants. Last yr 150 films screened; 45 in competition for Joris Ivens Award, the grand prize. Organized by Dutch Film Institute in coop. w/ other nat'l orgs. Work must be completed in previous yr. Formats: 35mm, 16mm. 3/4". Deadline: Oct. 1. Contact: Ally Derks, Amsterdam International Documentary Film Festival, Steynlaan 8, 1217 JS Hilversum, Box 515, 1200 Hilversum, The Netherlands; tel: 035 236476; fax: 035 235906.

AUDIOVISUAL LISBOA, Nov. 9-18, Portugal. Non-competitive fest, established in 1986, programs various kinds of audiovisual expression, e.g., performance exhibits, video installations, video dance, video art, multimedia choreography, mixed media shows. Formats: 35mm, 16mm, super 8, 3/4", 1/2", Beta. Deadline: Sept. 30. Contact: Antonio Cunha, Audiovisual Lisboa, R.D. Domingos Jardo, 4B, 1900 Lisbon, Portugal; tel: 01 820678; fax: 01 8150638.

BANFF FESTIVAL OF MOUNTAIN FILMS, Nov. 2-4, Canada. As oldest (estab. 1976) & largest fest in N. Amer. w/ mountain theme, Banff accepts films & videos dealing w/ mountain sports, history, environment, culture, mountaineering. In addition to film screenings, fest holds seminars on environmental & mountain topics, such as mountain literature, adventure tourism, sport climbing; also holds trade show featuring environmental groups, outdoor outfitters, guides & retailers. More than 500 people attend. Formats: 35mm, 16mm, 3/4". Deadline: Sept. 15. Contact: Bernadette McDonald, Banff Festival of Mountain Films, Banff Centre, Box 1020, Banff, Alberta TOL OCO, Canada; tel: (403) 762-6351; fax: (403) 762-6422; telex: Artsbanff 03-826657.

BILBAO INTERNATIONAL FESTIVAL OF DOCUMENTARY AND SHORT FILMS, November, Spain. Now in 32nd yr, FIAPF-recognized fest accepts doc & short films under 30 min. Entries should be unawarded in other int'l fests. Prizes: Grand Award, 400,000 ptas; Grand Award of Spanish Filmmaking, 350,000 ptas; Grand Award of Basque Filmmaking, 350,000 ptas; Gold Mikeldi for Best Animated Film, 250,000 ptas; Silver Mikeldi for Best Doc, 150,000 ptas; Gold Mikeldi for Best Fiction Film, 250,000 ptas; Silver Mikeldi for Fiction, 150,000 ptas. Entries must be produced in preceding 2 yrs. Formats: 35mm, 16mm. Deadline: Sept.

RNZ Unique Films

Negative Matching
Pix/Sound Editing, Trailers
Subtitling, Sound FX Library
Post-Production Supervision
Rent Edit Room Nights/Weekends

Clean Fast Reasonable Rates
Computerized Spotting System
Free Consultation

Roman Zack
(212)581-6121

321 W. 44th St.
NY, NY 10036

FOR
INDEPENDENT PRODUCERS
ONLY

Low Cost Off-Line Editing Suite

You'll love our convenient Union Square location. It's a fully equipped and spacious room, designed for your comfort.

- Equipped with Sony 5850s.
- Convergence Super 90 plus edit controller (reads audio time code, auto search function, fade to black).
- Turntable, cassette and Teac 4-track audio.
- Rent with or without an editor.
- Economical long-term rates available.
- Key Accessories: Coffee maker & well stocked refrigerator.

Give us a call and we'll fill you in on all the specifics—*and special prices for first-time users*—ask for Linda.

SUITE16

(212)727-0050 Fax: (212)727-7577
18 East 16th Street at Union Square,
New York, New York 10003

100% COMPONENT VIDEO IMAGING

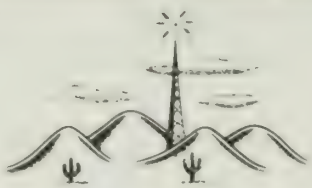
On-Line Betacam SP Editing . . . . . *$240/hr.*
GVG 141 Editor, (2) Sony BVW-65 PLayers w/Dynamic Tracking, Sony BVW-70 Recorder, (2) Fortel CC-2 Color Correctors, GVG 100 Switcher, Sierra ChromaKeyer, Digital F/X 200 3D Effects, Paint & Typography w/4:4:4:4 Component Digital Quality, Bencher M2 Stand W/Sony DXC-3000 Camera, Soundcraft 200-BVE Audio mixer, Orban Limiter/Compressor, DAT, CD, Cassette & Turntable, Couches, Cappuccino & Cool!

Betacam SP Field Production. *$700/Day*
Sony BVW-200 Camcorder w/Nikon S15x8.5 Lens, Sachler Video 20 Tripod, Shure FP-31 Mixer, (3) Lowell DP Lights w/Umbrellas, Samson Wireless Mics, JVC TM-22 Monitor, Ford 4x4 Truck w/Phone.

3/4" Off-Line Editing. . . . . . *$30/hr.*
Sony 5800 PLayer, Sony 5850 Recorder, Sony RM-440 Editor, Fairlight CVI Effects, Cassette, Tascam Mixer.

3/4" Field Production. *$450/Day*
Sony DXC-3000 Camera w/Fujinon 12x Lens, Sony VO-6800 Deck, Bogen Tripod, JVC TM-22 Monitor, (3) Lowell DP Lights w/Umbrellas, Assorted Mics.

Dv8video *738 Broadway, NYC 10003* **212.529.8204**



HARMONIC RANCH

AUDIO FOR VIDEO

- LOCK VIDEO TO 16 TRACKS OF AUDIO WITH SMPTE
- SOUND EFFECTS
- FOLEY
- LIP SYNCH DUBBING
- AUDIO SWEETENING
- CREATIVE SOUND
- ORIGINAL MUSIC
- $60 PER HOUR

59 FRANKLIN ST
NEW YORK NY 10013
212 966 3141

CALL FOR ENTRIES

THE 12TH ANNUAL INDEPENDENT FEATURE FILM MARKET
OCTOBER 2-12, 1990

A TRADITION OF EXCELLENCE

The premier showcase for new independent films.

Over 200 films screened.

Over 400 buyers, agents and festival programmers worldwide.

FOUR SHOWCASE CATEGORIES

Feature Films

Short Fiction and Non- Feature Documentaries

Works in Progress

Feature Film Script Directory

for application or information contact:
THE INDEPENDENT FEATURE PROJECT
132 W. 21st Street, 6th fl, NYC 10011
(212) 243-7777 /FAX (212) 243-3882

Video Duplication

READY NEXT DAY- Mon-Fri

3/4" U-matic & 1/2" VHS or Beta II Copies

FROM ONE MASTER	FROM 3/4", 1/2" VHS MASTER 20 MINUTES 3/4"	20 MINUTES 1/2"	30 MINUTES 3/4"	30 MINUTES 1/2"	Add $25.00 per ONE INCH Master 60 MINUTES 3/4"	60 MINUTES 1/2"	1/2" VHS/Beta II 90 MIN.	1/2" VHS/Beta II 120 MIN.
One Copy	$4.00	$4.00	$6.00	$5.00	$9.00	$8.00	$11.00	$14.00
2-4 Copies	3.50	3.00	5.50	4.50	8.00	6.00	8.00	9.00
5-9 Copies	3.00	2.50	4.50	3.50	7.00	5.00	7.00	8.00
10-19 Copies	2.50	2.00	4.00	3.00	6.00	4.50	6.00	7.00
1-4 RUSH Dubs.	$8.00		$11.00		$17.00		$22.00	$28.00
TC Burn In	$10.00		$14.00		$26.00		Inquire for LABELING	
Window Dubs	5.00		7.00		13.00		& SHRINK WRAP	

PRICES ARE PER COPY- STOCK NOT INCLUDED. ASSEMBLY CHARGES ARE ADDITIONAL.

EQUIPMENT: 3/4" Sony, 1/2" Panasonic 2 ch. industrial recorders and Grass Valley & Videotek distributors. Time base correction, optional, with Microtime and Tektronix equipment. TITLING & EDITING FACILITIES AVAILABLE

3/4" & 1/2" EDITING Evenings & 24 Hour Access
With and Without an Editor Instructions Available
CHYRON TITLER AVAILABLE
ONE LIGHT FILM TO TAPE TRANSFERS
FILM STOCK, VIDEO TAPE, AUDIO TAPE, LEADER & SUPPLIES

RAFIK (212)475-7884
814 BROADWAY
NEW YORK, NY 10003

15. Contact: Certamen Internacional de Cine Documental y Cortometraje de Bilbao, Colón de Larreátegui, 37-4º, Apdo. 579, 48009 Bilbao, Spain; tel: 4245507/4248698/4247860; telex: 31013 TRAC-E.

CAIRO INTERNATIONAL FILM FESTIVAL, December, Egypt. Large noncompetitive fest of fests, estab. 1976, programs over 200 films from 60 countries & has concurrent market. Films screen in 14 theaters in Cairo. Fest pays all expenses for participating filmmakers. Sections: official section, information, opera prima for 1st & 2nd films, women's films, films for children, tributes; 1st yr program of US ind. films held. Entries should be produced in previous yr. Contact: Saad El Din Wahba. Format: 35mm. Deadline: Oct. 1. Cairo Film Festival, 17 Kasr El Nir St., Cairo, Egypt; tel: 393-3832/392-3562; fax: 393-8979; telex: 21781 CIFF UR.

CINANIMA INTERNATIONAL ANIMATED FILM FESTIVAL, November, Portugal. Now in 14th yr, Cinanima is annual competitive event for animated films in cats: less than 5 min., 5-10 min., 10-40 min., feature, advertising, didactic & informative, 1st film, experimental, children, youth. Also incl. info section. Work must be completed in previous 2 yrs. Awards: Grand Prix $3600, cat. prizes, honorable mentions. Formats: 35mm. 16mm. Deadline: Oct. 1. Contact: Comissão Organizadora do Cinanima, Apartado 43, 4501 Espinho Codex, Portugal; tel: 721621.

CINEMA DU REEL, March, France. Sociological & ethnographical docs form program, incl. int'l competitive selection of 20-25 films produced in previous 2 yrs, panorama & retro. Awards: Prix Cinéma du Réel, 30,000 FF; Prix du Court Métrage, 10,000FF; Prix des Bibliothèques, 30,000FF. This is 13th edition. Selected entries should be subtitled in French. Entry forms only sent after prior submission of info (technical data, synopsis, press reviews); do not send cassettes until requested. No entry fee. Formats: 35mm, 16mm, 8mm, 3/4", 1/2". Deadline: Nov. 1. Contact: Suzette Glenadel, Cinéma du Réel, BPI-CNAC G. Pompidou, 19 rue Beaubourg, 75197 Paris Cedex 04, France; tel: 42 77 12 33; fax: 42 77 72 41; telex: GP 212 726.

CLERMONT-FERRAND INTERNATIONAL SHORT FILM FESTIVAL, Feb. 1-9, France. Clermont-Ferrand, competitive fest, accepts any type of film under 40 min., incl. fiction, animation, doc, experimental. Entries must be completed in 1989/90. Program also incl. panorama of French production, several int'l productions, retros, special children's showings. Awards: Grand Prix, 20,000FF & Vercingétorix trophy; Special Jury Prize, 20,000FF & Vercingétorix; Public Prize, 20,000FF & Vercingétorix trophy. Last yr US shorts won 2 top prizes. Selected directors guest of fest for 3 days, incl. hotel & food allowance w/ 400FF travel allowance. Industrial/commercial films not accepted. Int'l fest held in conj. w/ nat'l fest of short films. Clermont-Ferrand in French Auvergne mountains. Formats: 35mm, 16mm; preselection on cassette. Deadline: Nov. 4. Contact: Roger Gonin/Christian Guinot, Clermont-Ferrand International Short Film Festival, RISC, 26 rue des Jacobins, 63000 Clermont-Ferrand, France; tel: (33) 73 91 65 73; fax: (33) 73 92 11 93; telex: 990174 att. RISC.

FLORENCE INTERNATIONAL FILM FESTIVAL, December, Italy. Annual noncomp. fest for ind. features. Has historically screened US ind. productions each yr; fest started as showcase exclusively devoted to US inds. 15-20 films presented in ea. edition. Fest now in 11th yr. Local audiences are young & very enthusiastic. Several Italian distributors & buyers attended last yr, incl. RAI-

TV, Fininvest & Di Bari, plus Italian press. Reps also attend IFP market in Oct. Formats: 35mm, 16mm. Deadline: Oct. 15. Contact: Fabrizio Fiumi, Florence Film Festival, via S. Zanobi 54r, 50129 Florence, Italy; tel: 55 281154; fax: 298 249.

GOLDEN KNIGHT INTERNATIONAL FILM AND VIDEO FESTIVAL, Nov. 21-24, Malta. Divided into classes for pure amateurs (individuals, groups, or clubs) & for student or sponsored productions, fest, estab. 1962, accepts amateur, noncommercial works on any subject, any genre. Awards: Golden Knight & Certificate of Merit for best production, editing, photography, use of sound & animation go to amateur class; Golden Knight & Certificate of Merit for best student/sponsored production. Also Nations Prize for country best represented in fest & highly commended certificates. Entry fee: $20 plus return air postage. Formats: 16mm, s 8, 1/2". Deadline: Sept. 30. Contact: Raymond A. Grech, Golden Knight International Amateur Film & Video Festival, c/o Malta Amateur Cine Circle, Box 450, Valletta, Malta; tel: 442803.

HAVANA INTERNATIONAL FESTIVAL OF NEW LATIN AMERICAN CINEMA, Dec. 4-17, Cuba. World's largest showcase for Latin American/Caribbean film, video & TV, as well as African cinema, African American film, docs on 3rd World topics. Fest annually celebrates over 100 features & 500 doc, video & TV prods from around world. Program incl. screenings at 17 cinemas & video venues, retros & seminars. Fest well attended by local audiences & attracts 1500 foreign delegates. Cats: best fiction, doc, animation, childrens, editing, acting, script, photography, sound & design. Coral Awards given to best films, film scripts, film posters, TV programs & video productions. Sponsored by ICAIC, Cuban Film Institute. Fest market MECLA hosts 225 buyers & sellers. Deadline: Oct. 15. For info on travelling to fest, contact: Research Trips, c/o Center of Cuban Studies, 124 W. 23rd St., New York, NY 10011; (212) 242-0559. Fest address: International Festival of New Latin American Cinema, TV & Video, ICAIC International Film Distributors, Calle 23, No. 1155, Plaza de la Revolucion, Havana 4, Cuba; tel: 34400/305041; telex: 511419 ICAIC CU.

HENRI LANGLOIS INTERNATIONAL FILM ENCOUNTERS, Dec. 3-9, France. Open to producers throughout world who are graduate filmmakers in schools, universities, or professional programs, fest (in 14th yr) accepts all types of films, incl. doc, fiction, animation. Awards incl. cash & equipment prizes decided by int'l jury; Audience Prize & Canal Plus prize also awarded. Awarded films screened in Paris 1 eve. following end of fest. Fest covers hospitality for duration of fest, incl. train from Paris, hotel & meals. Entries must be completed after Jan. 1, 1988. Format: 35mm, 16mm; preview on cassette. Deadline: Sept. 15. Contact: Rencontres Internationales Henri Langlois, Hotel de Ville, 37032 Tours Cedex, France; tel: (33) 47 21 60 97; fax: (33) 47 21 69 36.

HOF INTERNATIONAL FILM DAYS, Oct 24-28, W. Germany. Founded in 1967 by Werner Herzog, Wim Wenders, Alexander Kluge & R.W. Fassbinder, non-comp. fest considered showcase for new German productions plus ind. films from Europe, US, New Zealand & Australia. Many W. German distributors attend. Programs features, shorts & animated works. Hof is on Bavarian borders w/ E. Germany & Czechoslovakia. Deadline: September. Contact: Heinz Badewitz, Internationale Hofer Filmtage, Lothstrasse 28, D8000 Munich 2, W. Germany; tel: 49 89 297422; fax: 49 89 236868; telex: 5212042 FLMW D.

JAZZ FILM SALON, October, Poland. Held in Lodz, fest programs films & videos that popularize & stimulate film art related to jazz, incl. features, shorts, docs, experimental, animated & TV prods. Fest this yr a review; competition returns in 1991. Competition accepts films on activities related to jazz scene, jazz fest reports, concerts, clubs, TV programs, jazz clinics; biographical films on jazz musicians & professionals; docs on jazz histories; films w/ jazz soundtrack. No entry fee. Formats: 35mm, 16mm, 3/4", 1/2", Beta. Deadline: Sept. 31. Contact: Krystian Brodacki, Jazz Film Salon, Jazz Forum, ul. Nowogrodzka 49, 00-695 Warsaw, Poland; tel: 48 22 21 94 51; fax: 17 49 48; telex: 81 76 54 zg psj pl.

LEIPZIG INTERNATIONAL DOCUMENTARY AND ANIMATION FILM FESTIVAL, Nov. 23-29, E. Germany. Annual theme is Films of the World, For the Peace of the World. Accepts films on peace & disarmament, democracy, freedom, environment. Program incl. competition, info sections, retros, video workshop, press conferences & trade shows. Competition incl. docs, TV reports, docudramas, TV magazine programs, animated films. Awards: Golden Dove & M5000 to best film & TV prods over 45 min.; 2 Silver Doves & M3000; Golden Dove & M5000 to best film & TV prod. under 45 min.; 2 Silver Doves & M3000; Special Jury Prize & M4000 to film & TV prod. under 30 min., Golden Dove & M2500 to animation film for cinema & TV; 1 Silver Dove & M1500; other prizes. No entry fee. Entries should be completed after June 1, 1989. Formats: 35mm, 16mm. Deadline: Sept. 30. Leipzig International Documentary Film Festival, Chodowieckistr. 32, Berlin, 1055, E. Germany; tel: 4300617; telex: 115106 ffest dd.

GIVE THEM PAL

If they want PAL!

Why give them a conversion. The Tape House can transfer your film to PAL 1" and PAL D-1 for that intercontinental look. Using Rank's and Sony's Sophisticated Digital Technology you can make your film look great all over the world without going through quality degrading conversion. Call Mademoiselle Michelle Brunwasser at (212) 557-4949 for more information.



The Tape House
Editorial Co.
216 East 45 St.
New York, New York 10017

ATTENTION
INDEPENDENT PRODUCERS

WE DON'T MAKE A BIG PRODUCTION OUT OF INSURANCE FOR YOUR PRODUCTION!!

FEATURES

ENDORSED BY PBS AND NPR

SIMPLIFIED APPLICATION

PREMIUMS START AT $1,500 FOR $1 MILLION

ONE TIME PREMIUM COVERS ORIGINAL RIGHTS PERIOD GRANTED PBS

WALTERRY INSURANCE BROKERS

7411 OLD BRANCH AVENUE • P.O. BOX 128
CLINTON, MARYLAND 20735
301-868-7200 800-638-8791

AFFORDABLE
EDITING STUDIO

VHS SYSTEM
JVC RM-86U
JVC BR-6400U
JVC BR-8600U
2 PANASONIC MONITORS

EDIT YOURSELF
$15 AN HOUR
$75 A DAY
$350 A WEEK

MIRANDA SMITH PRODUCTIONS
251 W. 30TH ST., #16-W
NEW YORK, NY 10001
(212) 563-2370

VIDEOMAKERS N.Y.C.

CAMERA RENTALS:
IKEGAMI 79 EAL
PANASONIC CCD 300 CLE
PANASONIC AG 400 CAMCORDER
SONY VIDEO 8 CCD V5 CAMCORDER

VIDEOTAPE DECK RENTALS:
AMPEX CVR BETACAM SP
SONY 3/4" VO-8800
PANASONIC SUPER VHS AG-7000

PLUS:
PEPPER LIGHT BLUE KIT
SENNHEISER MICROPHONES (SHOTGUN & LAV.)
OFF-LINE SUPER VHS EDITING

105 E. 9th ST. N.Y.C., N.Y. 10003
(212) 674-3404 FAX (212) 473-7427

LENINGRAD INTERNATIONAL NONDRAMATIC FILM FESTIVAL, Jan 25-31, USSR. Now in 2nd yr., competitive fest programs nondramatic films, incl. docs, experimental (no actors), TV docs, popular science. Program incl. main competition (for films unawarded in other int'l fests); info screenings in public theaters in Leningrad; retros; evening events at Dom Kino film club. Awards incl. top Grand Prix. Invited filmmakers must pay own airfare; fest covers accommodations & travel in USSR. Shorts & features accepted. Entries must be completed after Feb. 1. 1989 & not over 120 min. Entry fee: $25 (covers shipping; full-length 16mm & 35mm films may have to assume additional costs). Formats: 35mm, 16mm; preview on cassette (preferably 1/2"). Deadline: Nov. 9. For info & appl.: Anne Borin, c/o Marie Nesthus, Donnell Media Center (attn: Leningrad Film Fest), 20 W. 53rd St., New York, NY 10019; (212) 362-3412. Fest address: Management of International Film Festivals & Exhibitions, SOVINTERFEST, 10 Kholovsky per., Moscow 109028, USSR; tel: 297-9154; telex: 411263 FEST SU.

LILLE INTERNATIONAL SPORTS FILM FESTIVAL, December, France. Competitive fest for films & videos on sports subjects, now in 8th yr. Awards: Grand Prix, Press Grand Prix, Public Prize, Sport/Adventure Special Prize, Olympic Special Prize. No entry fee. Formats: 35mm, 16mm, 3/4", 1/2". Contact: Paul Zouari, Festival du Film Sportif, 21 rue Patou 21, 59800 Lille, France; tel: 20 30 05 00; telex: 130127.

PARNU INTERNATIONAL VISUAL ANTHROPOLOGY FESTIVAL, Oct. 22-28, USSR. Estab. 1987, run by Pärnu Int'l Visual Anthropology Society & Union of Estonian Filmmakers, competitive fest showcases ethnological & anthropological docs on man in cultural, social, or ecological contexts. Theme is "supporting disappearing cultures." Pärnu on SW tip of Estonia, on Baltic sea across bay from Riga, Latvia. Awards: Grand Prix, large Estonian home-spun carpet for best film; prizes of Estonian handicrafts to best film on survival problems of Nordic cultures; best scientific doc; best film on work done to protect Siberian cultures. Attendees pay participation fee of $300, which covers all expenses in Estonia, incl. travel, hotel, meals, receptions, conferences, screenings, excursions. Entries should be under 60 min.; films up to 100 min. may be accepted for special reasons. No entry fee. Formats: 3/4", 35mm, 16mm; preview on 1/2". Deadline: Sept. 1. Contact: Mark Soosaar, Pärnu International Visual Anthropology Festival, Box 150, Pärnu, Estonia 203600, USSR; tel: 7 01444 43869; telex: 173134 ESTO SU.

RIOFEST INTERNATIONAL FESTIVAL OF CINEMA, TELEVISION, AND VIDEO, Nov. 22-30, Brazil. Given major changes & cutbacks in Brazil's film industry, best to contact fest beforehand to confirm it will be held this yr. Last yr fest in Fortaleza, capital of state of Ceara. Possible sections: film, TV, video, film & TV programs & video market, int'l light & sound show. Awards: Golden & Silver Tucanos to best feature, directors, actresses/actors, short, TV programs, entertainment programs, news, fiction programs, video, musical, doc, experimental video. Work should be from preceding yr. No entry fee. Format: 35mm; 3/4" for video & TV sections. Deadline: Sept. 30. Contact: Nei Sroulevich, Festival Internacional de Cinema, Televisão e Video do Rio de Janeiro, Rua Paissandu, 362, 22210 Rio de Janeiro-RJ, Brazil; tel: (21) 285-6642; fax: (21) 285-7599; telex: (21) 22084 FTVR.

RUEIL MALMAISON INTERNATIONAL FESTIVAL OF HISTORIC FILMS, Nov. 20-23, France. Accepts long &

short films on subjects concerning history, incl. fiction & doc, video, animated works. Entries may be shown in competitive (film & TV) or retro sections. New TV section on current events. No entry fee. Formats: 35mm, 16mm. Deadline: October. Contact: Carole Berte, Secretary General, Festival International du Film Historique, Hotel de Ville, 13 Bd. Foch, 92500 Rueil Malmaison, France; tel: 47 32 65 44; fax: 47 08 64 16.

TALLER DE CINE DE LA RED FILM AND VIDEO ENCOUNTER, Oct. 12-14, Puerto Rico. Taller de Cine Experimental La Red, nonprofit cultural org. promoting film art & culture in Puerto Rico, programs films, videos & discussions for ind. film/videomakers in showcase for ind. noncommercial work. Fiction, experimental, doc & animated works shown. Formats: 16mm, super 8, 3/4", 1/2". Entry fee: $5. Deadline: Sept. 7. Contact: Kino Garcia/Waldo Sanchez, Film & Video Encounter, Box 6359, Santa Rosa Unit, Bayamón, Puerto Rico 00621-9004; (809) 798-0047.

TENERIFE INTERNATIONAL ECOLOGICAL AND NATURE CINEMA FESTIVAL, Nov. 12-18, Spain. Held in Canary Islands, competitive fest, now in 8th yr, programs nature/environmental films plus dramatic features w/ content concerning environment. Fest also w/ info & panorama sections. Format: 35mm. Contact: Alfonso Perez Orozco, Festival Internacional de Cine Ecologico y de la Naturaleza de Canarias, Gran Via 43-9º F., 28013 Madrid, Spain; tel: 5424253; fax: 5420701.

TOULON INTERNATIONAL FESTIVAL OF MARITIME AND EXPLORATION FILMS, Nov. 13-17, France. Competitive fest, estab. 1954, for films dealing w/ sea or exploration (oceanology, archaeology, naval history, underwater exploration, ethnography, sports, drama). Awards: Gold, Silver, Bronze Anchors; cash &/or equipment prizes; also French Navy Award, Rolex Grand Prize for Subaquatic Wildlife Protection, Angenieux Award for Best Photography, World Underwater Activities Confederation Award, Young Directors Award, French Institute of the Sea Award, Press Prize, Audience Prize. Entries must be produced w/in preceding 3 yrs. No entry fee. Formats: 35mm, 16mm, 3/4". Deadline: Oct. 15. Contact: Michele Boulier/Jacques H. Baixe, Festival International du Film Maritime et d'Exploration, 14, rue Pieresc, 83000 Toulon, France; tel: 94 92 99 22; fax: 94 46 13 07.

VALLADOLID INTERNATIONAL FILM FESTIVAL, Oct. 19-27, Spain. 1 of Spain's oldest fests (celebrating 35th anniv.), competitive event attracts 70,000 & has reputation for quality & organization, showing ind. & art films. Sections: Official, panorama of current int'l cinema in & out of comp.; Meeting Point, noncomp. section incl. films from past & present; Tributes, dedicated to presentation & analysis of directors, genres, styles, schools, nat'l cinema; Time of History, docs on moments or epochs of history from cinematic viewpoint. Awards: Golden & Silver Spikes to best features; Prize for Best 1st Film (may incl. up to director's 3rd film); Best Actor/Actress; Best Director of Photography; Golden & Silver Spikes to 2 best shorts. Jury may also award honorable mention to short & feature-length films. Another jury awards $2000 to best doc in Time of History section, sponsored by Radio Nacional de España. Films shown at 7 sites. Entries must be Spanish premieres. Formats: 35mm; 16mm only in Time of History section. Deadline: Sept. 10. Contact: Fernando Lara, Semana Internacional de Cine de Valladolid, C/Angustias, 1-1º, 47003 Valladolid, Spain; tel: (83) 305700/77/88; fax: (83) 309835.

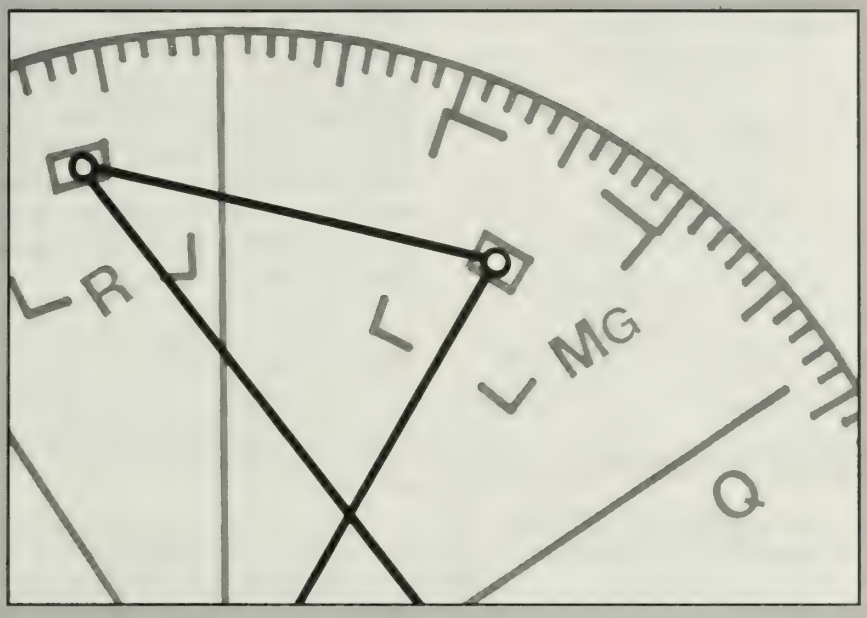
FUTURE FILM NEWS

NATIONAL FILM SOURCES

PRE-PRODUCTION NEWSLETTER

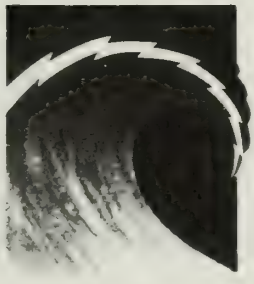
RESEARCHES SAG AND NON-UNION FILMS CURRENTLY IN PRE-PRODUCTION IN N.Y. - CALIF. - ALL THE U.S.A.

MONTHLY NEWSLETTER YEARLY SUBSCRIPTION $39.95
TOLL FREE CREDIT CARD ORDERS 1-800-222-3844
SAMPLE ISSUE $5.00
10 EAST 39th ST. SUITE 1017 N.Y., N.Y. 10016



VIDEO POST PRODUCTION

VIDEOGENIX
212·925·0445
503-511 BROADWAY, NEW YORK, NY 10012



CARMINE PRODUCTIONS
New York
(718) 352-1287

Camera and Operator
$250.00 per day

Includes:
Aaton/Eclair 16mm Camera
Tripod
Equipment Insurance
Award-Winning Photographer

Complete Crews $700.00 per day
including Sound and Grip package

Media
ALLIANCE
On-Line

ARTIST ACCESS TO LOW COST
STATE-OF-THE-ART FACILITIES

BROADWAY VIDEO
CGI
EDITEL
GBS VIDEO
LRP VIDEO
MANHATTAN TRANSFER/EDIT
TV-R MASTERCOLOR
TECHNISPHERE

- EQUIPMENT RENTALS
- INTER-FORMAT EDITING
- POST PRODUCTION
- AUDIO SERVICES
- COMPUTER GRAPHICS
- FILM TO TAPE TRANSFERS

For Information and Application:
Call 212 560-2919

Media Alliance
c/o WNET, 356 West 58th St., New York NY 10019

16 m/m B&W REVERSAL
processing & workprints

16 m/m B&W NEGATIVE
processing & workprints

16 m/m VNF
processing & workprints

S/8 E160, 7244 & B&W
processing & workprints

State of the Art Film
to Video Transfers

YALE LABORATORY, INC.
1509 N. Gordon Street
Hollywood, CA 90028
(213) 464-6181

"We take S/8 and 16 m/m Reversal Film Processing Very, Very Seriously"

CLASSIFIEDS

Each entry in the Classifieds column has a 250 character limit & costs $20 per issue. Ads exceeding this length will be edited. Payment must be made at the time of submission. Anyone wishing to run a classified more than once must pay for each insertion & indicate the number of insertions on the submitted copy. Each classified must be typed, double-spaced & worded exactly as it should appear. Deadlines are the 8th of each month, two months prior to the cover date, e.g., August 8 for the October issue. Make check or money order—no cash, please—payable to FIVF, 625 Broadway, 9th floor, New York, NY 10012.

Buy ▪ Rent ▪ Sell

FOR SALE: Industrial 3-tube camera/recorder: JVC KY-2000 color camera; CR-4400U 3/4" portable recorder, power supply, cables, etc. $2500 or BO. Doug Hart (718) 937-7250.

WANTED: CP, Arri, Aaton, Angenieux, Cooke, Zeiss, O'Conner, Miller, Sachtler, Steadicam, Nagra. Call for current equipment list, lens & camera repair, free lens evaluation, new & used equipment needs, rentals. Whitehouse A/V (805) 498-4177.

FOR SALE: Ikegami HL 79E. Mint condition, many extras, including soft & hard carrying cases, J-Lab & cords, Century 2-piece wide angle. (203) 226-5289.

FOR RENT: Arriflex 16SR w/ Angenieux 10-150mm zoom, 2 400' mags, 2 on-board batts, var. speed, viewfinder extension & more. Subsidized rate for independent projects: $150/day complete pkg. Videotape, primes avail. Film/Video Arts (212) 673-9361.

FOR RENT: Arriflex 35IIC w/ battery belt, 2 mags, 5 prime lenses. Subsidized rates for independent projects: $50/day. Film/Video Arts (212) 673-9361.

BETACAM FOR SALE: Ikegami HL95b camera w/ on-board Sony BVVIA Beta recorder, Canon 9-118 lens w/ 2x extender, ca-95 adaptor, plate, case, NiCad batteries. 3 yrs, good condition. Call (212) 825-8696.

CP16A PKG, Ang. zm, Bolex-Rex3/Canon zm, B&H 16mm prjctor, Bogen cpystnd, Tascam-58 (8-trk), Ramsa WR-T820 mixr, Emax-SE sampler, CD fx lib., Sony VO-2610 3/4" VTR, 5" & 14" monitors, Sony new/used 3/4" BR tape/1-hr, Sony PCM-601 dig. audio deck. Arthur (914) 693-8198 (NY).

FOR SALE: Betacam BVP3 and BVV1 camcorder with 14X Fujinon lens. Excellent condition. $8,000. Karen (212) 463-0108.

NAGRA 4.2 FOR SALE: Switchable 5/60 hz (European/American). Good condition, recently overhauled. $2800. 2 Angenieux lenses: 12 x 12 (aperture 2.2) and 1 Angenieux 12 x 240 (aperture 3.5), 1 Angenieux 10 (aperture 0.7). Call for prices, leave message (212) 431-8703.

USED EQUIPMENT: Pro Video & Film specializes in quality used equip. 44 yrs experience. Money back guarantee. Catalog published quarterly. We buy, sell, trade, consign, locate & appraise used gear. Pro Video & Film Equipment Group. Dallas (214) 869-0011; fax: (214) 869-0145.

FOR SALE: Sony 4800 portable 3/4" VTR, battery & AC adaptor. Asking $1000. Also, Sony 1640 industrial camera. Asking $4000. Call Jeff (212) 233-5851.

Freelancers

FILMMAKER looking for fellow filmmakers in Cincinnati, Ohio, or Northern KY area who would like to get together & try out some ideas. I work in S 8 & do mainly science fiction and fantasy films & feel that w/ a few serious people we could win some contests. John (513) 542-1334.

CINEMATOGRAPHER with experience in features, short films & documentaries. Reel upon request. Vincent (718) 729-7481.

BETACAM SP packages available: New BVW-507 (w/ 700-line resolution); BVW-505 also avail. Your choice of field production package comes w/ award-winning videographer, Toyota 4-Runner & competitive rates. Call Hal at (201) 662-7526.

AWARD WINNING Director of Photography looking for interesting projects. Owner of super 16 capable full Aaton package. Paul (212) 475-1947.

AATON PKG w/ assistant camera. 3 mags, Cooke 9-50, Ang. 12-120, Zeiss 8, 2 batts, eye piece X, zoom motor, Sachtler video 20, hi-hat, barney, filters, crystal 24, 25, 29.97 fps. I am accurate, fast & experienced w/ doc, rock video & feature prod. Sam (718) 636-5061.

ORIGINAL SCORE for your film or video. Experienced, reliable, stylistically flexible. Full SMPTE lockup for frame accuracy cueing in video. B.A. in Traditional Composition from Berklee College of Music, 1984. Call (718) 383-6109.

NEED MUSIC FOR YOUR FILM? Composer seeks film scoring work. Orchestral &/or electronic. Juilliard Graduate, ASCAP Winner. (212) 799-8330.

THE SCREENPLAY DOCTOR: Professional consultant & story analyst for major studios will analyze your screenplay or treatment at reasonable rates. Specialty indie/art films. (212) 219-9224.

NETWORK CREDITED director, videographer w/ Sony broadcast 3/4" SP & Beta pkgs starting at $250/day. Also super VHS camcorder rental. Other services incl. directing, time code striping, window dubs & original music scoring. Michael, MI-RO Productions (212) 757-7654.

PBS CREDITED cameraman with Sony DXC 3000 camera & deck. Seinheiser sound, broadcast package. $250/day. Call for weekly rates. John (212) 475-6550.

CAMERAMAN w/ extensive feature experience avail. for features, commercials & rock videos. Also owner of 35BL, SR, 3/4" SP & S-VHS. Lighting package & van. Call Tony at (212) 929-7728.

SHOOT IN THE JUNGLE: on location in Belize, Central America. In country coordinator & location finder for film/video/photo needs & wilderness expeditions. Can provide actors, props & general consulting. Call Jack Nightingale (518) 329-0842. References avail.

BETACAM PACKAGE w/ tripod, lights, mics, award-winning cameraman, crew & transportation avail. for your project at great rates. Fast & reliable. Broadcast quality. Call Eric (718) 389-7104.

CINEMATOGRAPHER w/ feature (4), doc & commercial credits avail. for film or video projects of any length. Personable, w/ strong visual sense & excellent lighting. Own equipment, at a reasonable rate you can afford. Call for demo: Eric (718) 389-7104.

REEL MUSIC PRODUCTIONS: Electronic & acoustic scoring for features, documentaries, or any project. Innovative, experienced, flexible film/video composer in all styles of music. Arnie Bieber (212) 385-2879.

BARTER: Directors Choice, NYC's first film/video industry trade program (see ad, p. 27) seeks independents w/ own video rig, lights &/or post equip. in exchange for show credit and commercial air time. Call Sterling Productions (212) 861-2444.

GREEN EYE PICTURES seeks crew for short film (approx. 26 min.) to be shot in 16mm, color, sync-sound, for 9 days/nights in early October. Also interested in packages. Zoran (212) 447-6635.

WE'RE BRAVE NEW WORDS: professional tape transcribers of interviews for paper edits. We word process screenplays, too. Rush and fax available. Excellent references. NYC—Village/Chelsea. Eugene (212) 627-2277.

Postproduction

BOB BRODSKY & TONI TREADWAY: Super 8 & 8mm film-to-video mastering w/ scene-by-scene color correction to 1", Betacam & 3/4". By appointment only. Call (617) 666-3372.

HESSION-ZEIMAN PROD. We make Betacam look like film using Sony BVW 507 bdcst high resol. Betacam & Betacam SP w/ complete off-line, on-line postprod. services. Field prod & rental pkgs to suit your doc, indus., music vid, commercial project. (212) 529-1254.

OFF-LINE AT HOME! We will rend your 2 Sony 5850s w/ RM440 or RM450 edit controller & monitors. Low rates by the month, $650/wk. Answer your own phone & cut all night if you like. Call John at (212) 245-1364 or 529-1254.

NEGATIVE MATCHING: 16mm, super 16, 35mm. Credits include Jim Jarmusch, Chris Choy, Renee Tajima, Bruce Weber & Yvonne Rainer. Reliable results at reasonable rates. One White Glove, Tim Brennan, 321 W. 44th St., #411, NY, NY 10036; (212) 265-0787.

BETACAM OR 3/4" SP location shooting as low as $300/day. Betacam & 3/4" SP to 3/4" SP editing w/ editor from $35/hr. Vega wireless mic. & Motorola MX-350 rental as low as $30/day. Call Michael at Electronic Visions (212) 691-0375.

16MM FLATBEDS FOR RENT: 6-plate flatbeds for rent in your workspace or fully equipped downtown editing room w/ 24 hr. access. Cheapest rates in NYC for independent filmmakers. Call Philmaster Productions (212) 873-4470.

16MM CUTTING ROOMS: 8-plate & 6-plate fully equipped rooms, sound transfer facilities, 24-hr access. Downtown, near all subways & Canal St. Reasonable, negotiable rates. (212) 925-1500.

16MM EDITING ROOM & OFFICE space for rent in suite of indies. Fully equipped w/ 6-plate Steenbeck & 24-hr access. All windowed & new carpet. Located at W. 24th St. & 7th Ave. Reasonable rates. Call Jeff at Film Partners (212) 714-2313.

BROADCAST QUALITY EDITING: Edit from Betacam, 3/4" or 3/4" SP. $99/hr including operator, switcher, slo-mo. 50% discount on DVE for AIVF members. Call HDTV Enterprises, Inc., near Lincoln Center (212) 874-4524.

COZY & CHEAP: 3/4" off-line editing room w/ new Sony 5850, 5800, RM440. $500/week, $150/day. Midtown location. Fax, xerox & dubbing services available. Call Jane at (212) 929-4795 or Deborah at 226-2579.

FILM & VIDEO COMPLETION FACILITIES: 16 & 35mm cutting rooms, mixing studio, music, transfers, sound FX, foleys, VO, ADR, screening, lokbox, steenbecks, 1" & 3/4" Beta editing. Camera, sound, editing rentals, "1 stop" for independents. Ross-Gaffney, 21 W. 46th St., NYC; (212) 719-2744.

SONY 5850 SYSTEM, new heads, rate as low as $450/wk, own home or in exchange for part-time place to stay (couch o.k). Gary, (212) 768-1600 (nites best).

16MM PRODUCTIONS PKG from $150/day. Complete camera, lighting & sound equip. avail. w/ asst. & transport to location. CP16 crystal, fluid heads, Lowels, sungun, Nagra, radio mikes & more. Postprod. also avail. Negotiable rates. Tom (201) 692-9850.

Eyes On The Prize-Series I & II...A Duke Named Ellington...Break Of Dawn...Routes Of Rhythm With Harry Belafonte...Local Heroes, Global Change...Bodywatch...Days Of Rage Trying Times...Aaron Copland: A Self Portrait...Secret Intelligence...Mouse & The Motorcycle Spaceflight...James Taylor Live In Concert...Meeting Of Minds...Search For Solid Ground Dark End Of The Street...Canyon Consort...Frog & Toad...Great Space Race Wild Women Don't Have The Blues...Millennium: Tribal Wisdom And The Modern World Metamorphosis...Cissy Houston: Sweet Inspiration...Wilderness Idea...Curious George Berkeley In The 60's...Alberta Hunter: My Castle's Rockin'...Knocking On Armegeddon's Door...Stanley & The Dinosaurs...

PSG
PRODUCER SERVICES GROUP, INC.

For over 9 years PSG has been providing the best in domestic and foreign television distribution.

Call or write for
complete information and references.
Louise Rosen, President • 7461 Beverly Blvd., Penthouse, Los Angeles, CA 90036 USA
(213) 937-5020 • Fax: (213) 937-5027 • Telex: 3734619 PSG UI

Lowest Prices
In New York

35mm Arri BLIII	$2,000 per week
Betacam SP	$250 per day
Super 16	$200 per day
16mm Arri	$150 per day
Accessories	Call

High quality, low prices,
come see for yourself.

PRODUCTION
PARTNERS
17 East 17th Street, 7th Floor
New York, NY 10003
(212) 675-3000
(212) 675-3275 FAX

AFFORDABLE EDITING
IN MIDTOWN

3/4" OFF LINE
w/ audio mixer
$35/hr.
$150/day
$750/week

VHS
$20/hr.
$100/day
$400/week

Editors available
call for rates

NEW ATLANTIC PRODUCTIONS
330 W. 42nd St. NY, NY 10036
967-1690

NOTICES

Notices are listed free of charge. AIVF members receive first priority; others are included as space permits. The Independent reserves the right to edit for length. Deadlines for Notices will be respected. These are the 8th of the month, two months prior to cover date, e.g., August 8 for the October issue. Send to: Independent Notices, FIVF, 625 Broadway, New York, NY 10012.

Conferences ▪ Workshops

COLLECTIVE FOR LIVING CINEMA Autumn Workshops: 16mm Filmmaking, 16mm Editing, Advanced 16mm Editing, Lighting, Beginning Filmmaking w/ S 8, Videomaking w/ PXL 2000 Toy Camcorder, Dramatic Narrative & more. Contact: Collective, 41 White St., New York, NY 10013; (212) 925-3926.

COMMUNITY FILM WORKSHOP: 18-wk evening workshop meets Tues. & Thurs., 6-9 pm & Sat., 9 am-5 pm, Sept. 11-Jan. 19. Students learn camera, lights, sound & editing equip. operation. Each student scripts, shoots & edits 2 short films. Contact: CFW, 1130 S. Wabash, Ste. 400, Chicago, IL 60605.

FILM/VIDEO ARTS Courses & Workshops: Arri Cameras seminar, Aug. 11; 16mm Film Prod. II, Aug. 7-Oct. 23; The Creative Process, Aug. 8-Sept. 12; Intro to Digital Effects, Aug. 6-Sept. 17. Minority scholarships avail. Contact: Arun Vir, Media Training, F/VA, 817 Broadway, New York, NY 10003; (212) 673-9361.

INDEPENDENT PRODUCERS CONFERENCE: Aug. 9-12 at Sundance. Case study analysis of independent films, int'l coprods, low-budget productions & small group sessions w/ film pros. Attendance limited. Fee: $900 incl. program, meals & lodging. Contact: Sundance Institute, Producers Conference, R.R. #3, Box 624-B, Sundance, UT 84604; (801) 225-8844.

LATIN AMERICAN INDEPENDENTS: Annual mtg of ind. & community videomakers from Latin Amer. to be held Aug. 6-10 in Montevideo, Uruguay. Promotes regional exchange of ideas, info, resouces & video materials. Organizers will provide food & lodging for participants while in Uruguay. Contact: Karen Ranucci, 124 Washington Pl., New York, NY 10014; (212) 463-0108; fax: (212) 243-2007.

LIGHTWORKS lectures & workshops at Film in the Cities: Dancing w/ the Camera, w/ Greg Cummins, Aug. 2-5; Screenwriting w/ Frank Daniel, Aug. 24. Contact: FITC, 2388 University Ave., St. Paul, MN 55114; (612) 646-6104.

Films ▪ Tapes Wanted

AMERICA'S NEWEST HOME VIDEOS: TV prod. company collecting home videos about social issues, news, opinions, commentary, film/art reviews, home music videos, etc. Send to Pam/Globalvision, 361 W. Broadway, New York, NY 10013.

BROOKLYN MUSEUM seeks high quality single-channel video for spring 1991 series of work by & about Native Americans. Narrative, doc & experimental tapes, 1/2" or 3/4", under 60 min., should address Native American art, culture, history & political activism. Deadline: Sept. 15. Send submissions & SASE: Dara Meyers-Kingsley, Film/video program coordinator, Brooklyn Museum, 200 Eastern Parkway, Brooklyn, NY 11238.

NEW DAY FILMS, self-distribution cooperative for independent producers, seeks new members w/ recent social issue docs. Also progressive films/videos for young people. Appl. deadline: Sept. 1. Contact: Ralph Arlyck, 79 Raymond Ave., Poughkeepsie, NY 12601.

QUEER PRODUCTIONS: Women's & men's work sought for New York's Pyramid Club. Weekly 1-time summer & fall screening series. Short videos or films on 1/2" VHS format preferred. Small financial renumeration. Contact: John Canalli; (212) 475-6550.

TAPESTRY INTERNATIONAL, a distributor of independent films for foreign & domestic television markets, is seeking new fiction, documentaries, and cultural programs. Please contact: Mary Boss, dir. acquisitions, Tapestry International, 924 Broadway, New York, NY 10010; (212) 677-6007 (announcement in previous issues listed phone number incorrectly).

TERRI RANDALL PRODUCTIONS seeks completed film & video programs "about Americans from different minority groups exploring & documenting their ethnic roots," in honor of the 1992 celebration of Columbus' discovery of America. Producers w/ programs avail. for cable distrib. in 1992 should contact: Terri Randall Productions, 310 West 99th St., #707, New York, NY 10025; (212) 749-9299.

UMBRELLA FILMS seeks distribution rights for films & videos on environmental policy issues. Contact: Umbrella Films, 60 Blake Road, Brookline, MA 02146; (617) 277-6639.

Opportunities ▪ Gigs

AUDIO-VISUAL MANAGER: Motivated creative manager sought by major NY advertising agency to build a group of energetic, talented video editors/shooters eager to produce presentation & experimental videos/films. Send resume to: Box 803, 12 West 37th St., 10th fl., New York, NY 10018.

INDEPENDENT GOES SOUTH? If you live in NC, give me a call. Would like to start informal network of film & video folks throughout the state. Lisa, (919) 852-4590.

VISITING LECTURESHIP offered by Cinema Dept., San Francisco State U., for spring semester 1991. Visiting scholar to teach grad. seminar in advanced film theory & 2 undergrad. lecture-discussion courses. Salary & rank based on qualifications. Send statement of interest, resumé & sample of creative work or publication by Oct. 30 to: Chair, Dept. of Cinema, San Francisco State U., 1600 Holloway Ave., San Francisco, CA 94132.

Resources ▪ Funds

AMERICAN FILM INSTITUTE: Independent Filmmaker Program awards prod. grants of up to $20,000 to individual film & video artists. Deadline: Sept. 14.

THE ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS MEANS:

- Comprehensive health, disability, life, and equipment insurance at affordable rates
- Festival Bureau: your inside track to over 400 international and domestic film and video festivals
- Advocacy in government, industry, and public forums to increase support for independent production
- Seminars on business, technical, and aesthetic issues
- Discounts on professional services, including car rental, film labs, post-production facilities & equipment rental

AND

- A subscription to **THE INDEPENDENT** Film and Video Monthly, the only national film and video magazine tailored to your needs (10 issues per year)

AIVF Books and Tapes

- *A diversified catalogue of information for all your film and video needs.*

A wealth of information is now available to you through AIVF by mail or in person. Our book/tape list covers practically every facet of the field. Subjects covered are production, fundraising, legal, screenwriting, technical, super 8, lighting, audio, public tv, cable, video, copyright, distribution, political and more.

Complete the other side of this card and mail to AIVF to receive a complete list of books and tapes available or call us at 212-473-3400.



Help Yourself.

Join AIVF Today and Get a One-Year Subscription to THE INDEPENDENT Magazine.

Enclosed is my check or money order for:

- ☐ $45/year individual (in US & Puerto Rico)
- ☐ (Add $12 for first class mailing)
- ☐ $25/year student (encl: proof of student ID)
- ☐ $60/year library (subscription only)
- ☐ $85/year organization
- ☐ $60/year foreign (outside US, Canada & Mexico), surface rate
- ☐ (Add $15 for foreign air mail)

Name_____

Address_____

City _____ State _____ Zip _____

Country (if outside US) _____

Telephone _____

Please bill my: Visa___ Mastercard ___

Acct. # _____

Exp. Date _____

Signature _____

OR: Send check or money order to: AIVF, 625 Broadway, 9th floor, New York, NY 10012; or call (212) 473-3400.

PLACE STAMP HERE

Please send me the latest copy of your book and tape list.

Name_____

Address_____

City_____

State_____ Zip_____

Telephone_____

AIVF

AIVF Publications
625 Broadway
9th Floor
New York, NY 10012

Contact: Independent Filmmaker Program, AFI, 2021 N. Western Ave., Box 27999, Los Angeles, CA 90027; (213) 856-7696.

CULTURAL COUNCIL FOUNDATION provides New York State Council on the Arts regrants to community arts programs. Any nonprofit org. based in Manhattan that has not submitted appl. to NYSCA for FY91 is eligible. Deadline: Aug. 10. Contact: Manhattan Decentralization Program, CCF, 625 Broadway, New York, NY 10012; (212) 473-5660.

CORPORATION FOR PUBLIC BROADCASTING Open Solicitation for TV Program Fund deadline: Sept. 14. Contact: CPB TV Program Fund, 1111 16th St., NW, Washington, DC 20036; (202) 955-5134.

FILM ARTS FOUNDATION accepting appl. for 1990 James D. Phelan Awards in Filmmaking, which award cash prizes of $2,500 ea. to 3 California-born artists (current residency does not matter). Deadline: Aug. 31. For guidelines & entry forms, send SASE to: FAF, 346 9th St., 2nd fl., San Francisco, CA 94103.

FILM BUREAU offers financial assistance for film rentals & speaker fees to nonprofit community orgs in NYS. Priority given to ind. filmmakers &/or films not ordinarily avail. to community. Deadline: Aug. 15. Contact: Film Bureau, F/VA, 817 Broadway, New York, NY 10003; (212) 673-9361.

FIVF DONOR-ADVISED Film and Video Fund deadline for applications has been extended to August 15. Contact: FIVF, 625 Broadway, 9th fl., NY, NY 10012.

NATIONAL ENDOWMENT FOR THE ARTS: Media Arts Programming in the Arts will consider proposals for TV & radio series on the arts for nat'l audience & small number of single TV docs on major US artists in all art forms. Appl. must consult w/ program prior to submission by Sept. 7 for radio, Sept. 30 for TV. Contact: NEA Media Arts Program, Nancy Hanks Ctr., 1100 Pennsylvania Ave., NW, Washington, DC 20506; (202) 682-5452.

NATIONAL ENDOWMENT FOR THE HUMANITIES: Humanities Projects in Media deadline: Sept. 14 for projects beginning Apr. 1991. Contact: James Dougherty, NEH, 1100 Pennsylvania Ave., NW, Washington, DC 20506; (202) 786-0278.

NONPROFIT COMPUTER EXCHANGE: Project of the Fund for the City of New York provides affordable computer services to nonprofit & gov't agencies. Offers consulting, computer training classes, direct computer support, conferences & resources to help solve computer-related problems. Contact: Traci Pauling, Nonprofit Computer Exchange, Fund for the City of New York, 121 Ave. of the Americas, 6th fl., New York, NY 10013; (212) 925-5105.

PAUL ROBESON FUND usual deadline for appl. has been changed. New deadline is Oct. 1. Call or write for appl. & guidelines: Paul Robeson Fund, 666 Broadway, Rm 500, New York, NY 10012; (212) 529-5300.

PENNSYLVANIA HUMANITIES COUNCIL supports public humanities projects. Preliminary drafts of proposals recommended 6-8 wks before deadline. Deadline: Oct. 1. Contact: Philadelphia Independent Film/Video Assn, 3701 Chestnut St., Philadelphia, PA 19104.

SOUTH CAROLINA ARTS COMMISSION grant deadlines: Artists Fellowship, Sept. 15; Artists Projects, Jan. 15. Contact: SCAC, 1800 Gervais St., Columbia, SC 29201.

29TH STREET VIDEO, INC.
(212) 594-7530

PRODUCTION

Broadcast
- SONY Betacam
- Ikegami 3/4"
- Full Light & Sound Packages
- Experienced Crews

Industrial
- 3/4" JVC KY310
- Fluid Head Tripod
- Same Crews

EDITING
- $50/hr with Editor
- Sony 3/4" System
- Full Color Correct
- Fortel TBC
- High Resolution Char. Generator

New
The VHS Room
- New 8600 System
- Fades & Wipes
- Full Color Correct.

DUPLICATION
- SONY 3/4" Record/Playback
- Videotek Amps
- Mitsubishi HS 306 VHS Decks
- Only High Grade Tape Stock Used
- Flexible Pricing
- Extra Care Always Taken

PROFESSIONAL VIDEO EDITING COURSE
- 3/4" SONY System
- Color Correction
- Two Days/16 hours
- Full Audio Mixing
- Character Generation
- Max 4 Students per class

Total $250

29TH STREET VIDEO, INC. ***THE INDEPENT CHOICE***



THE BEST
3/4" BVU -SP Post Production Facility in New York

featuring...
Computerized A/B Roll
Dynamic Motion Control
1 Pass Slo/Mo & Freeze Frame
Audio Follows Video
Hi-Res Character Generator
Edit List Management/CMX Disk
$80 per hour with editor

Timecoding and Window Dubs Available

Also...Sony Type 5 Cuts Only System
With editor: $30 per hour
Edit yourself: $15 per hour

Ask about our **LOCATION PACKAGE** ***featuring...***Sony 3/4" BVU 150SP with Address Track Timecode

Call us about our 10% Get Acquainted Discount

GBS VIDEO®
44 West 24th Street, NYC 10010
(212) 463-8863

French, German & Spanish Spoken

A Survey of Health Insurance Plans for Individuals

MARY JANE SKALSKI

MEMBERSHIP/PROGRAMMING DIRECTOR

Many factors have contributed to the rising cost of health insurance. Inflation and the high cost of medical care for the increasing number of AIDS patients have caused the health insurance business to become unprofitable, and many companies are pulling out of the game. Because there are less companies out there, those that remain are more vulnerable to financial loss. Insurance works on the principle that everyone pays enough money to cover the cost of future illness. Because of increasing illness in younger people, the median amount each individual pays for coverage has become higher.

To try to keep rates manageable, insurance policies are becoming more exclusionary. State insurance commissions are encouraging insurance companies to exclude certain occupations from group policies if the company notices a high incidence of illness among workers in these fields. This is an effort to keep the number of seriously ill (i.e., costly) insureds to a minimum. Unfortunately, the high incidence of AIDS among workers in the arts and entertainment industries has caused many insurance companies either to not accept individuals in these professions at all or to offer only expensive plans.

The remaining health insurance policies have become more complex, attempting both to offer services that will attract business and also to control the cost of treatments that drive costs higher. Nowadays, plans cover 100 percent of some expenses, 80 percent of others, and 50 percent of still others, with different limits set for different procedures. This makes it difficult to judge and compare health plans.

It is important to think about your needs and then try to find a plan that will best fit those needs. There is no insurance utopia. No health insurance plan will cover 100 percent of everything. If you think about health insurance plans in terms of four categories—premiums, deductibles, coinsurance, and coverage—it is easier to compare various plans.

Premiums are what you pay for insurance. They can vary by sex, state of residence, age group, and smoker/non-smoker status. Premiums can be payable monthly, quarterly, or semi-annually. Health insurance bills cannot be deferred like some other bills. With health insurance, if you miss a payment within the grace period, you can be dropped from the policy—no warning, no second notice. To be reinstated, you must reapply. But as more companies stop selling health insurance, the options become fewer. Many companies stopped accepting new policy holders, so if you are dropped because of missing a payment and your company is no longer accepting new applicants, you may have to find a new carrier, even if you had been with them for years.

Deductibles are what you pay annually for health care before the insurance company will contribute toward those costs. Deductibles generally range from $250 to $1000, but they can go higher.

Coinsurance is the proportion of covered medical expenses after the deductible has been satisfied that the insurance company will pay until you reach your maximum out-of-pocket limit. Most coinsurance is 80/20 percent. This means that if you incur $4000 of coverable expenses in a calendar year, you will pay 20 percent of $4000 minus your deductible. If your deductible is $1000, you will pay the $1000, then also pay 20 percent of $3000, which is $600. This adds up to $1600 out-of-pocket expenses for the year. (20 percent x $3000 = $600 + $1000 = $1600) If your insurance policy has a maximum out-of-pocket of $2000, the company will then pay 100 percent of covered expenses after your out-of-pocket expenses reach $2000 during the calendar year.

Coverage: Health insurance plans cover most reasonable and customary charges for essential care and treatment recommended by a doctor. Therefore, the question about health care coverage is not, "If I am hospitalized or ill, *will* I be covered?" but "If I am hospitalized or ill, *how much* will be covered?"

The portion of coverage an insurance company pays varies for drug and alcohol rehabilitation programs, mental illness and psychiatric care, drugs that have not been fully approved by the FDA or carry the label "Caution—limited by Federal law to investigational use," oral surgery like wisdom teeth extraction, chiropractic care, maternity care, new medical tests, well baby care, and well child care. For drug and alcohol rehabilitation and mental illness, it is common for carriers to cover only 50 percent of expenses up to a prescribed limit, which varies from $500 to $40,000 or more for a lifetime. The important thing is that when services fall outside the category of "essential care" (i.e. hospitalization and surgery), the amount an insurance company pays can vary wildly from plan to plan. It is in these grey areas that insurance plans differ most.

Before you begin to research plans, prioritize your anticipated needs. Decide if you're looking for smaller premiums and how you would deal with your out-of-pocket expenses if they occur. Think about what you can afford if you do get sick.

Brokers can help navigate your survey of insurance plans. Most brokers deal with many insurance companies and will help you find the appropriate plan for your needs. Brokers generally receive commissions from the insurance company and do not charge clients, but it is best to ask first. AIVF has a list of brokers that we have used or have been recommended by artists or arts organizations. Members who have dealt with brokers are asked to tell us about recommendations that we can pass along to others.



This article is intended to identify some insurance carriers offering plans that will accept freelance artists. What follows is a list of some plans available to individuals or AIVF members. Premiums vary with age, sex, location, and personal habits; therefore, in order to compare the plans, I chose to profile the situation of an individual who would be charged a moderate premium: a 30-year-old, nonsmoking female, living in New York City.

All AIVF members are eligible for enrollment with **TEIGIT** (The Entertainment Industry Group Insurance Trust). Premiums are based on age and can be paid semi-annually or quarterly. Any member anywhere, between 30 and 34 years old, has a quarterly premium of $284.10. The deductible is $1000 and coinsurance is 80/20. The maximum out-of-pocket expense for individuals is $3000, with a $1-million maximum lifetime coverage limit.

The TEIGIT plan covers in-patient and outpatient surgery, diagnostic X-rays, the first $300 of accident expenses, second opinion surgical expenses, including consultation, X-ray, and lab charges with no deductible or coinsurance charges.

With TEIGIT, if you, your spouse, or dependents require a doctor's care for illness or due to an accident, you will generally be covered, including ambulance service and convalescent care. For many procedures related to this scenario, the deductible and coinsurance will be waived. Insured maternity care is covered in all states. Well baby care is covered. Eight percent of expenses

for hospital-confined mental illness is covered up to $5000 in a 24-month period. If the illness does not require hospital confinement, only 50 percent of covered expenses up to $500 is covered in 24 months. Professional services of a clinical psychologist are covered up to $20 per visit, one visit per day if hospitalized, one visit per week as an out-patient. Experimental drugs are not covered. Prescription drugs and medicines are. Cosmetic surgery is not covered; reconstructive surgery is. All surgery requires a second opinion, and TEIGIT covers the costs. Chiropractic care is not covered.

The National Organization for Women offers a health plan, **NOWmed**. The NOWmed plan covers your partner under the same policy regardless of sex or marital status. Premiums are based on age and location and exclude anyone living in Maine or New York. Deductibles range from $100 to $1000. For members in Michigan (not necessarily a high premium area, but the area for which I received information), aged 30 to 39, the quarterly premium is $128.13 with a $1000 deductible plan, $256.23 per quarter with a $100 deductible. In case of accidental death of the primary insured, NOWmed will insure the spouse and dependents for up to two years with no premiums. NOWmed covers most in-hospital and outpatient care, annual gynecological exams and PAP smears, well baby care for two years, home health care, hospice care, elective abortion, maternity, and coverage for care from the practitioner of your choice, including acupuncturists, midwives, and chiropractors. Services for surgical and non-surgical birth control (e.g. diaphragms, IUDs) are covered; oral birth control is not. NOWmed publishes a very easy-to-read brochure outlining their policy; call (800) 424-9711.

Blue Cross/Blue Shield is a nonprofit insurance company offering a variety of plans which differ from state to state. Blue Cross/Blue Shield Tradition Plus offers small business coverage. To qualify as a small business, the company must employ between three and 50 individuals. Premiums are payable monthly. A variety of deductibles are offered. With a $200 deductible, an individual in New York City who is insured by Empire Blue Cross of New York will pay $154 per month or $462 per quarter. Coinsurance is 80/20 and maximum out-of-pocket is $2000. Tradition Plus covers hospital costs, prescription drugs, as well as maternity care in birthing centers and hospitals, routine newborn care for up to 30 days, well baby and well child care, radiation therapy, and physical therapy. The plan also pays portions of chiropractic care, private duty nursing, mental and nervous care, hospice care, and organ transplants.

Blue Cross/Blue Shield also offers plans through the Small Business Service Bureau, which administers a variety of health insurance options for small businesses, including self-employed individuals and single proprietors.

Mutual Benefit Life offers a plan for individuals (except in Hawaii and Rhode Island). Premi-

LUXURY 3/4" SP EDITING WITH TIME CODE, PAINTBOX/ANIMATION AND POOL!

Suite A: *$45. hour*
Time-code Sony SP Type IX Edit system,
Expert Editor/Animator,
Amiga 2000 Hi-res titles/paintbox/animation,
color correction, audio dubbing/sweetening,
window-dubbing, VHS dubbing,
Olympic-size swimming pool.
[$40./hour without pool]



Suite B: *$15./hour*
3/4" Sony non-SP editing,
Logging, screening,
without editor
[Swimming is extra]

View of the Hudson from Both Suites

RIVERBANK EDIT
212/695-7255

Desktop Hollywood!
Lights... Action...
COMMODORE AMIGA 2000



* **Complete Video Production Studio**
* **High-resolution Graphics & Titles in 4096 Colors**
* **Super-impose 3-D Animation, Titles & Graphics over Video**
* **Freeze & Paint any frame of Video**
* **Special Effects & More**

Only AMIGA Makes it Possible!
At very un-Hollywood Prices!

VIDEO ARTS
(201) 223-5999

3/4" VIDEO & POST PRODUCTION

Dekart VIDEO

$40. Computerized Edit System
w/Editor Eagle 2 w/DOS, Printer & CMX compatable disk.
Address Track Timecode, TBC, Freezes, Switcher w/GPI, Hi-res. Character Gen. (70 fonts), Fairlight Dig. Effects.

$60. A/B Roll w/all the above

$20. **Do-it-yourself** with RM440 & Fade to Black (3/4 to 3/4 & VHS - 3/4)
$30. **with Editor** - Cuts only

Striping - Window Dubs - Copies
3/4 Location Package with Ikegami 730, S-VHS Camcorder

TEL: (212) 219-9240

VIDEOPLEX PRODUCTIONS

EQUIPMENT RENTALS
FILM TO TAPE TRANSFERS
PRODUCTION CREWS
212 . 807 . 8211
530 West 25th Street NYC 10001

SENNHEISER
ELMO
SONY
fostex
lowel
AKG
audio-technica
BOLEX
UHER
EDITORS
SYNC RECORDERS
Conversions by THE FILM GROUP
dbx
JAC CARPENTER (CINE)
SHURE
P.O. BOX 1321
MEADVILLE, PA 16335—0821

INSURANCE BROKERS
SINCE 1899
DEWITT STERN,
GUTMANN & CO. INC.
Specialists in Entertainment Insurance

New York:
Jolyon F. Stern, President
Carol A. Bressi, Manager
420 Lexington Avenue
New York, NY 10170-0199
212-867-3550 Telex: 886142

Los Angeles:
Jerry VandeSande
Bill Hudson
11365 Ventura Blvd.
Studio City, CA 91604
818-763-9365

AFFILIATES
LONDON • PARIS • MUNICH

COMPLETE
POST-PRODUCTION
FACILITIES

- On-line, Off-line editing
- 1", Betacam A/B, and ¾" A/B
- Abekas A53-D, Chyron Scribe
- 16mm film to tape transfer
- CCD camera rental

BEST RATE IN TOWN

Call (212) 997-1464 for more information

Ross-Gaffney
Video
21 West 46th Street
New York, NY 10036

NEW!
From AIVF Publications
Directory of Film and
Video Production Resources in
Latin America and the Caribbean

A guide to over 400 film and video producers, organizations, and production-related services, listed by country, for all of Latin America and the Caribbean.

Ask for a complete list of AIVF Publications

Fully-indexed to provide easy access to categories including:

- Archives
- Broadcasters
- Distributors
- Exhibitors
- Festivals
- Film Laboratories
- Producers
- Repairs
- Transfer Facilities
- and more

An essential handbook for all media professionals working internationally.

$10 (add $2.50 for postage and handling)
Send Check or charge (Mastercard/VISA)

AIVF Publications

ums are calculated by location and gender. The three deductible options are $500, $1000, and $2000. A 30 to 39-year-old nonsmoker, male or female, would pay $135.30 monthly (405.90 quarterly) with the $500 deductible or $120.02 monthly ($360.06 quarterly) with the $1000 deductible. Coinsurance is 50/50. Maximum out-of-pocket is $2000 for individuals. Coverage is similar to the plans already discussed, but full maternity care is covered only in states where it is mandated by law (MA, MN, NY, VT); otherwise, only complications due to pregnancy are covered. Well baby care is for one year and limited to one newborn checkup, six physician visits, and five vaccinations. Custodial care is not covered. A portion of the cost for hospice care, chiropractic care, alcohol, drug abuse, and mental and nervous conditions is provided. Removal of wisdom teeth is covered. One routine physical exam (up to $250) per calendar year is covered.

Premiums for **National Casualty** are based on age, sex, marital status, zip code, and smoker/nonsmoker lifestyle. A 33-year-old, unmarried, nonsmoking New York woman would pay $1473.74 annually with a $1000 deductible. Coinsurance is 80/20 until the maximum out-of-pocket, $2473.74 (premium plus $1000) is reached. The entire premium is due at the beginning of the year. Coverage is similar to other plans: second and third opinions, hospice care in the home, 20 visits per year by a home health care provider, and generic drugs are completely covered. A percentage of alcohol, drug abuse, and chiropractic care is covered, elective abortion, experimental treatment, and custodial care are not. Pregnancy is covered like an illness.

Mutual of Omaha offers a plan with a $300 deductible. A 30-year-old, New York female would pay $2076 annually with a $300 deductible (the premium is due in full at the beginning of the year) or $1664 annually with a $500 deductible. Higher deductibles are also available. A 10 percent discount is given to members of the Academy of Television Arts and Sciences. Maximum out-of-pocket expenses are $2500. The plan covers hospitalization, 60 days in intensive care, 30 days in a nursing facility, second surgical opinions, X-rays, hospice care, 40 visits of home health care, hospital supplies for outpatients, and prescription drugs up to $5000 per year outside of in-hospital medication, which is already covered. The policy does not cover routine well baby care.

Health Maintenance Organizations are another option for individuals seeking health care coverage. HMOs emphasize—as well as pay for—preventive services such as physical exams and vaccinations. Medical care and hospitalization are covered when necessary, but the focus is on treating and detecting problems in their earliest—and least costly—stages. Generally, after being accepted by an HMO, an individual receives a list of affiliated clinics or practitioners or else the HMO assigns one. In this case, the patient makes an appointment and then, either by choice or at random, is assigned a primary care physician.

This doctor provides or coordinates all care for the individual. Care outside of the HMO is covered when an emergency occurs, which must be proved. National HMOs do not exist. Check the Yellow Pages and visit the affiliated clinic before you join. Ask how long it takes to get an appointment, since many HMO clinics are extremely busy and expect patients to schedule appointments well in advance, even when you're sick. Blue Cross offers some HMO options for small businesses through the Small Business Service Bureau. NABET also has an HMO plan for union members.

The preceding information was compiled from reading insurance company brochures. Although I tried to provide some generalities, the policies are complex, making it impossible to list all the benefits and specific limitations of coverage.

As it becomes more and more cost-prohibitive for insurance companies to provide comprehensive health care, the need for a national health service becomes more important. Senator Edward Kennedy and Representative Henry Waxman have proposed a national health care bill. Unfortunately, the bill does not include freelance and part-time workers. Write to these legislators and let them know that self-employed workers need to be covered in the Basic Health Benefits Bill. If you live in New York State, write Governor Mario Cuomo and Commissioner David Axelrod, Department of Public Health, about the proposal for a New York State Health Plan. This plan, still in development, needs to reflect the concerns of freelance artists.*

---

* Hon. Henry A. Waxman: 2418 Rayburn Bldg., Washington, DC 20515; (202) 225-3976

Hon. Edward M. Kennedy: 315 Russell Bldg., Washington, DC 20510; (202) 224-4543

Commissioner David Axelrod: Office of Public Affairs, New York State Department of Health, Corning Tower Bldg., Room 1455, Embassy State Plaza, Albany, NY 12237; (518) 474-7354

Governor Mario Cuomo: Executive Chamber, State Capital, Albany, NY 12224

TEIGIT: (212) 758-5675

NOWmed: (800) 424-9711

Blue Cross/Blue Shield: (800) 442-8430

Small Business Service Bureau: (800) 622-0094

Mutual Benefit Life: (800) 821-7887 (individual customer service)

National Casualty: no toll free number, check local listings

Mutual of Omaha: no toll free number, check local listings

New York Women in Film Accepting Applications

NYWIF is a nonprofit organization for professionals in film and television. As a network for the exchange of information and resources, NYWIF presents over 70 workshops and seminars a year on every aspect of film and television production, featuring such industry leaders as *Barry Levinson, Meryl Streep, Jonathan Demme, Martin Scorsese, Susan Seidelman, John Sayles, Mike Nichols, Lee Grant* and *Joan Micklin Silver*.

Membership is open to those with a minimum of five years experience, above entry level, and applicants must be sponsored by two NYWIF members.

Deadlines for applications: March 1 and August 1
For membership applications call the NYWIF Hotline at (212) 679-0898 & leave your name and mailing address

New York Women in Film • 274 Madison Avenue, Suite 1603 • NYC 10016 (212) 679-0870

BETACAM PACKAGE
Great Rate!
Incl. Cameraman, Lights
Tripod, Mics, Monitor
Transport. & Crew Avail.

Also
SONY 3/4" OFF-LINE EDITING

SOLAR productions
(212) 925-1110

CODE 16
16 MM EDGE NUMBERING
★ Codes Every 16 Frames
★ Prints on ***All*** 16 MM Stock Including ***Polyester***
★ ***Clearest,*** Easiest to Read Numerals Anywhere

Lowest Prices Anywhere
1,000 ft $10.00
Polyester Track
1,000 ft $12.00

Let CODE 16 Sync up your dailies — low rates call for information

496-1118

Same day service—
Weekends & rush hours possible
21 W. 86th St.
Monday – Friday 10 – 5

3/4" off line video editing facilities
VALKHN VIDEO
Award winning editing staff available
Supervising editor Victor Kanefsky
Sound effects library and sound transfers
Lok-Box: film sound preparation for video sound mixing
1600 Broadway, New York
(212) 586-1603
Twenty years of film expertise brought to video editing

New AIVF Publications on Film and Video

The Next Step: Distributing Independent Films and Videos

Edited by Morrie Warshawski
Project Director Brigette Sarabi
$19.50

Leading professionals provide answers to frequently asked questions on distribution of independent films: markets, contracts, financial arrangements, self-distribution, promotion, and much more.

The AIVF Guide to Film and Video Distributors

Edited by Kathryn Bowser
$19.50

Handy profiles of over 175 commercial and nonprofit distributors, fully indexed, with practical information on type of work handled, primary markets, relations with producers, marketing and promotion, foreign distribution, contacts and more.

SPECIAL OFFER!

Order both *The Next Step: Distributing Independent Films and Videos* and *The AIVF Guide to Film and Video Distributors* for the low package price of $33.00.

To order, send check or money order, or charge to your Mastercard or VISA (accepted by phone).

AIVF Publications
625 Broadway, 9th Floor
New York, NY 10012
(212) 473-3400

Postage and handling included in price.

Help Yourself. Join AIVF today!

Membership in AIVF provides you with:

- **THE INDEPENDENT** *Film and Video Monthly*
- **Insurance**
- **Festival Bureau**
- **Advocacy**
- **Seminars**
- **Discounts**
- **Free MPE Directory**

AIVF

Call or write:
625 Broadway, 9th floor
New York, NY 10012
(212) 473-3400

The Association of Independent Video and Filmmakers

MEMORANDA

FUNDS FOR THE NEA FIGHT

The AIVF advocacy committee's lobbying efforts for the reauthorization of the National Endowment for the Arts would not be possible without the help of our members. A special thanks goes to those who have sent in contributions to the AIVF Emergency Fund for Free Expression:

American Mandala Video Productions, James Bradley, Jem Cohen, Lise Engel, Margaret Mary Foss, Linda Gottesman, Robert Lawrence, James Lebovitz, Stu McGowan, Alison McMahan, Kira Perov, Bill Viola, Sarah Vogel, Jack Walsh, and Lise Yasui.

It's not too late to send in contributions. AIVF is still actively campaigning for NEA's five-year reauthorization without content restrictions, and we need your support to help cover our phone, fax, and mailing costs. Make your checks payable to AIVF Emergency Fund for Free Expression, c/o AIVF, 625 Broadway, 9th fl., New York, NY 10012.

MEMBERABILIA

Congrats to Shelly Silver, winner of a 1990 **Checkerboard Foundation** Video Grant, for her project *The Houses That Are Left*.

Mara Alper was awarded a Finishing Fund grant from the **Experimental Television Center** and the **New York State Council on the Arts** for *Silent Echoes*. Congratulations!

Spike Lee has done it again, this time earning the **Orson Welles Award** for best director of an English language film, *Do the Right Thing*, voted by film directors worldwide. Congrats!

A Silver Award from the Corporation for Public Broadcasting goes to Dayna Goldfine and Daniel Geller in the 1990 **Public TV Local Program Awards** competition. Congratulations!

Congrats to Douglas Dibble, whose film *First Strike: Portrait of an Activist* has earned a **Cine Golden Eagle** and has been recognized by the Project Censored group.

National Endowment for the Humanities Media Grants went to AIVF members Tom Davenport for *Mutzmag*, Gail K. Evenari for a documentary on Polynesian exploration, Betsy Newman for a bio doc on the Grimke Sisters, Connie Field for a feature-length doc on the Civil Rights movement, and Randall Conrad for a doc on Ben Hecht.

Jeff Kahn won two Gold Awards at the **Houston Film Festival** for *Revolution* and *Nothing but the Righteous*. Congratulations!

This year the **Asian American Media Award** goes to James Yee, executive director of the National Asian American Telecommunications Association. Congrats!

Kudos to AIVF members whose projects were awarded production funds through the Corporation for Public Broadcasting's **Open Solicitations**: Fred Marx, *Hoop Dreams*; Michal Aviad, *The Woman Next Door*; Robert Richter, *Can the Rain Forests Be Saved?*; Dave Davidson, *Dancin' with the Peg: The Story of Peg Leg Bates*; and Robert Gardner, *Black and White: Inside the Bitter Heart*.

Congrats to AIVF members Kathryn High and Ayoka Chenzira, winners of **Jerome Foundation** film/video grants.

UPCOMING FIVF SEMINARS

IN PRODUCTION
Help FIVF kick off its fall season of works-in-progress screenings, cosponsored by the New York Foundation for the Arts and Downtown Community Television (DCTV). Meet funders, distributors, and other producers at our reception/screening.
Friday, Sept. 14, 7 pm
DCTV, 87 Lafayette St., New York City
$2 AIVF members/$3 nonmembers

FESTIVAL CIRCUIT CONFIDENTIAL II
FIVF festival bureau director Kathyrn Bowser will moderate an evening of informative talk to help film and videomakers plan a successful festival strategy.
Tuesday, Sept. 25, 7 pm
DCTV, 87 Lafayette St., New York City
$5 AIVF members/$7 nonmembers

THE APPARATUS BUSINESS AND LEGAL WORKSHOP
Apparatus producer James Schamus will moderate the discussion, as business and legal professionals Jaime Wolf and Wilder Knight III lead producers through a comprehensive overview of the major legal and business issues facing independents.
Thursday, Sept. 27
Place, time, and cost: TBA

All upcoming events are subject to change. AIVF members receive special notices of all upcoming events after confirmation. To become a member, call or write AIVF at 625 Broadway, 9th fl., New York, NY 10012; (212) 473-3400.

WHERE TO LOOK FOR SUPER 8

* *Straight Up*, Paula Abdul music video
* *Forever Your Girl*, Paula Abdul music video
Space Shuttle footage, NASA
* *Revolution*, Nike, commercial
America's Most Wanted, FOX
Black Rain, Paramount Pictures, feature film
Jovan Musk, Commercial, Clio winner
Imagine, John Lennon feature
Dear America: Letters Home from Vietnam, HBO
This is Elvis, feature
Flatliners, Columbia Pictures, feature film
21 Jump Street, FOX
Notorious, Duran Duran music video
James Taylor, music video
* *A Polish Vampire in Burbank*, feature film on USA network
McDonald's, commercial
Burger King, commercial
With or Without You, U-2 music video
Surf detergent, commercial
Let the Music Do the Talking, Aerosmith music video
Howie Mandel Special, HBO
* *Lunchmeat*, feature film
* *The Jet Benny Show*, feature film
* *Curse of the Queerwolf*, feature film
* *Wave Warriors, II, III, IV, V*, feature films
* *Journey to the Impact Zone*, feature film
* *San Clemente Locals*, feature film
* *Game of Survival*, feature film
* *Doctor Strain, The Body Snatcher*, feature film
The Outsiders, FOX
* *Ozone Attack of the Red Neck Mutants*, feature film
* *Desperate Teenage Love Dolls*, feature film
* *Chobe*, Documentary
* *Attack of the B Movie Monsters*, feature film
* *Gore-met Zombie Chef From Hell*, feature film
Paradise City, Guns and Roses music video
Sweet Child O Mine, Guns and Roses music video
Wildcats, feature film
Bad Medicine, Bon Jovi music video
* *Dreamin*, George Benson music video
Higher Love, Steve Windwood music video
No More Lies, Moody Blues music video
Tunnel of Love, Bruce Springsteen music video
REM, concert video
* *In the Name of the People*, Academy Award Nominee for Best Documentary 1984
Someday, Steve Earl music video
Coming Around Again, Carly Simon music video
Good Music, Joan Jett music video
Don't Disturb Groove, The System music video
* *Coca Cola*, Sprite commercial
Rosarita, Salsa commercial
Tran & Eddie, Stray Cats music video
* *Monument Valley*, PBS Documentary

* Shot entirely in Super 8



Brian Bleak

— Surf Cinematographer

On Super 8:

"I try to shoot the best surfers in the world in the best conditions. That's basically the format for ***Wave Warriors.*** We're starting on our fifth one now — sort of like the ***Nightmare on Elm Street*** of surfing.

I really think the reason why I'm sticking with Super 8 is that I see the potential of the medium. It's so much easier than shooting with say 16mm — and it's a lot less expensive. Kodachrome 40 is a tight grain film. On tape, it's really beautiful.

I own my own equipment. I can grab my Pelican case with three cameras in it and hump down the beach and be set up and shooting in two minutes while the other guys are still fumbling with their clunky rigs. I really believe that filmmaking should be fun. And if you're not having fun, forget it. With a camera like the Beaulieu 7008, film to video on the Rank Cintel, and the beauty of Kodachrome, Super 8 will blow you away."

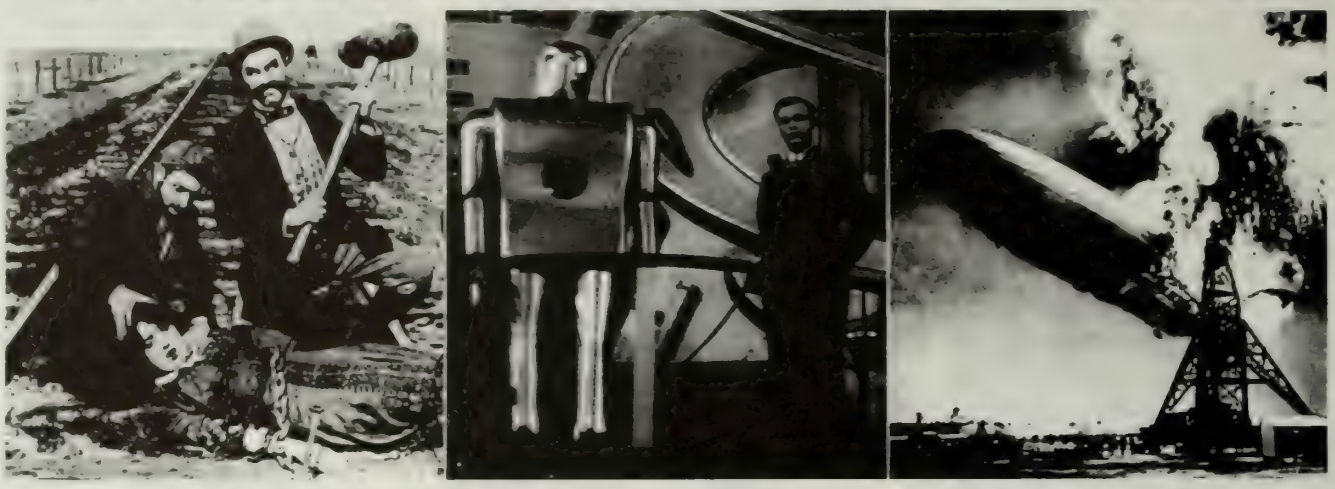
Brian Bleak is head of production for Astroboys Productions. He has produced nine Super 8 surf films during the past five years. Mr. Bleak is a major contributor to "Surfer Magazine" on ESPN.



Super8 SYNC SOUND SYSTEM

Super 8 Sound:
2805 W. Magnolia Blvd., CA 91505
(818) 848-5522
95 Harvey St., Cambridge, MA 02140
(617) 876-5876

PHENOMENAL FOOTAGE.™



From comedy to calamity, the footage you want, on the format you need is just a phone call away.
Call or write for our free brochure and sample reel.

ARCHIVE FILMS™
STOCK FOOTAGE LIBRARY
800/876-5115
Archive Films, Inc., Dept. IND, 530 W. 25th St. NY, NY 10001 FAX 212/645-2137

QUARK VIDEO
212 • 807 • 7711
109 W. 27TH ST.

POSTPRODUCTION
3/4" BVU SP • BETACAM • ONE INCH

$60/HR TWO MACH. 3/4" SP TO BVU 950 SP
$90/HR. 3/4"SP OR BETACAM A/B TO BVU 950 SP
$120/HR 3/4 SP or BETACAM* A/B Roll to 1"
*Including 20 or 30 min. SP

INCLUDES
DVE • CHYRON • BROADCAST QUALITY COMPUTERIZED SYSTEM • NETWORK CREDITED GRAPHIC ARTIST & EDITOR • SPACIOUS SUITE LOADED WITH ADVANTAGES.

Our clients include National Broadcast and Cable Networks, Fortune 400 Companies, Broadcasters and hundreds of Independent Producers who stay ahead of the competition.

3/4" OFF-LINE
Reasonable Rates

WINDOW DUBS • SLIDE TRANSFERS • STAGE WITH HARD CYC

DUPLICATION
FAST SERVICE • BROADCAST QUALITY FROM 1" BETACAM, 3/4", 3/4" SP, VHS to 3/4", VHS, BETA II. DIGITAL TBC's WITH HIGHEST QUALITY D.A.'s AND DECKS
GREAT PRICES

FIVF
625 Broadway, 9th floor
New York, NY 10012

NON-PROFIT ORG
U.S. POSTAGE
PAID
New York, N.Y.
Permit No 7089

OCTOBER 1990

FILM & VIDEO MONTHLY $3.00

THE INDEPENDENT



Dispatches from the Second World

Czechoslovakia, East Germany, Hungary, Poland, the Soviet Union

A PUBLICATION OF THE ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS

Technicolor®

Hollywood ■ London ■ Rome ■ New York



EAST COAST DIVISION

Salutes the future of our Industry

THE INDEPENDENT FILMMAKER

Complete Lab Services—35mm, 16mm Dailies
All Sound and Video Needs

321 WEST 44TH STREET, NEW YORK
NEW YORK 10036 (212) 582-7310-13
Telex: 14-1081 Fax: (212) 265-9089

CONTENTS



14



30



38

COVER: Banned for almost two decades, *The Ear* (1970), by Czech director Karel Kachyna, is now playing to packed houses in Prague. Alongside Eastern Europe's political upheavals, enormous cultural changes are also underway. This issue of *The Independent* looks at recent developments in Eastern European cinema and video, with feature articles on banned films from Poland and East Germany that are now in distribution, changes within Czechoslovakia's film institutions, a noted Hungarian video artist, and a tour by 15 US documentary filmmakers of the USSR. Photo courtesy Public Theater.

FEATURES

30 Spring Takes Time: Films from East Germany and Poland
by Karen Rosenberg

35 Prophet Without Honor: Computer Video Artist Tamas Waliczky
by Shalom Gorewitz

36 If It's Tuesday, It Must Be Alma-Ata
by Ralph Arlyck

38 After the Velvet Revolution: A Tour of Czechoslovakian Film Institutions
by Mark Nash

2 LETTERS

6 MEDIA CLIPS

The Incredible Shrinking Fund: The CPB Program Fund's Open Solicitation
by Pat Aufderheide and Patricia Thomson

A SUN Is Born
by Catherine Saalfield

Matchmaker for Pacific Projects
by Abraham Ferrer

Beverly A. Conrad: 1936-1990

Sequels

14 FIELD REPORTS

Spotlight on Haiti: 1990 Images Caraibes Festival
by Karen Kramer

Still Number One? The Cannes International Film Festival and Market
by Barbara Scharres

20 LEGAL BRIEFS

When Fair Is Foul: Fair Use and Copyright
by Sheldon Siporin

25 BOOK REVIEW

Footage 89: North American Film and Video Sources
reviewed by Jan-Christopher Horak

27 IN FOCUS

The Time Machine: A Filmmaker's Guide to Time Code
by Larry Loewinger

43 IN AND OUT OF PRODUCTION
by Renee Tajima

44 FESTIVALS

47 CLASSIFIEDS

49 NOTICES

51 PROGRAM NOTES
by Kathryn Bowser

52 MEMORANDA

LETTERS

IN RETROSPECT

To the editor

Nothing in Thelma Adams' report about my efforts to make some 100 Marshall Plan documentaries available to American viewers deserved the headline "Embargo on US Propaganda Films Lifted" ["Media Clips," July 1990]. Nor do the films merit such a characterization, especially not sight unseen.

The headline also impugnes the integrity of some wonderful European documentarians, now mostly dead, who made these films, and that is particularly unfair.

A selection of Marshall Plan films will have their premiere US showing on Wednesday evening, October 24, at the National Archives in Washington, D.C. I hope that some of your readers will note the date and come to judge the films for themselves.

—Albert E. Hemsing
Brewster, MA

RUIZ REVIVAL

To the editor:

As director of The International Film Circuit, which distributes some of Raúl Ruiz' films, I would like to thank *The Independent* for its attention to Ruiz' recent work. The piece by Peter Bowen on Ruiz in your August/September issue was a welcome and insightful addition to the growing American recognition of this exceptional independent filmmaker.

But production of *The Golden Boat* was only one of several projects organized during Ruiz' residency at Harvard Univesity last year. *The Expulsion of the Moors*, which Bowen implies was abandoned, was in fact revived as a complex and very provocative installation work coproduced by Jordi Torrent and Kathy Huffman at Boston's Institute of Contemporary Art. It will travel to the Santa Barbara Contemporary Art Forum this fall and to Europe in 1991.

—Wendy Lidell
New York, NY

DOUBLE TAKE ON BERLIN

To the editor:

As independent filmmakers who weren't interviewed for Martha Gever's article on the Berlin Film Festival in the August/September issue ["Hard Sell: US Independents at the Berlin Film Festival"], we thought your readers might appreciate an additional perspective.

Our film is *James Baldwin: The Price of a Ticket*, a 90-minute documentary which had its US premiere on the PBS series *American Masters* in August 1989. In September 1989, *Baldwin* was officially invited to the Berlin festival (to be screened in the Panorama section). However, in November 1989 we were told that the invitation would be rescinded unless we dropped out of the London Film Festival. Berlin wanted the European premiere...or else. We were horrified—but for a number of reasons we chose London.

Do we regret this? No. Why not? First because we made deals in London that helped us pay off some debts that could not wait. And second, because we went to Berlin anyway, thanks to the American Independents in Berlin.

Basically, the AIB meant that we weren't alone in Berlin. Instead of being lost in the crowd, we were part of the "American presence," an official contingent recognized by festival organizers and buyers alike. We paid a $150 fee and got a lot in return—even including a press conference and the AIB brunch, a party packed with producers, buyers, funders, distributors, journalists...a filmmaker's dream!

The AIB also gave us encouragement, both before we went and while we were there. As a result, we spent our two weeks in Berlin distributing endless amounts of posters, flyers, press kits, stickers, and buttons (yes, it was worth both the time and expense). We even arranged two extra screenings in Berlin movie theaters just to make sure that everybody could see *Baldwin* once we had publicized it.

Did it work? Yes. As one of the few self-distributors on the indie circuit, we can say without equivocation that thanks to our foreign sales—and particulary the sales made in Berlin—*Baldwin* will eventually pay off its debts. Here's a quick list of the progress we made in Berlin: German theatrical and nontheatrical rights initiated; Australian theatrical rights sold; Sydney and Melbourne Film Festivals confirmed; Japanese theatrical and nontheatrical rights sold as an indirect result; Latin American cinemateque distribution initiated; TV sales and festival invitations in Austria, Scandinavian, Spain, Portugal, Ireland, and Czechoslovakia. Just as important for future projects were the international contacts (England, France, Holland, Italy, Switzerland, Belgium, Canada, Turkey, etc.) renewed in Berlin.

As Paul Byrnes, director of the Sydney Film Festival, said while we were in Australia, "You weren't part of the official Berlin Festival? I'm amazed. *Baldwin* was such a *presence* there." Tait Brady, director of the Melbourne Festival, added, "The thing that impressed me was that *all* the Americans were such a presence there. They really pulled together. It's rare to see a group of people so eager to help each other."

It wouldn't have happened without AIB.

—Karen Thorsen and Douglas K. Dempsey
New York, NY

To the editor:

Thank you for acknowledging the important role played by American Independents in Berlin (AIB) at the Berlin Festival. I'd like to take this opportunity to clarify and correct some of the information.

1990 was AIB's fourth year in Berlin, not its fifth.

AIB has steadfastly kept filmmakers fees at $150, not $300, which is well below the cost of the actual services. For Berlin 1990, public support from the National Endowment for the Arts and the New York State Council on the Arts enabled us to supplement these costs. NYSCA support enabled us to reduce fees to $100 for festival filmmakers from New York State.

I must take issue with one particular criticism of AIB: "power brokers of the international festival scene were being assiduously courted by AIB, while their constituency was left to scramble for a piece of the action." To the contrary, one of the best services we can provide for our constituency is contact with those power brokers. Furthermore, all of our work is done with consortium members in mind. Why else the catalogues, posters,

CONTINUED ON PAGE 4

THE INDEPENDENT

OCTOBER 1990
VOLUME 13, NUMBER 8

Publisher: Lawrence Sapadin
Editor: Martha Gever
Managing Editor: Patricia Thomson
Associate Editor: Renee Tajima
Contributing Editors: Kathryn Bowser, Bob Brodsky, Janice Drickey, Mark Nash, Karen Rosenberg, Toni Treadway
Editorial Staff: Elisa Chavez, Suan Ward
Production Staff: Jeanne Brei, Sheila McLaughlin
Art Director: Christopher Holme
Advertising: Laura D. Davis (212) 473-3400
National Distributor: Bernhard DeBoer 113 E. Center St. Nutley, NJ 07110
Printer: PetCap Press

The Independent is published 10 times yearly by the Foundation for Independent Video and Film, Inc. (FIVF), 625 Broadway, 9th Floor, New York, NY 10012, (212) 473-3400, a not-for-profit, tax-exempt educational foundation dedicated to the promotion of video and film, and by the Association of Independent Video and Filmmakers, Inc. (AIVF), the national trade association of independent producers and individuals involved in independent video and film. Subscription is included with membership in AIVF. Together FIVF and AIVF provide a broad range of educational and professional services for independents and the general public. Publication of **The Independent** is made possible in part with public funds from the New York State Council on the Arts and the National Endowment for the Arts, a federal agency.

The Independent welcomes unsolicited manuscripts. Manuscripts cannot be returned unless a stamped, self-addressed envelope is included. No responsibility is assumed for loss or damage.

Letters to **The Independent** should be addressed to the editor. Letters may be edited for length.

All contents are copyright of the Foundation for Independent Video and Film, Inc., except where otherwise noted. Reprints require written permission and acknowledgement of the article's previous appearance in **The Independent.** ISSN 0731-5198. **The Independent** is indexed in the Alternative Press Index.

© Foundation for Independent Video and Film, Inc. 1990

AIVF/FIVF STAFF MEMBERS: Lawrence Sapadin, executive director; Mary Jane Skalski, membership/programming director; Kathryn Bowser, festival bureau director; Morton Marks, audio/business manager; Carol Selton, administrative assistant.

AIVF/FIVF BOARDS OF DIRECTORS: Eugene Aleinikoff,* Adrienne Benton,* Skip Blumberg, Christine Choy, Dee Davis, Loni Ding, Lisa Frigand,* Dai Sil Kim-Gibson, Jim Klein, Tom Luddy,* Lourdes Portillo, Robert Richter, Lawrence Sapadin (ex officio), Steve Savage,* Jack Walsh, Barton Weiss, John Taylor Williams,* Debra Zimmerman.

* FIVF Board of Directors only

THE INDEPENDENT

FILM & VIDEO MONTHLY

AIVF

Books and Tapes

AVC

Books and Tapes

NVI...



The Most Powerful Editing Team in Town.

(L-R) Paul Green, Jerry Newman, Abe Lim, Art Dome, Kathy Schermerhorn, Rich Thomas, John Tanzosh, Dan Williams, Doug Tishman, Bruce Tovsky, Phil Fallo, Robert Burden, Phil Reinhardt, Barry Waldman, Phil Falcone, Sean McAll

With the largest, most experienced and best equipped staff in town, it's no wonder that our editorial work has increased by 5O% in the last year. And it continues to grow. This year we'll be editing a new prime time network sitcom which is being shot in New York, and all of the material for inclusion in the Miss America Pageant in September. In the past year we've edited commercials for Mercedes-Benz, Grand Union, TWA, ShopRite, Oldsmobile, Contac, and A&P as well as shows for HA!, Lifetime Medical, The Comedy Channel, Met Life, The Art Market Report, Toshiba, IBM, and LTV.

And even in these difficult times, you'll find that we continue to improve the working environment for our primary customer, the independent producer who is working with his or her own money. On the culinary side, we added a better lunchtime menu, and cookies and fruit in the afternoon. On the equipment side we added five more D-2 machines, a Rank with Sunburst II for color correcting film and tape, an AMS AudioFile and audio recording booth, color cameras for the 7 on-line edit rooms, and computerized off-line editing to the seventh floor. Speaking of floors, we'll be utilizing the second floor of our building on 17th Street for the first time in the coming year, bringing to a total of ten, the floors used for NVI customers and the necessary support services.

In terms of equipment, you'll be seeing the introduction of the first all D-2 editing suite in New York City with the installation of The Abekas A-82 Switcher in Edit A this fall, as well as the the addition of the exciting new Digital F/X Composium and Wavefront 3D animation to our established electronic graphics department.

And without knowing what our competitors are up to all the time, you can still rest assured that you are getting the most experience, the best equipment and the most accommodating service at the lowest possible price. If you want some help on your next project, call NVI!

NVI **National Video Industries, Inc.**
15 West 17th Street
New York, NY 10011
212 691-1300 *Fax: 633-8536*

Help Yourself. Join AIVF today!

Membership in AIVF provides you with:

- THE INDEPENDENT Film and Video Monthly
- Insurance
- Festival Bureau
- Advocacy
- Seminars
- Discounts
- Free MPE Directory

AIVF

Call or write:
625 Broadway, 9th floor
New York, NY 10012
(212) 473-3400

The Association of Independent Video and Filmmakers

AIVF REGIONAL CORRESPONDENTS

AIVF has a network of regional correspondents who can provide membership information, hold meetings, and aid recruitment in areas of the country outside New York City. AIVF members are urged to contact them about AIVF-related needs and problems, your activities, and other relevant information and news:

Howard Aaron, Northwest Film and Video Ctr., 1219 S.W. Park Ave., Portland, OR 97205; (503) 221-1156

Cheryl Chisolm, 2844 Engle Road, NW, Atlanta, GA 30318; (404) 792-2167

Dee Davis, Appalshop, 306 Whitesburg, KY 41858; (606) 633-0108

Loni Ding, 2335 Jones St., San Francisco, CA 94133; (415) 474-5132; 673-6428

Dai Sil Kim-Gibson, 1752 17th St., NW, Washington, DC 20009; (202) 232-6912

Deanna Morse, School of Communication, Grand Valley State Univ., Allendale, MI 49401; (616) 895-3101

Lourdes Portillo, 981 Esmeralda St., San Francisco, CA 94110; (415) 824-5850

Bart Weiss, 1611 Rio Vista Dr., Dallas, TX 75208; (214) 948-7300

LETTERS

CONTINUED FROM PAGE 2

screening schedules, orientation packets, orientation sessions in New York and in Berlin, seminars, the booth itself, the market screenings, etc.? Each year the package grows.

In fact, in 1990 for the first time we were finally able to throw a party for the Americans. At the very last moment, thanks to Geyer-Werke Labs, Kodak Stuttgart, and the American Pavillion Cannes, we managed to organize a brunch where filmmakers and people from AIB organizations and companies could meet in a relaxed setting with foreign buyers, agents, distributors, exhibitors, and funders: the power brokers. The AIB brunch was a touted hit of the festival.

AIB funding and volunteers: remember that this is an underfunded, nonprofit effort. Inevitably, as Gever correctly implied, some things fall through the cracks. When we speak of AIB, we're talking about a number of people who have worked with little or no pay to create a unified American presence and to make Berlin an easier place to navigate. We were fortunate in a watershed year for Berlin when attendance ballooned that an excess of enthusiastic volunteers not only offered their services but eagerly pitched in over the course of 15 tumultuous days. Next year and in the years to come, as Berlin and AIB continue to grow, we plan to rework the booth system; high on our priority list are two salaries staffers to handle the booth.

Entry to the market screening rooms may appear like an obstacle if you don't understand the market's system. Market badges, an expensive purchase, are normally required for admission. The market has allowed AIB to have some single screening passes available at the AIB booth. This was arranged as a convenience to filmmakers and distributors. The article mentioned AIB's "keeping tabs on the market screenings" in the same breath with market passes. There is no connection between the two, other than both are AIB courtesies.

Also note that, despite the fact that passes aren't easy to come by, we are proud that 1990 witnessed the largest number of market screenings in AIB's history. In 1986—pre-AIB—there were very few American films in the market. And by 1990, 31 non-festival American independent films, along with well over a dozen official festival selections represented by AIB, were screened in the European Film Market. American independent screenings both in the festival and the market were generally packed to overflowing and many filmmakers did booming business.

And lastly, I'd like to thank Gever for applauding our catalogue which had been expanded and revamped for 1990: 64 pages, circulation 2,500—not 2,000. But the article fails to mention that the catalogue describes AIB member organizations, along with the films.

AIB is proud to support American indies: first-timers and experienced festival goers alike. We are grateful to our funders for their continuing support.

—Linda A. Hansen
director, American Independents in Berlin
New York, NY

Martha Gever replies:

My article on the 1990 Berlin Film Festival, like any piece of writing, fails to mention a number of minor details concerning the AIB. That organization was a central but not the sole topic of my survey of film/videomakers' experiences at the festival, nor, as I pointed out, were all the film/videomakers I interviewed of one mind about the success of AIB's various efforts. Nor did they all—or many of them, for that matter—do "booming business" at the Berlin market. A sense of perspective might be helpful. The touted hit of the festival was the retrospective of East German films banned in the mid-sixties, not the AIB brunch [see "Spring Takes Time," by Karen Rosenberg, on page 30 of this issue].

The words about "scrambling for a piece of the action" derive from my direct experience of the disorganization that seemed to plague the volunteers at AIB's booth, as well as my non-receipt of an invitation to the AIB brunch, although I was recognized by the AIB as a representative of the Foundation for Independent Video and Film (a consortium member). However, conversations with other consortium members also informed my comment about AIB management's stinginess toward its constituents, meaning the groups whose fees help sustain the AIB. While some AIB participants, like Karen Thorsen and Douglas Dempsey, gave the group high marks, others presumably included in the AIB fold were less thrilled with aspects of the operation, although none said that they hoped for the project's demise. On the contrary, a coordinated effort to smooth the path of US independents producers and media organizations in Berlin seems most welcome. For example, Hansen's news of a reworked booth system appears to address an acknowledged problem.

INTERNAL AFFAIRS

To the editor:

Lucinda Furlong's dsecription of the change in the internal allocation process for film and video production grants at the New York State Council on the Arts ["NYSCA's Seven Percent Solution," August/September 1990] suggests that it represents a Balkinization of the concerns of artists and institutions. In fact, the consolidation of an Individual Artists budget this year is an acknowledgement by the Council that the amount available to artists for creating new work should not have to compete directly with the needs of organizations and their projects. That artists' work is the priority of the Individual Artists Program over other discipline concerns goes without saying. However, the change has nothing whatever to do with the way panelists are chosen or the exchange between the Individual Artists Program and the Electronic Media and Film, Theater, Music, and Visual Artists Programs on matters of policy and our many mutual concerns.

For the past three years the Council and its executive director have assigned specific amounts to be spent on Individual Artists categories within the budgets of the discipline programs. The rationale for specific dollar allocations was and continues to be driven by a variety of factors, including number of applications, project budgets, and an overview of the funding "ecology" of each of the discipline and program areas. Over the past several years, support for Media and Film Production has increased steadily and comprises the majority of support administered by the Individual Artists Program based on these factors. Of the $1,475,000 the Council has allocated for grants to composers, visual artists, video- and filmmakers, and theater artists during FY91, $1,050,000 is earmarked for film and video production. That amount represents a two percent decrease from the previous year's allocation, compared with the overall seven percent cut in the NYSCA's budget.

—Linda Earle
director, Individual Artists Program
New York State Council on the Arts
New York, NY

What International Programmers Are Saying About PTI

International program buyers are breathing a sigh of relief! **"At last, I know where to find PBS programs."**

Now, PBS producers have a high profile, easily identifiable distribution source where international buyers can find USPTV programs.

Public Television International's staff has over 14 years expertise selling top PBS programs and series in the international marketplace, and represents over 35 stations and independent producers!

Your programs are our top priority. PTI exclusively represents USPTV programs, and gives them all the recognition they deserve through aggressive marketing.

Public Television International—the system's own distributor devoted to taking your programs around the world!

PUBLIC TELEVISION INTERNATIONAL

Worldwide Distribution of U.S. Public Television Programming



For further information, please contact Mary Herne or Pamela Alexander
PTI, 1790 Broadway, 16th Floor, New York, New York 10019
Phone (212) 708-3048 Fax (212) 708-3045 Telex 710-6642097

THE INCREDIBLE SHRINKING FUND

The CPB Program Fund's Open Solicitation

The round of Open Solitication that began September 14 at the Corporation for Public Broadcasting's Television Program Fund was the last in its eight-year history. Open Solitication represented the last clear preserve within CPB for funding low-budget individual programs by independent producers. After this round, CPB plans to replace Open Solitication with some form of call for project proposals dealing with specific themes. It may also revise the mechanism by which this money is awarded. These procedures and guidelines reportedly will be firmed up by the end of the calendar year, prior to when the next Open Solitication round would have taken place.

That the future of the $6-million previously earmarked for Open Solitication is up in the air at the same time as the $6-million ITVS is starting up may be a coincidence. But in the absence of a detailed plan for whatever may replace Open Solicitation, many independents are skeptical about CPB's intentions.

The Program Fund was created in 1980 to aggregate national program funds and encourage access by small-budget independent producers to CPB funding, in response to a Congressional mandate in the Public Telecommunications Financing Act of 1978. During the early years of the Reagan administration, however, a shift began taking place, with public TV stations increasingly encroaching upon this domain. The Program Fund began using the bulk of its allocation for major series, such as *Frontline*, *WonderWorks*, *American Playhouse*, and *Great Performances*, created by public TV stations. This triggered complaints by independent producers that unsolicited proposals were being slighted and funding for these series did not fulfill the Fund's mandate to back smaller independent productions selected through the use of peer panels. Ultimately, the result of these protests was Open Solicitation, established in 1983. Considered the last protected bastion for independents with stand-alone programs, it will be abolished in CPB's FY91. It is still undetermined what may replace it.

Open Solitication has always been a small portion of the Program Fund's $45- to $47-million budget. Traditionally $6-million annually, allocated in three $2-million rounds, this year it is under $4-million because, says Program Fund director Don Marbury, of both reallocation of funds and an overall cutback. According to Marbury, the Program Fund is moving away from Open Solitication because, "We're digging up a rosebush with a backhoe. It's set up an unreasonable expectation within the producing community." The process has ballooned out of proportion of the staff and peer panels' ability to deal with proposals, he explains. As producers have come to better understand the process and priorities of the Fund, proposals have shown increasing thought and care, so that many excellent proposals are now excluded and producers' time wasted because of the size of the funds available. The latest round of Open Solicitation, Marbury notes, drew 500 proposals. The peer panel could only consider 60 during its four-day meeting. And staff found at least 125 projects that they wished to recommend without reservation.

Another influential development is the constriction of the Program Fund's discretionary resources as a result of recent agreements within public broadcasting on the restructuring of national productions funds. CPB turned over to the Public Broadcasting Service the management of $22.5-million for established series, including *MacNeil/Lehrer NewsHour*, *Great Performances*, *Frontline*, and three other major series, plus two children's series, although retaining responsibility for program development. At PBS, vice president for programming Jennifer Lawson is establishing more schedule-driven national programming. This makes independent producers newly uneasy about priorities.

More CPB money is also targetted for specific projects as a result of 1988 federal legislation which created the Independent Television Service (ITVS), designating that CPB devote $6-million for productions underwritten by the new entity. It also directed CPB to earmark an additional $3-million for projects dealing with ethnic and racial issues (to be decided by CPB in conjunction with the five minority production consortia). However, Congress also included report language specifying that funding for ITVS does

1989-1990

A Night In Havana: Dizzy Gillespie in Cuba
by John Holland
VPI Ltd, distributor

The Big Dis
by Gordon Eriksen and John O'Brien
First Run Features, distributor

84 Charlie Mopic*
by Patrick Duncan
New Century Vista, distributor

For All Mankind
by Al Reinert
Circle Releasing, distributor

From Hollywood to Deadwood*
by Rex Pickett
Island Pictures, distributor

The Imported Bridegroom
by Pamela Berger
ASA Communications, distributor

Metropolitan*
by Whit Stillman
New Line Cinema, distributor

Nobody Listened
by Nestor Almendros and Jorge Ulla
Direct Cinema, distributor

The Suitors
by Ghasem Ebrahimian
First Run Features, distributor

Thelonious Monk
by Charlotte Zwerin
Warner Brothers, distributor

Voices of Sarafina!*
by Nigel Noble
New Yorker Films, distributor

These Films Were Shot in 16mm and Super 16mm* and Released Theatrically in 35mm.



Ask for our technical brochure, "Shooting 16mm or Super 16mm for blow-up to 35mm: Recommended Practices and Procedures"

Blow-Ups by

DuArt

DuArt Film Laboratories Inc.
245 West 55th Street, New York N.Y. 10019
Telephone 212 757 4580 Telefax 212 977 7448 Telex 640 253

Call for Entries



National Educational Film & Video Festival

21st
ANNUAL COMPETITION

Documentaries
Dramatic Features & Shorts
Animation ■ Classroom Programs
Medical/Health ■ Training/Instructional
Special Interest ■ Made-for-TV
PSA's ■ Film & Video Art
Student-made Docs & Narratives

Deadline: Dec. 1, 1990

Entry Forms:
NEFVF
655 - 13th Street
Oakland, CA 94612
415/465/6885

not diminish the Fund's responsibility to substantially fund independents systemwide: "[D]espite the advent of [ITVS], the public broadcasting community will continue to utilize or increase utilization of independent producers or independent productions throughout the structure of public broadcasting.... Neither the creation of the [ITVS] or its funding is intended to exhaust the CPB's statutory obligation to provide a substantial portion of its programming fund to independent producers and productions." That the future of the $6-million previously earmarked for Open Solicitation is up in the air at the same time as the $6-million ITVS is starting up may be a coincidence. But, in the absence of a detailed plan for whatever may replace Open Solicitation, many independents are skeptical about CPB's intentions.

Funding priorities for CPB will be set, says Marbury, by the results of a needs assessment currently in process at CPB. Mandated by Congress in 1988, the study will involve a sophisticated telephone survey of viewers' attitudes and feelings about television as well as meetings with focus groups, according to CPB's policy and planning division. A preliminary report is due mid-November, and recommendations will ensue in early 1991. As well, the Program Fund will continue with ascertainment, seeking input from minority consortia, panels of station representatives, community leaders, and independent producers. Finally, priorities will be affected by Lawson's programming blueprint at PBS.

The future of funding allocations at the CPB's Program Fund may be suggested by the recent Documentary Initative, which awarded $1-million to three major independent productions [see "Million Dollar Movies: CPB Underwrites Three Independent Documentaries," August/September 1990]. Starting with the theme of "Rediscovering America," the Fund requested nominations of appropriate producers from public TV station officials and independent producers. A panel then made recommendations based on project synopses, with Marbury making the final selection. The $1-million, says Marbury, came from discretionary funds which, in past years, would have gone to Open Solicitation.

Marbury stresses that whatever the funding mechanism of the future, they will be open to small and big independent projects as well as station productions. Lawrence Sapadin, executive director of the Association of Independent Video and Filmmakers, is concerned that future targetted solitications not circumvent the CPB's mandate to provide substantial funds to independent producers. "We have no quarrel with creating a subject matter focus for a given round and saving independents time and money," he says. "But the history of independent funding on public TV is like that of reservations of indigenous peoples—it keeps getting smaller and smaller. Creating the ITVS, for instance, cannot be an excuse not to fund independent producers out of the Fund's discretionary budget. And the PBS-CPB collaboration should involve and target independent producers as a major resource."

PAT AUFDERHEIDE AND PATRICIA THOMSON

Pat Aufderheide is assistant professor in the School of Communication at American University and a senior editor at In These Times.

A SUN IS BORN

In late July, the Centro de Estudios Puertorriqueños at Hunter College in New York City was awarded $50,000 from the Rockefeller Foundation to organize a program of Latino film and video that will serve as a pilot series for a new national university satellite network. With an initial outreach to Latino communities in seven cities, the Centro will attempt to utilize and build upon the informal links currently existing between university-based Latino study centers. Simultaneously the Centro will conduct research into the potential size, logistics, and future direction of the network itself, provisionally dubbed the Satellite University Network (SUN).

The primary program coordinators for the Latino series are Susan Zeig and Pedro Rivera, independent producers based at the Centro. They will be curating work that deals with issues of concern to Latinos in the US, beginning with imperialism and the roots of dominant control over Latino communities and moving into investigations of Latino immigration and survival in the US. The series may also incorporate such subthemes as the myth of Columbus' "discovery" of America, the five-hundredth anniversary of which will be celebrated in 1992. Broadcast will begin in February 1991, coinciding with the annual conference of the Latin American Studies Association (LASA). The series will commence with a live satellite feed of the conference proceedings, which this year focuses on US-Latin American relations.

Research on the potential expansion of SUN will be conducted over the next year by media activist DeeDee Halleck and Wanda Bershen, previously program director at CUNY-TV and currently director of film programming at the Jewish Museum. They will undertake a survey of the technical capabilities of a range of universities nationwide in order to establish a ground network that would downlink SUN's transmissions. SUN already has made arrangements to appear at the University of Texas in Austin, Stanford University, University of California-Los Angeles, University of New Mexico, University of Arizona, Hunter College, plus schools in Chicago and Miami.

Many universities boast fully stocked or at least adequate media centers with offices, equipment, resources, and a self-renewing pool of eager students. However, these centers often produce little or no programming intended for broad distribution. The Centro's Latino series provided via SUN is an attempt to remedy this absence. Taking

WHERE TO LOOK FOR SUPER 8

* *Straight Up,* Paula Abdul music video
* *Forever Your Girl,* Paula Abdul music video
Space Shuttle footage, NASA
* *Revolution,* Nike, commercial
America's Most Wanted, FOX
Black Rain, Paramount Pictures, feature film
Jovan Musk, Commercial, Clio winner
Imagine, John Lennon feature
Dear America: Letters Home from Vietnam, HBO
This is Elvis, feature
Flatliners, Columbia Pictures, feature film
21 Jump Street, FOX
Notorious, Duran Duran music video
James Taylor, music video
* *A Polish Vampire in Burbank,* feature film on USA network
McDonald's, commercial
Burger King, commercial
With or Without You, U-2 music video
Surf detergent, commercial
Let the Music Do the Talking, Aerosmith music video
Howie Mandel Special, HBO
* *Lunchmeat,* feature film
* *The Jet Benny Show,* feature film
* *Curse of the Queerwolf,* feature film
* *Wave Warriors, II, III, IV, V,* feature films
* *Journey to the Impact Zone,* feature film
* *San Clemente Locals,* feature film
* *Game of Survival,* feature film
* *Doctor Strain, The Body Snatcher,* feature film
The Outsiders, FOX
* *Ozone Attack of the Red Neck Mutants,* feature film
* *Desperate Teenage Love Dolls,* feature film
* *Chobe,* Documentary
* *Attack of the B Movie Monsters,* feature film
* *Gore-met Zombie Chef From Hell,* feature film
Paradise City, Guns and Roses music video
Sweet Child O Mine, Guns and Roses music video
Wildcats, feature film
Bad Medicine, Bon Jovi music video
* *Dreamin,* George Benson music video
Higher Love, Steve Windwood music video
No More Lies, Moody Blues music video
Tunnel of Love, Bruce Springsteen music video
REM, concert video
* *In the Name of the People,* Academy Award Nominee for Best Documentary 1984
Someday, Steve Earl music video
Coming Around Again, Carly Simon music video
Good Music, Joan Jett music video
Don't Disturb Groove, The System music video
* *Coca Cola,* Sprite commercial
Rosarita, Salsa commercial
Tran & Eddie, Stray Cats music video
* *Monument Valley,* PBS Documentary

* Shot entirely in Super 8



Brian Bleak

— Surf Cinematographer

On Super 8:

"I try to shoot the best surfers in the world in the best conditions. That's basically the format for ***Wave Warriors.*** We're starting on our fifth one now — sort of like the ***Nightmare on Elm Street*** of surfing.

I really think the reason why I'm sticking with Super 8 is that I see the potential of the medium. It's so much easier than shooting with say 16mm — and it's a lot less expensive. Kodachrome 40 is a tight grain film. On tape, it's really beautiful.

I own my own equipment. I can grab my Pelican case with three cameras in it and hump down the beach and be set up and shooting in two minutes while the other guys are still fumbling with their clunky rigs. I really believe that filmmaking should be fun. And if you're not having fun, forget it. With a camera like the Beaulieu 7008, film to video on the Rank Cintel, and the beauty of Kodachrome, Super 8 will blow you away."

Brian Bleak is head of production for Astroboys Productions. He has produced nine Super 8 surf films during the past five years. Mr. Bleak is a major contributor to "Surfer Magazine" on ESPN.



Super 8 SYNC SOUND SYSTEM

Super 8 Sound:
2805 W. Magnolia Blvd., CA 91505
(818) 848-5522
95 Harvey St., Cambridge, MA 02140
(617) 876-5876

fva

S-VHS

Component editing system with time base correction. Insert or assembly editing user-operated. Subsidized rate for qualifying projects $12.50/hour

FILM/VIDEO ARTS

817 Broadway at 12th Street
New York City 10003
212/673-9361

A nonprofit media arts center

FOX AMERICA

Ikegami HL 95 * Ikegami 79 EAL * Sony BVP 5 * Sony BVP 7 * Sony BVW 35 * BVW 25 * BVV 5 * BVU 150 * Full production packages in PAL and NTSC * Full grip/lighting/audio * Crews * Transportation

PAL

Editing: Sony BVU 800 * Sony BVU 950 * Sony BVW 75 * Panasonic AG 7500 * Panasonic AG 6500 * Sony BVU 5800 * Sony BVU 5850 * Facilities available with or without editor * Hourly - daily - weekly rates

FOX TELEVISION OF AMERICA
333 West 52nd Street New York, NY 10019
Tel (212) 246-4300 Fax (212) 265-0155 Telex 961016 FOXNYK

Media ALLIANCE

On-Line

ARTIST ACCESS TO LOW COST STATE-OF-THE-ART FACILITIES

BROADWAY VIDEO
CGI
EDITEL
GBS VIDEO
LRP VIDEO
MANHATTAN TRANSFER/EDIT
TV-R MASTERCOLOR
TECHNISPHERE

- EQUIPMENT RENTALS
- INTER-FORMAT EDITING
- POST PRODUCTION
- AUDIO SERVICES
- COMPUTER GRAPHICS
- FILM TO TAPE TRANSFERS

For Information and Application:
Call 212/560-2919

Media Alliance
c/o WNET, 356 West 58th St., New York NY 10019

DIGIGGLES

ADO effects with more than the essentials.

CHROMAVISION

a full service video facility offering digiggles.
119 W. 22nd St. NY, NY 10011 (212) 463-8997. Ask for DORIS.

some cues from Deep Dish TV's packaging of material from public access cable shows for satellite distribution, the Centro will combine short works and segments from a variety of completed videotapes (for which producers will be paid an as yet undetermined amount). Through the example of such programming, SUN's coordinators hope to educate professors, community groups, and individuals about what programs are out there, what's now being made, and the potential uses of such work in a variety of contexts. According to Zeig, discussions are brewing at university centers about how to solidify community links and facilitate the use of independent media outside the classroom context.

Although the pilot project focuses on Latino subject matter, Zeig says that in the future SUN might transmit a variety of programming designed to serve television's underserved audiences, with possible series devoted to labor, Asian Americans, or other topics.

For further information, contact: Cynthia Lopez, program associate, Centro de Estudios Puertorriqueños, Hunter College, City University of New York, 695 Park Ave., New York, NY 10021; (212) 772-5689.

CATHERINE SAALFIELD

Catherine Saalfield is a media activisit and writer living in New York City.

MATCHMAKER FOR PACIFIC PROJECTS

Independent producers interested in developing series or specials on the Pacific Rim and international issues for public television can take advantage of an innovative program of the Pacific Rim Coproduction Association (Pac Rim Association), administered by the Corporation for Public Broadcasting, which matches up producers with sponsoring television stations.

The association was formed in 1987 and is a cooperative venture between the Australian Broadcasting Corporation (ABC), Television New Zealand, the Canadian Broadcasting Corporation, and CPB's International Activities Program, a consortium of 16 US public television stations, including KCET-Los Angeles, WNET-New York, WGBH-Boston, KTCA-Minneapolis/St. Paul, Oregon Public Broadcasting, KERA-Dallas, and WETA-Washington, DC.

As International Activities' project coordinator Rachel Freed explains, the Pac Rim Association gathers biannually to evaluate proposals for multi-part series and individual programs that would be appropriate for international coproduction. During each round, up to three projects are awarded matching funds of up to $40,000 for research and development. To date, a total of eight proposals have won funds amounting to over $260,000. These projects include Harry Bardwell's *Power in the Pacific*, an ABC production in association with KCET, on the shifting balance of military and economic power in the Pacific region;

The International Aboriginal Movement, a Duncan McEwan/Canadian Broadcasting Corporation project examining the growing politicization of aboriginal culture; and Gerry Richman's *Pacific Rim in Performance*, a two-part special performance presentation for KTCA's series *Alive from Off-Center*.

None of the producers funded thus far have had prior working relations with a public television station, notes Freed. Instead, CPB's International Activities department takes the initiative in pairing up producers and stations. However, it is then up to them to iron out issues such as ownership, final cut, and the producer's employment status within the station. "We're dedicated to helping establish relationships between independent producers and public television stations," Freed says, adding that, to date, all eight projects are progressing smoothly.

"Up to now, we've funded exclusively documentaries," she comments, "however, we would like to move into other areas, such as dramatic and narrative works." In addition, Freed strongly encourages independent producers to submit proposals, acknowledging that although the Pac Rim Association is three years old, word has not gotten out sufficiently to independents about its existence.

Freed, herself a former independent media-maker, states that the association "exists for everyone, independents included, to take advantage of." She notes that independents interested in gaining access to consortium funds should contact her directly for current program guidelines—now in the process of being revamped—and for assistance locating stations amenable to producer-initiated proposals. She emphasizes that, in turn, the consortium stations are encouraged to work with independents having proposals that fit into the association's guidelines for funding and production. "We certainly would not want to work with stations that treat independents poorly."

For further information, contact: Rachel Freed, project coordinator, International Activities, Corporation for Public Broadcasting, 901 E Street NW, Washington, DC, 20004-2006; (202) 879-9729.

ABRAHAM FERRER

Abraham Ferrer is a staff member of Visual Communications, a Los Angeles-based Asian Pacific American media arts center, and coordinates production of the organization's quarterly newsletter, In Focus.

BEVERLY A. CONRAD: 1936-1990

On July 4, former actress and director Beverly Conrad died of cancer at age 53.

Arriving in New York City in the early 1960s, Conrad became a central figure in the early underground under the name of Beverly Grant, working both on the off-off-Broadway stage and in the avant-garde film world. She appeared in films by



Beverly Conrad, aka Beverly Grant, in New York, 1964.

Courtesy Tony Conrad

ULRIKE OTTINGER RETROSPECTIVE

Fall 1990 to Spring 1991

The Goethe Institutes in the United States and Canada and their local partners present the first North American retrospective of the films by Ulrike Ottinger, one of the leading German woman filmmakers. The tour is coordinated by GOETHE HOUSE NEW YORK.

GOETHE INSTITUTES	PARTNERS	DATES	INFORMATION
Goethe Institute Toronto	Art Gallery of Ontario	Oct. 9–21, 1990	416/924-3327
Goethe House New York	Hallwalls Contemporary Arts Center, Buffalo, NY	Oct. 15–21	212/972-3960
	Cornell University, Ithaca, NY	Oct. 20–22	
	Anthology Film Archives, NYC	Oct. 31–Nov. 11	
Goethe Institute Los Angeles	UCLA Film & Television Archives	Nov. 8–21	213/854-0993
	Gay and Lesbian Media Coalition, LA		
Goethe Institute Montreal	Cinémathèque Québécoise and the Festival Internal du Cinéma & Video Gay et Lesbian de Montréal	Nov. 17–24	514/499-0159
Goethe Institute Vancouver	Pacific Cinematheque	Nov. 26–Dec. 8	
Goethe Institute Chicago	Film Center of the School of the Art Institute, Chicago	Jan. 9–30, 1991	312/329-0915
	Walker Art Center, Minneapolis		
Goethe Institute Boston	Institute of Contemporary Art, Boston	Jan. 18–Feb. 10	617/262-6050
	U-Mass./Amherst, together w/Holyoke, Amherst, Smith and Hampshire Colleges		
Goethe Institute Montreal	Canadian Film Institute, Ottawa	Feb. 18–28	514/499-0159
Goethe Institute San Francisco	San Francisco Cinemateque	Mar. 4–31	415/391-0370
	Film Department, University of Montana, Bozeman, MT		
	German Film Festival, University of Hawaii, Honolulu		

100% COMPONENT VIDEO IMAGING

On-Line Betacam SP Editing ..... *$240/hr.*
GVG 141 Editor, (2) Sony BVW-65 PLayers w/Dynamic Tracking, Sony BVW-70 Recorder, (2) Fortel CC-2 Color Correctors, GVG 100 Switcher, Sierra ChromaKeyer, Digital F/X 200 3D Effects, Paint & Typography w/4:4:4:4 Component Digital Quality, Bencher M2 Stand W/Sony DXC-3000 Camera, Soundcraft 200-BVE Audio mixer, Orban Limiter/Compressor, DAT, CD, Cassette & Turntable, Couches, Cappuccino & Cool!

Betacam SP Field Production *$700/Day*
Sony BVW-200 Camcorder w/Nikon S15x8.5 Lens, Sachler Video 20 Tripod, Shure FP-31 Mixer, (3) Lowell DP Lights w/Umbrellas, Samson Wireless Mics, JVC TM-22 Monitor, Ford 4x4 Truck w/Phone.

3/4" Off-Line Editing ..... *$30/hr.*
Sony 5800 PLayer, Sony 5850 Recorder, Sony RM-440 Editor, Fairlight CVI Effects, Cassette, Tascam Mixer.

3/4" Field Production *$450/Day*
Sony DXC-3000 Camera w/Fujinon 12x Lens, Sony VO-6800 Deck, Bogen Tripod, JVC TM-22 Monitor, (3) Lowell DP Lights w/Umbrellas, Assorted Mics.

Dv8video *738 Broadway, NYC 10003* **212.529.8204**

BETACAM-SP
&
3/4" SP

Packages
at Great Prices

Starfish
PRODUCTIONS
(212) 463 7881

INSURANCE BROKERS
SINCE 1899

DEWITT STERN, GUTMANN & CO. INC.
Specialists in Entertainment Insurance

New York:
Jolyon F. Stern, President
Carol A. Bressi, Manager
420 Lexington Avenue
New York, NY 10170-0199
212-867-3550 Telex: 886142

Los Angeles:
Jerry VandeSande
Bill Hudson
11365 Ventura Blvd.
Studio City, CA 91604
818-763-9365

AFFILIATES
LONDON • PARIS • MUNICH

3/4" off line video editing facilities
VALKHN VIDEO
Award winning editing staff available
Supervising editor Victor Kanefsky
Sound effects library and sound transfers
Lok-Box: film sound preparation for video sound mixing
1600 Broadway, New York
(212) 586-1603
Twenty years of film expertise brought to video editing

Stephen Dwoskin, Ron Rice's *Chumlum*, and Jack Smith's *Normal Love*. Her association with Smith brought her into contact with Andy Warhol, with whom she worked on several film projects. Grant also performed in the early and most adventurous plays by Leroi Jones (Amiri Baraka) and Charles Ludlam, among others. Known as the Queen of the Underground, she was conspicuously pale and willowly, with long black hair—"a tall, Charles Addams portrait-of-a-girl," as one reviewer put it.

In the late 1960s Beverly Grant turned to directing. She did two plays by Kenneth Bernard, one of which ran at Max's Kansas City, considered the most "in" nightclub of the day. She also married musician/filmmaker Tony Conrad, with whom she collaborated in directing an experimental narrative feature film, *Coming Attractions*.

After teaching and directing at Antioch and Miami University, she turned away from film and theater. Conrad subsequently worked as a counselor in the field of alcohol and drug dependency, most recently in London, Ohio, as a staff psychotherapist and certified substance abuse specialist at the Madison County Hospital.

PT

SEQUELS

When the New York City Council finalized the budget for FY91, they restored the **Department of Cultural Affairs**' program line contracts to 1990 levels. This includes a full restoration of the Program Development Funds—the fund for small, medium-sized, and new arts groups, which had been gutted by the Board of Estimate in late 1989 for political reasons ["Arts Suffer Cuts by Boro Bosses," May 1990]. This new budget was the first negotiated by the City Council and Mayor without the Board of Estimate, which was dissolved in late August under the new city charter and its powers divided among an expanded City Council, the mayor, and various new agencies.

✣ ✣ ✣

Before permanently adjourning, the Board of Estimate renewed the two **cable television franchises in New York City.** This came after months of sparring with Time Warner, owner of both cable operations, and following an initial, unexpected denial of the franchise, in part because of poor access provisions ["Cable Franchise Facas in Manhattan," August/September 1990]. Time Warner's last-minute concessions in the area of community access disappointed many access supporters. Although there was an increase in start-up money for access facilities, plus an additional $250,000 in production funds, the level of ongoing support remained the same—$3 per subscriber, considerably lower than in many new systems. Time Warner immediately announced the likelihood of a rate increase to pay for these and other concessions.

✣ ✣ ✣

Two separate studies released in May and June testify to television's dismal **representiation of labor** and other diverse viewpoints. *The American Worker: A PBS Endangered Species?*, released jointly by the City University of New York Committee for Cultural Studies and Elsa Rassbach's Made in U.S.A. Productions ["Love's Labor Lost? A Dispute over the Representation of Workers on the Air Waves," June 1990], examines two years of programming during public television's prime time. The report found that "the business and social elite" dominate programming, with workers represented in less than half a percent of the total programming; two-thirds of these workers were British, rather than American. In May, Fairness and Accuracy in Reporting (FAIR) released a six-month study on news bias entitled "All the Usual Suspects: *MacNeil/Lehrer* and *Nightline*." The widely-reported study contends that "*MacNeil/Lehrer*'s narrow, pro-establishment guest list mocks the original mandate of public television to 'be a forum for debate and controversy' and to 'help us see American whole, in all its diversity.'" According to the study, only six percent of *MacNeil/Lehrer*'s guests were from labor, community, racial, and ethnic groups.

✣ ✣ ✣

The nonprofit, downtown Manhattan theater **Film Forum** reopened its doors September 5, after a one-year hiatus. The theater was forced to relocate after its landlord decided to tear it down to make way for a 20-story office tower ["Film Forum's Demolition Deadline," May 1989]. Another lower Manhattan theater, however, is not so lucky. The Bleecker Street Cinema closed on August 30, victim of a 100 percent rent hike which was complicated by a bitter feud between the theater's former partners. The Bleecker Street Cinema joins a growing list of art houses that have shut down or become first-run theaters in Manhattan in recent years, including the Regency, City Cinemas, Embassy, Thalia, Metro, and New Yorker.

✣ ✣ ✣

Producer **James Schamus** is the new editor of the *Off Hollywood Report*. Boston's Institute of Contemporary Art has promoted **Kathy Rae Huffman** to the newly created position of curator of media and performing arts. **Bienvenida Matias**, a producer and president of Women Make Movies' board of directors, joins the staff of WNYC/TV31 in New York City as executive in charge of production. The newly appointed media training director at Film/Video Arts is **Arun K. Vir**.

FREELANCERS,

SELL YOUR SKILLS IN THE INDEPENDENT CLASSIFIEDS.

FOR INFORMATION, SEE PAGE 47.

BETACAM

A-B Roll editing

WINDOW DUBS
DUPLICATIONS

Starfish
PRODUCTIONS

(212) 463 7881

COULTER & SANDS INC

Debra Kozee- Sands Julie Coulter

Independent Insurance Brokers
for the Independent Producer

3 Hanover Square-Suite 13C
New York N.Y. 10004
tel: 212-742-9850 fax: 212-742-9852

Call us first for the best rates!

Members: AICP/AIVF/FIVF & IFP

ATTENTION

INDEPENDENT PRODUCERS

WE DON'T MAKE A BIG PRODUCTION OUT OF INSURANCE FOR YOUR PRODUCTION!!

FEATURES

ENDORSED BY PBS AND NPR

SIMPLIFIED APPLICATION

PREMIUMS START AT $1,500 FOR $1 MILLION

ONE TIME PREMIUM COVERS ORIGINAL RIGHTS PERIOD GRANTED PBS

WALTERRY INSURANCE BROKERS

7411 OLD BRANCH AVENUE • P.O. BOX 128
CLINTON, MARYLAND 20735
301-868-7200 800-638-8791

SPOTLIGHT ON HAITI

1990 Images Caraibes Festival

KAREN KRAMER

This year's Images Caraibes Festival, held on the Caribbean island of Martinique during the first week of June, was dedicated to the Trinidadian writer and political activist C.L.R. James. *The Black Jacobins*, his account of the Haitian Revolution, is considered a classic, but James is mainly known for his political theory. James, who died last year at the age of 89, was a visionary, the first to speak about a pan-Caribbean unity and identity which would transcend the petty individualisms that have separated the Caribbean nations.



***Miss Amy and Miss May*, produced by the Sistren collective in Jamaica, mixes past and present, documentary and fiction in its portrayal of two women's roles in the Jamaican labor movement.**

Courtesy filmmakers

The opening night of the festival featured a videotape on James, produced by Howard Johnson. The tape consisted of Stuart Hall, the British cultural theorist, interviewing James about his life, work, and ideas. In a discussion after the screening, Johnson, a Jamaican now living in London, explained that he had originally wanted to produce a 10-part series about the history of the Caribbean. When funding this venture proved difficult, he decided to produce a one-hour tape on the person whom he believed best embodied the history and identity of the region. The tape turned out to be a strong opener for the festival.

Twenty-seven different countries were represented at this year's event, as opposed to 17 at the inaugural festival held two years ago. The filmmakers were broadly representative of a range of backgrounds, nationalities, ages, filmmaking styles, sexual orientation, and expertise. Short independent first films made with skeleton crews received as much attention as lavish productions. With the exception of the Cubans, who work within their country's own film industry, many of the filmmakers represented live outside the Caribbean. But all the films screened related to Caribbean cultures in some form.

For example, the film *Miss Amy and Miss May*, produced by the Sistren collective in Jamaica, reflects upon the lives of two elderly women (now in their nineties), one black, one white, who fought for the women's labor movement in Jamaica. This remarkable film combined live interviews with dramatic representations and old footage. The director, 70-year-old Cynthia Wilson, has been collecting historical information about Jamaican women for over 40 years. When many of the documents she had gathered were tragically destroyed several years ago during Hurricane Gilbert, she decided to quickly turn the material that survived into a film. Aside from the importance of the subject, what is memorable about the film (which won a special jury prize) was the way it played with form, deftly mixing past and present, documentary and fictional portrayal.

Another film at the festival that also plays with form and is principally about two women is Maureen Blackwood's *Perfect Image?* Using a variety of dramatic techniques, two black women (one dark-skinned, the other light-skinned) offer a series of contrasting descriptions of qualities which constitute beauty. Director Blackwood told the audience in Fort-de-France that she believed this theme could be expanded to include all women, since women everywhere internalize images of themselves based upon external standards. Blackwood, a daughter of Jamaican parents, lives in London, where she is a member of the Sankofa Film and Video Collective.

The films at Images Caraibes ranged from very simple, personal themes, to global and historic feature-length projects. Erik Knight, a young US filmmaker, showed his nine-minute *Baobab*, a personal, poetic work which explores the heritages and problems of a child born to a Norwegian mother and a Barbadian father. At the other end of the spectrum, Menelik Shabazz' *Time and Judgement* considered several years of contemporary history from a Rastafarian point of view. This powerful film (which also won a jury prize)



Combining poetic images and scholarly research, Brazilian director Raquel Gerber looks at her country's culture and politics in *Ori*, shown at the Images Caraibes festival.

Courtesy filmmaker

employed the figure of the griot, or African storyteller, to move the film's narrative along. In *Time and Judgement*, the griot in question lives in London and waits endlessly on a street corner for money owed to him by a friend, but which never arrives. The film interweaves archival footage, Biblical prophesy, storytelling, poems, and the music of Bob Marley with shots from Jamaica, England, Africa, and the US.

Another ambitious film screened at the festival was Brazilian Raquel Gerber's *Ori*, which was 10 years in the making. *Ori* follows the progress of black cultural and political movements in Brazil since 1977, linking these to African communities and traditions. Gerber uses the historical research of sociologist Beatriz Nascimento as connecting tissue for this otherwise eclectic film. Nascimento's narration for *Ori* is historical and scholarly, but it is also poetic. Gerber complements this with a poetic shooting and editing style, as well as an imaginative use of music, which gives the impression of a mosaic to the entire piece.

In its short history, the Images Caraibes Festival has focused on specific themes. This year, along with the homage to C.L.R. James, the spotlight was on the island of Haiti. Festival director Suzy Landau explained her decision to feature Haitian media and culture: "Haiti has difficulties in terms of economics, but they have so much richness in terms of other things that we are giving homage to it this year." A series of photographs by Haitian photographer Jean-Guy Cauvert graced the upstairs gallery of the Martinique Cultural Center, where the screenings took place. The festival poster and t-shirts were designed by the Haitian painter Tiga and his students.

At least 10 films and videotapes concerning Haiti were screened throughout the week. An especially strong film in this series is *Se Met Ko* (*Master of the Body*), by Patricia Benoit and Allan Siegel, which deals with AIDS in the Haitian community in Brooklyn, New York. Rather than a preachy statistic-laden approach, the *Se Met Ko* producers weave information into a clever dramatic story of everyday life. Strong images from community institutions, such as the barber shop where men meet to play dominoes, a dance hall, and an apartment where several generations live together, become the backdrop for various discussions about how AIDS is and isn't transmitted.

In a related festival section, Creole films were shown, not just those made by or about Haitians but from other Francophone Caribbean cultures as well. The Haitian writer Rodney St. Eloi told audiences that he preferred the term Creolitie to Creole, adding that it was not a language but a total way of life. "It's the way we see the world, the way we live, the way we bury our dead, the way we make love, everything," said St. Eloi. "It's the hot colors and the cool colors and love and hate and the sacred and the profane all together. And this can be expressed in films as a way of life."

Although technical problems occasionally plagued the festival, and often films, meals, and discussion groups were scheduled at the same time, there was a general feeling of optimism for this event, which is still in its infancy. Perhaps the greatest strength of Images Caraibes is its commitment to bringing together filmmakers who come from Caribbean backgrounds or who are drawn to Caribbean themes and to screening this vast array of work in all its various forms. This, then, is a fitting homage to the vision of C.L.R. James.

Karen Kramer is an independent filmmaker who makes films about Caribbean culture.

DIRECTORS CHOICE®
Short Film And Video Showcase
We Still Need Your Shorts
20 mins & under - any genre
*** No Entry Fee ***
A panel of media professionals meets once a week to select shorts for broadcast on NYC's first and only production industry TV show. Select shortmakers will be interviewed on the show and be asked to join the roster of artists who freelance with Sterling Productions.
Now Looking For The Following:
• Add'l Video Rig / Operator •
• Lights •Segment Producers •
• Video Post • Film Processing •
• Film To Tape Transfer •
• Production Crew Volunteers •
• Catering • Car Service •
In Exchange for show credits and / or commercial air time. For additional information and entry form: Call 10 am - 5 pm.
(212) 861-2444

BETACAM PACKAGE
Great Rate!
Incl. Cameraman, Lights
Tripod, Mics, Monitor
Transport. & Crew Avail.
Also
SONY 3/4" OFF-LINE EDITING
SOLAR productions
(212) 925-1110

STILL NUMBER ONE?

The Cannes International Film Festival and Market

BARBARA SCHARRES

Any festival can have a bad year—one in which a few highly visible disappointments can throw the whole experience askew.... The first indication that something was very wrong was the woeful emptiness of market stands. This market, where it was once possible to find whatever you were looking for, seemed to be dying.

Probably the most exhilarating moment in this year's Cannes International Film Festival came in the Grand Auditorium Lumière when the motorized curtains swept back to frame the screen in CinemaScope dimensions for the world premiere of David Lynch's *Wild at Heart*. While the film went on to win the Palme d'Or in an unexpected triumph for Lynch and a considerable number of his fans at Cannes, it was not the anticipation of *Wild at Heart* that prompted the full-house audience to spontaneous applause that day. Rather, it was anticipation of the widescreen format itself, something that could only happen at a film festival where the 3,000-plus audience members were connected to the film industry in one way or another. Impressively vast and pristine, the seeming acres of blank screen revealed by the parting masking sent a thrill of appreciation through even the most jaded festival goer, a reminder of the enormity of our hope for magic every time the curtain opens.

Magic was in short supply this year and, at 43, many thought that the world's second oldest film festival was hobbling with a cane. Whether it's premature senility or just a sprained ankle, only another year will tell. The opening night film, *Akira Kurosawa's Dreams*, presented a great and aged director at far less than his best, providing a keynote for the festival in more ways than intended. Kurosawa's eight self-contained episodes revealed painfully banal anxieties about death, clean air, clean water, and nuclear accident. One featured the cringe-with-embarrassment spectacle of Martin Scorsese grotesquely arrayed as Vincent Van Gogh. Emoting lines like "It's so hard to hold it all inside" with breathy, energetic fury, Scorsese's performance had the man in the seat next to me moaning, "Try, try."

While Federico Fellini, another aging master, struck out critically with *The Voice of the Moon*, a marvel of production design framing a weak, incomprehensible comedy, his young countryman Giuseppe Tornatore was reverently being touted as "the new Fellini." Tornatore's film *Everybody's Fine*, about a well-meaning Sicilian papa who meddles in the lives of his five grown children, cast Marcello Mastroianni as the doddering geezer with eyes bugging out behind inch-thick glasses. The film delivered sentiment by the truckload in an encyclopedic rip-off of several decades of Italian comedy, and if it repeats the high-grossing success of Tornatore's *Cinema Paradiso*, may prove the currency of an old man's nostalgic outlook in the body of a director who's still going to be around for awhile.

It was a sobering sight to see Jean-Luc Godard, that perpetual mad scientist of the cinema, looking grey, chastened, and every bit his 59 years in a brief podium appearance at the awards ceremony. But if the legendary Godard is showing his age, his new film betrays it not a bit. Titled with tongue-in-cheek elan *Nouvelle Vague* (*New Wave*), it has an intellectual fun-seeker's playfulness characterized not least of all by his casting the notoriously right-wing star Alain Delon in the lead role. Less frenetically paced than his other recent films, *Nouvelle Vague* combined sagacity with an enduring impulse to experiment. Godard can still surprise with the acuteness of his visual sensibility, as when his camera takes a detour to catch the way light falls on a carpet.

Fortunately, sad or cynical questions about aging and prowess were made irrelevant in the presence of *Non, or the Vain Glory of the Command*, by 82-year-old Portuguese director Manoel de Oliveira. With an awesome display of style and sure insight into the fiction-making process, he cut between a hyperrealistic treatment of contemporary incidents and detailed, increasingly delirious flashbacks of mythic episodes that portrayed the national history and destiny of Portugal. As uncommercial a film as one can imagine, it was didactic yet uniquely entertaining, stately, and profound. A film executed at full power, *Non* was one of the few at Cannes that inspired socks-knocked-off humility in the viewer.

While any festival can have a bad year, one in which a few highly visible disappointments can throw the whole experience askew in a mass hypnosis kind of way, there was another story of age and displacement developing at Cannes this spring that may not be as easily remedied by a passing year and a new crop of releases. Actually two superimposed festivals, Cannes mixes the official events—the gala premieres, tributes, and awards—with the hundreds of screenings and business of the film market. For some 15 years this market has been the Mecca of film commerce, having no equal in attendance and volume of sales. Official selections might have had their ups and downs, but this rarely impinged on the frantic business of buying and selling films that was conducted in market stands, hotel rooms, and restaurants. Quite simply, if you were in the film business, whether a journalist, buyer, seller, filmmaker, or programmer, you went to Cannes to do



Outshining other films at Cannes this year was Manoel de Oliveira's *Non, or the Vain Glory of the Command*, a mixture of hyperreality and myths from Portuguese history.

Courtesy the Film Center, School of the Art Institute of Chicago

your job because it could be accomplished better there than anywhere else. Bahman Farmanara, founder of Spectra Film, consultant for Cineplex Odeon, and a veteran of the Cannes market since its inception, says, "The paranoia in the movie business is that if I'm not there, I may miss something."

But that mysterious "something," which, where Cannes is concerned, might just as well be rephrased as "everything," seemed seriously diminished this year in the estimation of people at every level of the industry. The first indication that something was very wrong was the woeful emptiness of market stands. Occupied by personnel who gratefully pounced on any visitor, these temporary offices had a ghost town aspect in marked contrast to the bustling, shoving, flea market atmosphere of years past. By the look of it, room service waiters were more frequent callers than potential buyers or even curious festival and media center programmers, who usually leave no corner unexplored. This market, where it was once possible to find whatever you were looking for—whether it was the world's greatest or the world's trashiest films—seemed to be dying. It was in fact proclaimed to be dying by every trade paper and many participants. The opinions were harsh and varied.

Laura Thielen, associate director of programming for the San Francisco Film Festival, customarily goes to Cannes, Berlin, and Toronto looking for new work. Emphasizing the practicality for a nonprofit arts exhibitor in concentrating on big all-inclusive festivals, she expressed major disappointment in Cannes this year. She says, "I think of Cannes like a treasure chest—you have to work really hard to find something special. But I was working really hard, and there wasn't anything there." Part of Thielen's disappointment came from the fact that she had already seen, known about, or pursued some of the more interesting films, which had been discovered through other channels. Whereas Cannes was once indisputably first in the festival year, the time frame is slipping and now many new films have already been shopped around in Berlin and the American Film Market.

When programmers lamented, "I'd seen all the good films before," it usually meant that they'd seen the unusual, quirky, or independent films before. Cannes still excels in the big publicity bang—premieres of major new studio releases kept under wraps until the moment they hit the screen in the Festival Palais. The problem is, very few people in the world are in a position to afford those, especially now. Farmanara, who introduced the work of directors like Paul Cox and Paul Verhoeven in North America and had acquired *Man of Iron* for Spectra Film after it won the Grande Prix in Cannes in 1981, cited the increasingly prohibitive cost of doing business in the market as a factor that is driving the independent buyers and sellers elsewhere. "For an independent, unless you go for a specific purpose, do your business in three days and leave, it's an expensive way of seeing movies," Farmanara notes. He puts the complete price of maintaining a market stand in the neighborhood of $250,000 for a company like Cineplex Odeon, but says larger companies may easily spend hundreds of thousands more.

Terence Change of Milestone Entertainment, Hong Kong, a seven-year market participant who has previously represented Film Workshop productions there including *Peking Opera Blues* and *A Chinese Ghost Story*, reports a more economy-conscious $21,000, but cautions that this includes no advertising, which is very expensive, no promotional parties, and no public screenings.

One continued staunch supporter of the Cannes market is Don Krim, president of Kino International, a New York distributor specializing in classic and art films. Having acquired Ann Hui's *Song of the Exile* this year and solidified the distribution deal for the Colombian film *Rodrigo D.*, he credits previous trips to Cannes for the purchase of *The Ballad of Narayama, Himatsuri*, *Ariel*, and *Sugarbaby*. While acknowledging that this year's film prices were higher than usual, he does not consider this a trend and adds optimistically, "You're always going to find there's a good film around the corner at the right price. There's room for everybody." While Krim emphasizes that the films he's looking for are more likely to be at Cannes than at AFM or MIFED, markets he

CALL FOR ENTRIES

1991 American Film & Video Festival

MAY 27 - JUNE 1, 1991

Wyndham Franklin Plaza

Philadelphia, Pa.

Approximately 100 categories in the areas of documentary, educational and other nontheatrical genres are included. Film and Video works produced or released in 1989, 1990 or 1991 are eligible for entry.

ENTRY DEADLINE: January 4, 1991. Early Bird Deadline (10% discount on entry fees) November 9, 1990. For more information and entry forms contact:

Kathryn Lamont, Festival Director, American Film & Video Association, 920 Barnsdale Road, Suite 152, La Grange Park, IL 60525. (708) 482-4000. FAX: (708) 352-7528.

FOX/LORBER

is acquiring

independent features

and

documentaries

for all

markets and

territories.

Contact: Liz Empleton

FOX/LORBER Associates, Inc.
432 Park Avenue South, Suite 705
New York, NY 10016
Tel: (212) 686-6777
Fax: (212) 685-2625
Tel: 425 730 FOXLOR

CLEVELAND
INTERNATIONAL
FILM FESTIVAL
APR 4 - APR 14, 1991

APPLICATIONS ACCEPTED
THROUGH 31 DEC 1990

16mm & 35mm
SHORTS AND FEATURES

6200 SOM Center Rd. C20
Cleveland, Ohio USA 44139
Telephone (216) 349-0270
TELEX 201999 UBLAW
FAX (216) 349-0210



identifies with strictly commercial and exploitation films, he mentions the importance of the Berlin festival for its selection of Northern European, independent, and documentary work. "Berlin is a great festival for smaller films that wouldn't make waves at Cannes," he comments.

Nancy Gerstman of Zeitgeist, a New York-based company that distributes independent films, including *Let's Get Lost*, *Lightning Over Braddock*, and *Speaking Parts*, went to Cannes this year for the first time. Because she and her partner Emily Russo buy only five or so films a year and concentrate on giving them a thorough release in all markets, they choose their acquisitions with great care. Having heard stories about the vastness and confusion of Cannes that made her doubtful about how a small distributor like Zeitgeist would fit in and maneuver, Gerstman was initially pleasantly surprised. "The market at Cannes is very well organized. The people you need to meet are there," she says. Over a six-day stay, however, her enthusiasm faded as it became evident that the right people were there, but so were the wrong films. "I went into probably 30 films, and there were very, very few I could justify staying though. The quality wasn't there—I walked out of far too many." The experience reinforced Gerstman and Russo's original perception that the climate for small distributors is better at Toronto and Berlin. Even though Toronto doesn't have a formal market, the two-year-old company has made many of its acquisitions at that festival. "The films are the most important thing—you can always see people later," Gerstman says, adding, "Berlin and Toronto seem to have a more realistic view of the market for smaller independent films, and they scale their prices accordingly."

A testimonial to the increasing importance of other festivals and markets for purposes of making finds comes from Mark Silberman of the Double Rainbow Company. An acquisitions consultant and producer's rep who most often works as an advisor to independent producers, he elected not to make the seemingly requisite trip to Cannes this year. Having attended in the past in varying capacities as vice president of acquisitions for Miramax and head of acquisitions for the Disney Channel, he now says, "The Cannes market is not cost effective. You go there to be seen, to show your viability. With the growing strength of AFM and MIFED, unless you're talking larger pictures, Cannes is more festival than market these days." Earlier this year Silberman had negotiated the sale of the Hong Kong production *The Killer*, which he had first seen at Toronto's Festival of Festivals, to Circle Releasing. He is lavish in his praise of Toronto, as well as of the US Film Festival in Park City, Utah, as open-minded, eclectic events where it's easier and less expensive for unusual and independent films to make their mark. He says, "Toronto has set up such a support system for distributors and producers, it's the best up-and-coming market around."

From the standpoint of the director with a complete first feature and a limited amount of money and experience to draw upon, the choice of where to launch a film is crucial. Nancy Kelly, director of *Thousand Pieces of Gold*, which was produced in part by *American Playhouse* and Film Four International, premiered her drama of a young Chinese woman sold into prostitution in the Idaho Territories in the late nineteenth century at the San Francisco Film Festival. She then took it to the market at Cannes, where it was represented by J&M Entertainment, a small international sales company based in London. Kelly is thoroughly positive about the experience, believing that the quality of the exposure in the market went a long way toward justifying the higher price tag on doing business there. She and her producers had done a considerable amount of legwork beforehand, sending invitations to the screenings to

DAVID ROYLE
PRODUCTIONS

OFF-LINE
EDITING
VHS & 3/4"

MIDTOWN
GREAT RATES

947-8433
330 W. 42nd St.
N.Y., N.Y. 10036

While some believe the film market at Cannes is past its prime, Nancy Kelly, director of *Thousand Pieces of Gold*, a drama of a young Chinese woman sold into prostitution in the Idaho Territories, was pleased with the results she obtained.

Photo Bob Marshak, courtesy Mother Lode Productions

distributors they knew would be at the festival, following up with written reminders once there. She recalls, "Almost everyone who said they would come, came, and with the exception of one distributor, all of them stayed and watched the entire film." Kelly estimates that representatives of 15 to 20 distributors saw *Thousand Pieces of Gold*. She acknowledges that their choice of Cannes was influenced by its reputation as the world's most important festival and market, but, she says, "I think your decision about what market you're going to choose has as much to do with when you finish the film in the calendar year as with anything. It was a happy coincidence that we were ready for Cannes." She emphasizes the value of having a sales agent at Cannes, where she relied on J&M's experience to choose the time of day, schedule the screenings, and get the information out. Kelly's only regret is that she didn't realize the extent of US press representation at the festival and wishes she had invited critics as well as distributors to her screenings.

The market at Cannes seemed to fizzle long before the last day of the festival. The Friday that began the final four days saw stacks of luggage being wheeled to the curbs in front of the big hotels and production company executives of every nationality heading out leaving behind flunkies for the duration—if, in fact, they even left a booth behind. Everybody had that look of relief that used to characterize the last day of school, and if Cannes had a theme song this year, it was "We've gotta get out of this place/ If it's the last thing we ever do."

Of course the question that remains is whether this hobbling presages the Cannes market of the future. Some, like Bahman Farmanara, think it does—unless there is a drastic and rapid change for the better. "It's an amazing turnaround," he says, "the fact that the market has become almost irrelevant." He adds, "Over the years AFM and MIFED have eroded the effectiveness of Cannes, but it is only in the last two years that we're seeing the effects." Like Mark Silberman, he speculates that Cannes will return to its pre-market position as a prestigious festival. Others, like Don Krim, say, "Cannes was as good as it's been any year." Somewhere in the near future, the world's film festival nomads—the buyers, filmmakers, distributors, and programmers—whether chasing art or chasing money, whether functioning as big players or merely as the ants at the picnic, will decide how important Cannes will continue to be.

Barbara Scharres is the director of the Film Center at the School of the Art Institute of Chicago.

Where Does The Money Go?

The Real Cost of Movie Making

Robert Bordiga's **Nuts & Bolts Production Seminar**

". . .as close as you can get to actually working on a picture."
Joe Napolitano, *1st Assistant Director*
"THE UNTOUCHABLES" "PARENTHOOD"

". . .a motherlode of essential information."
Chris Cronyn, *Production Manager*
"FATAL ATTRACTION" "COTTON CLUB"

Hands-On Training: Script Breakdown
Strip Boards • Schedules • Budgets
Independent/Studio • Film/TV • Legal
Insurance • Location Management • Work Rules

LOS ANGELES Oct 5 - 7 (213) 478-2920
NEW YORK Nov. 16 - 18 (212) 594-4500

VISA/MC ACCEPTED

COMPLETE POST-PRODUCTION FACILITIES

- On-line, Off-line editing
- 1", Betacam A/B, and ¾" A/B
- Abekas A53-D, Chyron Scribe
- 16mm film to tape transfer
- CCD camera rental

BEST RATE IN TOWN

Call (212) 997-1464 for more information

Ross-Gaffney Video
21 West 46th Street
New York, NY 10036

Audio for Video & Film

- SMPTE lock: 1/2" 8 track, 1/4" Stereo centertrack, and 3/4" video
- Macintosh MIDI/Computer system for sound effects and music
- Advanced audio signal processors
- Voice-over and live music recording

NEW! Soundtools/Macintosh IIx
60 minutes Stereo CD quality audio
SMPTE Time Code locked to video
and Eventide H-3000B
Broadcast digital signal processor

A•I•R 91
Harvestworks Inc.
Grants For
Studio Residencies
Call for Info

Studio PASS
596 Broadway (602)
New York, NY 10012
212-431-1130

WHEN FAIR IS FOUL

Fair Use and Copyright

SHELDON SIPORIN

[Editor's note: This article is presented only for the purposes of educating independent film- and videomakers and is not to be taken as financial or legal advice.]

The presidential campaign of 1988 was historically significant because it catapulted an African American candidate into national prominence. Jesse Jackson, noted for his oratorical flair and anecdotal delivery, made a remarkably stirring presentation before the Democratic National Convention. The speech was broadcast live on all major television networks. Thousands of news organizations covered the convention speech; over 100 copies of the printed speech were distributed to the media. Excerpts of the speech were later rebroadcast on the late news. Millions of viewers were roused by Jackson's emotional delivery.

An enterprising independent videomaker, through eyes damp with tears, videotapes the speech. That night her friends come over to party, replay the tape, and devise an inspired plan to duplicate and market it. A lawyer friend is at the party but out cold from an excess of Atlanta's best. The scheme is highly successful, and sales flourish.

One day the normally amiable Jackson finds out about the videotape and angrily files a lawsuit. The videomaker consults her literate and literary lawyer, who gestures excitedly and recites some witch's prattle from Macbeth (Fair is foul: ye wicked beware!). She leaves in despair. Has she run afoul of the law? She could be in deep duck.

Normally, copyright law prohibits unauthorized use of material which is within the scope of the law. However, even work covered by the statute[1] may come under an exception referred to as "fair use": "The fair use of copyrighted work, including such use by reproduction in copies... for purposes such as criticism, comment, news reporting, teaching... is not an infringement of copyright." This section specifies news reporting. Can our videomaker rely on this rule? The speech is clearly newsworthy. Besides, it seems a rather "public" presentation. But the law is rarely obvious. Luckily for us, the courts have reviewed a case strikingly similar to our example.

In *Jackson v. MPI Home Video* (694 F. Supp. 483) Jesse Jackson brought suit in the federal district court in Illinois[2] to enjoin the distribution of a tape of Jackson's convention speech by a video company. Waleed Ali, president of Maljack Productions, obtained a master copy of the ABC news archive tape of the Jackson speech from Sherman Grinberg Film Libraries in New York City. He paid $6,750 for a license contract that purportedly authorized Maljack to duplicate and sell copies of the ABC tape for home video use.[3]

Maljack was acting honestly. The speech apparently contained no copyright notice. The Democratic National Committee claimed no copyright for the nominating convention. Maljack argued, and the court agreed, that the convention was a "public event of political and historical significance." Jackson conceded that the "essence" of his speech was "news" occurring at an "historical event." Jackson had imposed no restrictions on the use of his speech by the media. The only legend on the printed copies that were distributed stated "not for public use until delivered." The federal court agreed that the intended use was news reporting. Maljack argued that the sales of the videotape must therefore come under the "fair use" exception even if the broadcast speech was intended to be a copyrighted work.

Hold on a minute, you say. This tape is being sold for profit. And it can't be "fresh" news if it was already aired and rebroadcast on the networks. True. The Illinois court was alert to these points. But it suggested that the exception might apply even though the tape displayed an event that had occurred weeks or months before[4] and had previously been reported. The mere fact that the tape was sold for a profit did not necessarily dispose of the issue.

So far so good for the video company. Cynics among us probably suspect that the worst is yet to come. The court, in fact, managed to conclude that the tape was an infringement of Jackson's copyright and that an injunction should be issued to prohibit further distribution of the tapes. How did the court reach this conclusion?

First, the court decided that Jackson had intended to copyright the speech.[5] Jackson did file a copyright application about three days after Maljack had bought his license from the film library. This may seem strange coming after multiple broadcasts and replays, but perhaps it took a while for Jackson to become alert to the commercial possibilities.

The court suggested that the "market" for Jackson's speech was "adversely affected" by the Maljack tape. Clearly, anyone who had bought the tape wouldn't want a second copy. Maljack made two counterarguments. Maljack pointed out that, even if Jackson "intended" to have a copyright on the speech, he must have abandoned his rights when the speech was broadcast nationwide without restriction. Second, Maljack observed that Jackson had made no efforts to market his speech, he "has no tapes, packaging, or distribution—nothing to indicate he will ever go to market." The court said there still was a "potential" market; also, Jackson testified that he "intended to market" the work.

Accordingly the court held that the following elements existed: a) a protected work, b) infringement, c) commercial use, d) an adverse affect of Maljack's tape on the market for Jackson's (hypothetical) tape.[6] An important factor in the court's decision was that the *entire* speech was used in the Maljack videotape. Does this mean that a tape of only "excerpts" would have been okay? Not necessarily.

The Maljack videotape was marketed along with a photograph of Jesse Jackson. The court was concerned that the public would believe that the tapes were approved or produced by Jackson himself. This is a violation of the Lanham Act, another section of copyright law.[7] Jackson was trying to hold himself out as more than a politician, as a statesman. Hawking videotapes does not promote a statesman-like image. (Jackson had received compensation for distribution of a videotape of his 1984 convention speech, but that was a different era.)

Fair use is a doctrine that is equitable in nature. It tries to balance the free flow of information with the copyright holder's interest in "exclusive proprietary control" of creative work. Jesse Jackson had labored long hours to draft his speech, and it received an unusual reception. Why should a court protect the entrepreneurial barracudas who have swallowed whole his creative fruit? Perhaps one legal point gleaned from the Jackson case is: Never use the whole thing, if you want your use to be fair.[8] But how might this apply to a different situation, for example, use of assembled pieces?

The New York Second Circuit Court of Appeals addressed an aspect of this issue in the case of *Roy Export Company v. Columbia Broadcasting* (672 F 2d 1095). This case involved alleged infringement of footage from classic Charlie Chaplin films. CBS became interested in creating a film "retrospective of Chaplin" shortly after he

was honored at the 1972 Academy Awards. CBS planned to use the material after his death as a "memorial."

The network approached Roy Export Company, which held the copyrights to the classic Chaplin films, for permission to use selected footage in their "retrospective." Roy Export Company denied this request, apparently because they hoped to produce their own "retrospective" culled from segments of the classics to which they held copyrights.

Chaplin died five years later. CBS still had no access to the classic films. However, it obtained a copy of a film clip containing segments of various Chaplin films. This film clip had been broadcast at the 1972 Academy Awards ceremony honoring Chaplin, which was televised by NBC. The 13-minute clip had been commissioned by the Academy of Motion Picture Arts and Sciences. The footage was "compiled" from scenes selected from classic Chaplin films. It was prepared by Bert Schneider,[9] together with film director Peter Bogdanovich and editor Richard Patterson. CBS broadcast the clip, with some editorial changes, in a special retrospective of Chaplin.

Roy Export Company sued for copyright infringement, based on copyright to the Chaplin films and copyright to the compiled clip. CBS asserted on appeal that its right to report "newsworthy" events shielded it from liability. CBS pointed out that its use of the film clips was specifically to "memorialize" Chaplin's death. Moreover, it claimed that the 1972 Academy Awards, at which Chaplin was honored and the film clip shown, was an "irreducible single news event." The CBS assertions derived from doctrines of fair use and First Amendment rights.

The death of Charles Chaplin, a legendary figure in the film world, is clearly an event of historical and news interest. Likewise, a ceremony honoring Chaplin's lifetime achievements, such as the nationally televised 1972 Academy Awards, is newsworthy and of historical interest. CBS suggested that Chaplin's classic films are integral to his fame; thus, televising selected portions as a memorial should not expose it to liability. Besides, the footage used was already broadcast during the 1972 ceremony.

Compare this case to the Jackson affair. We again have an admittedly newsworthy subject. Chaplin and his films are roughly analagous to Jackson and his speech. Both cases deal with material broadcast nationally on network television and captured on videotape: Jackson's speech and footage from Chaplin's films. But, while Jackson's entire speech was appropriated by Maljack, CBS used only portions of the classic Chaplin films. Further, CBS did not crassly market videotape copies but simply re-aired the clips as a tribute to Chaplin.

Nevertheless, the New York court refused to find CBS protected under either fair use or First Amendment grounds. The court felt that showing the compiled clip was not "essential" to reporting



SAVE

POST-PRODUCTION
TIME=DOLLARS

Networks and independents are utilizing this cost effective step to increase precision and effeciency in editing. Spend a little to get a lot. A transcript of your audio will increase content accuracy, aid in narration dubbing, and speed up the editing process. Call Pat Jackson for professional transcripts. (212) 877-1852

AFFORDABLE
EDITING STUDIO

VHS SYSTEM
JVC RM-86U
JVC BR-6400U
JVC BR-8600U
2 PANASONIC MONITORS

EDIT YOURSELF
$15 AN HOUR
$75 A DAY
$350 A WEEK

MIRANDA SMITH PRODUCTIONS
251 W. 30TH ST., #16-W
NEW YORK, NY 10001
(212) 563-2370

SCREENWRITERS NEED ACT1!

Generate 65,000 different concepts! **ACT1** — the amazing computerized screenwriting course — puts a professional script consultant in your computer!

ACT1 guides you in:
- •Creating plots
- •Creating characters
- •Dramatic tension
- •Story structure
- •Dialogue techniques
- •Formatting rules
- •Idea generating methods that work . . . and much, much more!

Even if you've never written a screenplay! The notes and ideas you create can be loaded into your own word processor. Works with or without a mouse.

IBM compatible — dual floppy or hard drive — supports CGA/EGA/VGA.

Send $125 to **EXPERT ASSOCIATES**, P.O. Box 99677, Troy, MI 48099

AMERICAN MONTAGE
FILM AND VIDEO

CREATIVE PRODUCTION
AND POST-PRODUCTION

AFFORDABLE OFFLINE/
ONLINE EDITING

INDEPENDENTS
AND COMMERCIAL

At LRP Video
305 East 47th Street
NY, NY 10017
(212) 759-0822
(Formerly Video Deal)

CODE 16
16 MM EDGE NUMBERING

☆ Codes Every 16 Frames
☆ Prints on ***All*** 16 MM Stock Including ***Polyester***
☆ ***Clearest***, Easiest to Read Numerals Anywhere

Lowest Prices Anywhere

1,000 ft. $10.00
Polyester Track
1,000 ft. $12.00

Let **CODE 16** Sync up your dailies – low rates call for information

496-1118

Same day service –
Weekends & rush hours possible

262 W. 91st St.
Monday – Friday 10 – 5

THE 9th ASBURY FESTIVAL OF SHORT FILMS

NEW YORK'S MOST POPULAR UNKNOWN FESTIVAL

CALL FOR ENTRIES
OPENS JUNE 1st, 1990

16mm SHORT FILMS 20 MINUTES OR LESS
$30 ENTRY FEE

DEADLINE OCT. 30 1990

INFO : (718) 941-6602

FESTIVAL WILL BE HELD ON NOVEMBER 16 & 17, 1990
AT F.I.T. IN NEW YORK CITY

either Chaplin's death or the 1972 Academy Awards. Film footage in the public domain was available for CBS use. CBS had apparently made a "rough cut" film biography of Chaplin using public domain footage of his films. But CBS chose not to use this when it obtained the compiled clip. Is CBS a bad guy for trying to make the best possible memorial film tribute to Chaplin? Maybe not. But CBS also apparently obtained the videotape of the compiled clip from NBC under false pretenses. The opinion states that CBS was supposedly to show only brief portions of the NBC videotape on its regular news program. Instead, CBS used the "whole" piece as its retrospective.

This may sound suspiciously like legal logic. We start out looking to protect "excerpts" from Chaplin films and end up talking about use of a "whole" clip containing spliced together excerpts. The appellate court took careful pains to note that the redoubtable Peter Bogdanovich had a hand in preparing the selections for film compilation. That Bogdanovich is quite a creative guy. A collection of segments of copyrighted footage may itself become a creative work. It then becomes independently protectible.

Stop right there! Bogdanovich is not suing anyone. Well, he was "assisted" by Bert Schneider, who had some association with Roy Export Company. Stop again! Didn't we say that the film clip was commissioned by the Academy of Motion Picture Arts and Sciences? Correct. Actually, the Academy also paid editor Richard Patterson, who worked with Bogdonavich and paid the costs of production. Also, unlike the Democratic National Committee (which did not copyright its convention) the Academy did have a copyright notice on its entire broadcast. But the Academy is not suing. NBC, which "stupidly" gave CBS its videotape of the compiled clip (like ABC "stupidly" gave its master of Jackson's speech to Maljack) is not suing. This is very confusing.

There are often a variety of intricacies in copyright law. CBS lawyers on appeal argued that Bogdanovich, Schneider, and Patterson must own the compiled clip because they created it. If not, the Academy, which commissioned the piece and copyrighted its telecast, must have the rights. It might seem that, in determining fair use, it is helpful to know clearly who the injured party is. Apparently nobody was asserting any rights to the compiled clip except Roy Export Company.

All right, CBS said. We assume Roy Export had a common law copyright.[10] But the compiled clip was broadcast and thereby "published" without statutory copyright notice. Thus, it should be in the public domain. CBS thus is not liable.

Wrong. The "Chaplin" court managed to come to a conclusion akin to that of the "Jackson" court. Roy Export did not lose its copyright. The broadcast may have been a "publication"[11] (here used as a legal term of art), but even so the court was unwilling to find it as "sufficient" to divest Roy Export of its rights in the compiled clip.

Thus, the court in *Roy Export Company v.*

> CBS had gotten its hands on footage by using duplicity. The court will not exert itself to shield the perpetrator of egregious conduct by invoking an equitable doctrine of "fair use."

Columbia has come up with an "infringement," a commercial use (CBS makes money on its broadcasts) as well as use of a "whole." What about the additional element referred to in the Jackson speech case, the adverse effect on a market for the compilation? Roy Export had planned its own retrospective, which is why the company had rejected CBS's original request for access to the copyrighted Chaplin films. In fact, Roy Export produced its own retrospective, which it then tried to sell to CBS and other networks without success. (It accordingly included a claim for unfair competition along with its infringement actions against CBS.) However, its retrospective did *not* consist of the compiled film clip made by Bogdanovich but a separate film clip made independently of the compilation, entitled *The Gentleman Tramp*. The compilation was apparently not marketed, but this issue was not addressed on the appeal. It is not difficult to find an adverse effect on a market if we look to "potential" markets, so this element is not burdensome. An "intention" to market was enough in the *Jackson* case.

The real issue in the "Chaplin" films case is not a legal technicality. The concern was not really whether infringement was related to the "classic films" or the "compilation" or whether Roy Export intended to market the compiled piece. CBS had gotten its hands on film footage by using duplicity, despite the contrary wishes of the owners. The court will not exert itself to shield the perpetrator of egregious conduct by invoking an equitable doctrine of "fair use."

Suppose we leave behind use of a "whole" as in the videotaped Jackson speech, or use of an "arguable" whole, as in the Chaplin film clip. Will we be free of liability if we make sure to use only a limited percentage of a single piece? The New York Court of Appeals for the Second Circuit reviewed this issue in the case of *Iowa State University v. ABC* (621 F. 2d 57).

James Doran, a student of Iowa State University, produced a film entitled *Champion*. The clip was a 28-minute biography of Iowa State Champion wrestler Dan Gable. In 1971, Iowa State obtained a statutory copyright to the film. It agreed that Doran had the right to negotiate the first television screening of the film without the university's consent.

Doran was working at ABC in New York in 1972 as a videotape operator and filer. He learned that ABC producer Don Ohlmeyer was in need of background film on Dan Gable, who was to be competing for Olympic Gold in the Munich Olympics, only a few weeks away. There were apparently negotiations between Doran and Ohlmeyer regarding use of the film. Doran gave it to Ohlmeyer, and Ohlmeyer made a video copy.

Subsequently, Iowa State University filed a lawsuit against ABC when Doran learned that ABC had shown portions of his film. ABC claimed it was not liable under the doctrine of fair use. Champion wrestler Dan Gable was a newsworthy item, especially at the time of the Olympics. Further, no audio portion of the film had been used. ABC finally admitted using the following limited portions of the Doran film: 1) seven to 12 seconds shown on its pre-Olympic telecast on August 25, 1972; 2) two-and-a-half minutes broadcast on Gable prior to his first Olympic bout on August 27, 1972; and 3) eight seconds shown in February 1974 when Dan Gable appeared on the ABC program *Superstars*.

The court analyzed what it called four "critical" factors: 1) the purpose and character of the use, 2) the nature of the copyrighted work, 3) the amount and substantiality of material used, and 4) the copyright holder's potential market. There was no issue of "publication" as in the Chaplin and Jackson cases. The first public use of the material was apparently made by ABC.

ABC claimed that it had Doran's permission to use the film. Ohlmeyer claimed that he had offered to pay Doran $250 for the material. He also alleged that Doran said he was not interested in money but just wanted the film shown. A permissive use is not infringing. But it seems unlikely that Doran would consent to use of his film without attribution, which is what ABC eventually did. We also note, as in Jackson, that just because a piece of material is obtained in an ostensibly legitimate way does not mean all necessary rights come along with it. Here, the judge noted that consent of Iowa State University had never been obtained. Their name appeared on a "legend" on the film, so ABC should have known it was Iowa State property.

ABC argued that the "purpose and character" of its use was "laudable"—disseminating the life history of an important public figure during an event of historical and international significance (the Olympics). The court agreed that ABC had the right to use any factual information in the film, but it disputed their right to use the footage itself, which was Doran's "expression" of the facts. ABC also suggested that *Champion* was primarily "educational" in nature. The court noted that

If you think Jesse Helms is bad... wait until Dana Rohrabacher (R-Cal) wins another term!

FIGHT BACK!

Rohrabacher leads House efforts to censor artists and eliminate the NEA. Support efforts to beat Rohrabacher in the November election!

Please send non-tax deductible contributions to:

The Southern California Coalition for Responsible Government

406-A First Street
Box 436, Long Beach, CA 90802
(213) 437-8919

16 m/m B&W REVERSAL
processing & workprints

16 m/m B&W NEGATIVE
processing & workprints

16 m/m VNF
processing & workprints

S/8 E160, 7244 & B&W
processing & workprints

State of the Art Film to Video Transfers

YALE LABORATORY, INC.
1509 N. Gordon Street
Hollywood, CA 90028
(213) 464-6181

"We take S/8 and 16 m/m Reversal Film Processing Very, Very Seriously"

ABC's short vignettes on Olympic athletes were highly commercial, and Doran's film no less so.

Writing for the court, Judge Irving Kaufman went so far as to accuse ABC of corporate theft. But he nevertheless discussed the remaining "critical factors" of "substantiality of use" and "potential market." Now ABC had some strong legal points to score. The network had used at most a couple of minutes of the film—only eight percent. That is hardly substantial. Judge Kaufman disagreed. The judge found that the portion used was "essential footage." If it was not, he observed, ABC would not have used it.

ABC then played its trump. We assume you know best, your Honor, ABC puffed, but there is really a problem with that final "critical element" of potential market. The network lawyer probably sneered as he pulled out the transcript of a lower court ruling by Federal Judge Lumbard. ABC asserted that there was absolutely no adverse effect on the market for *Champion*. At the trial for damages, Judge Lumbard had stated that "the evidence available suggests that the market value of *Champion* increased after ABC's offending telecasts," due to a dramatic upsurge in demand for rentals of the film.

Fiddlesticks, replied Judge Kaufman (more or less). Kaufman observed that ABC had foreclosed a significant "potential" market for the film: sale of the film for use in television in connection with the Olympics. ABC's penalty for failing to make good on that $250 offer to Doran was $15,250 in statutory damages plus $17,500 as payment to Iowa State for attorney fees.

Few would disagree with the outcome of this case. ABC could afford to hire its own crew to film a segment on Dan Gable. We cannot permit a corporate giant to manhandle student filmmakers and use their films without compensation. Especially where the student is also an ABC employee. The court's factor analysis is a legal nicety but mere surplus. Curiously, the same student film did not prevail on a claim for infringement where ABC made its own seven-minute Gable biography. The basic set-up of this kind of piece (athletes competing, exercising, eating) is so standard that the judge found no copying of creative expression.

We began this article talking about "fair" and "foul." That remains the main key to the application of the fair use doctrine. Bad faith conduct—stealing student films, filching videotapes for broadcast, appropriating an entire creative work—is foul. And foul use is not fair.

NOTES

1. 17 U.S.C. 107

2. Illinois district court decisions may be persuasive though not binding on New York district courts.

3. The precise meaning of the license was disputed. Grinberg was apparently run by an ABC lawyer under a contract which gave Grinberg rights to "make duplicates of ABC film/cassettes and license said duplicates to third parties" (694 F. Supp. @486).

4. Maljack began distribution within four weeks after the speech was given.

5. The performance of the copyrighted written speech would be protected as a derivative right under copyright law.

6. The court noted that it was applying a liberal standard of proof to grant Jackson injunctive relief where his probability of success on the merits was "better than negligible" and his injury "irreparable."

7. 17 U.S.C. 1125a

8. A possible exception involved unauthorized use of a unique piece of historical material—the Zapruder film of the Kennedy assasination. *Time Inc. v. Geis* (293 F. Supp 130).

9. He apparently worked as a representative of Roy Export.

10. The law applied was 1909 Copyright Law since the telecast was in 1972. Common law copyright existed until publication, at which time material became public domain.

11. A one-time broadcast may be termed a "performance" rather than a "publication" for copyright purposes.

Sheldon Siporin is a member of the New York State Bar Association Committee on Motion Pictures and Video and is in private practice as an attorney.

© 1990 Sheldon Siporin

3/4" Editing
$25/hr with Editor

Edit Yourself
24 hour access
$1200 per week

Broadway & 25th St.

Time Code - Window dubs
VHS dubs, Audio Mixer
Amiga Computer :
Titles, Graphics, Edit list

EARTH VIDEO

212-228-4254

29TH STREET VIDEO, INC.
(212) 594-7530

PRODUCTION

Broadcast
- SONY Betacam
- Ikegami 3/4"
- Full Light & Sound Packages
- Experienced Crews

Industrial
- 3/4" JVC KY310
- Fluid Head Tripod
- Same Crews

EDITING
- $50/hr with Editor
- Sony 3/4" System
- Full Color Correct
- Fortel TBC
- High Resolution Char. Generator

New
The VHS Room
- New 8600 System
- Fades & Wipes
- Full Color Correct.

DUPLICATION
- SONY 3/4" Record/Playback
- Videotek Amps
- Mitsubishi HS 306 VHS Decks
- Only High Grade Tape Stock Used
- Flexible Pricing
- Extra Care Always Taken

PROFESSIONAL VIDEO EDITING COURSE
- 3/4" SONY System
- Color Correction
- Two Days/16 hours
- Full Audio Mixing
- Character Generation
- Max 4 Students per class

Total $250

29TH STREET VIDEO, INC. THE INDEPENT CHOICE

ALMANAC OF ARCHIVES

JAN-CHRISTOPHER HORAK

Footage 89: North American Film and Video Sources
edited by Richard Prelinger and Celeste R. Hoffnar
New York: Prelinger Associates, 796 pp., $89.00 (paper)

Producing reference resources for film research, preservation, and access is a difficult, time-consuming, and often boring task. Anyone who has put together a major bibliography, filmography, or resource guide knows that. Literally thousands of hours have to be invested in research, correspondence, questionnaires, compilation, writing, proofreading, and publication. Publishers, on the other hand, are usually interested in disseminating the fruits of such labor only after that work is done, and they can get a copy-ready manuscript (and sometimes a co-publication fee). In other words, there is also no money in such projects. What's worse, the actual research is incredibly boring: no chance for flights of fancy or purple prose, no theoretical treatises or historical narratives, no accolades from the halls of academia, because there is supposedly no creativity in crunching information. In fact, once the grunt work is done, it's taken for granted, possibly because of its very accessibility. In any case, it's a dirty job, but where would we be without those individuals willing to take on the task?

Researchers can access the book by different routes, depending on whether they want to proceed geographically (saving expenses by staying close to home) or by subject matter.

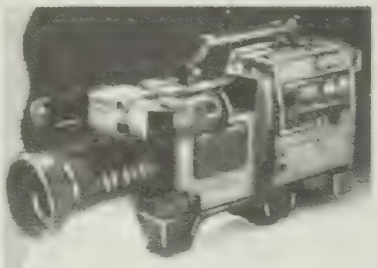
Until recently, film and video researchers had few options when searching for particular moving images. Finding footage, for example, of subway construction in New York City at the turn of the century was almost impossible. If the usual stock shot archives did not have material, if the National Archives or the Library of Congress in Washington were not helpful, then researchers had to rely on the esoteric knowledge of contacts in the field. One might get lucky and find the footage, but chances were that one would not discover that a tiny archive in the Office of Public Safety of the City of New York just happened to have stored the required subway scenes. For all of us in a similar predicament, Richard Prelinger has done the dirty work of research and compilation.

Footage 89: North American Film and Video Sources is indeed a labor of love. Edited by Prelinger and Celeste R. Hoffnar and published privately by Prelinger Associates, *Footage 89* is the most complete guide to film and video archives available anywhere. It lists detailed information on over 1,500 stock shot libraries, film archives, museums, production companies, distributors, government agencies, national associations, universities, libraries, public interest archives, historical societies, corporate archives, TV broadcasters, media arts centers, in short, anywhere in North America where films and videotapes are being stored. Each entry lists relevant phone, fax and telex numbers, contact persons, descriptions of collection, cataloguing information, access procedures, and restrictions. Preceding the actual source list, Prelinger has included a number of helpful essays by various authors on film and video research (David Thaxton), stock shot libraries (Anthony Slide), copyright considerations (Philip Miller), film preservation (Joe Empsucha), and consultants (Alan Lewis), etc. Following the source list, Tom Damrauer has compiled a subject index with over 25,000 entries. All this can be found on the approximately 800 pages between paperback covers.

The source list is organized alphabetically, state by state and city by city, beginning with Alabama and ending with Canada and the Republic of Mexico. Did you know that Alaska alone has 13 sources for film rental, distribution, and access? If you are looking for a particular archive, there is an alphabetical index of sources and collections immediately preceding the actual source list. The subject index is also organized alphabetically, beginning with ABBA (the musical group) and ending with Zydeco music, with the names of appropriate archives following each entry. This allows researchers to access the book by different routes, depending on whether they want to proceed geographically (saving expenses by staying close to home) or by subject matter.

I recently had occasion to use *Footage 89* on a research project. At the time, I was looking for

Camera Rental



• Ikegami HL-55 CCD, HL-95B, HL-79D Cameras with on board or portable BetaCam deck
• Sony wireless mic • Lowel light kits
• Sachtler 20 II tripod

Best Rate in Town!!

R.G. VIDEO
21 West 46th Street New York NY 10036
(212)997-1464 FAX (212) 827-0426

We Sell Scotch 'n Kodak
AFTER HOURS! 475-7884
RAFIK 814 Broadway New York NY 10003

Video Viewing
1/2 & 3/4 Video Editing
Video Cassette Duplication
Film to Tape Transfers
Slides to Tape Transfers
16mm Projector Rental
S-8 Processing

Machine Cleaned, Optically Tested, & GUARANTEED FOR MASTERING
3/4" Used Video Cassettes
NEW, MAJOR BRAND VIDEO CASSETTES AT DISCOUNT PRICES
RAFIK (212)475-7884
814 BROADWAY NEW YORK, NY 10003
FILM STOCK, VIDEO TAPE, AUDIO TAPE, LEADER & SUPPLIES

Lowest Prices In New York

35mm Arri BLIII	$2,000 per week
Betacam SP	$250 per day
Super 16	$200 per day
16mm Arri	$150 per day
Accessories	Call

High quality, low prices, come see for yourself.

PRODUCTION PARTNERS
17 East 17th Street, 7th Floor
New York, NY 10003
(212) 675-3000
(212) 675-3275 FAX

The American Film Institute
National Video Festival
At the AFI campus in Los Angeles
Celebrating its 10th Anniversary
November 1-4 1990
Registration and admission are free
For more information call (213)856-7771

"lost" early American avant-garde films, i.e. those films made before the official birth of American avant garde (1940s, Maya Deren). Knowing the names of a number of filmmakers from the period, I first looked up avant-garde films in the subject index and was referred to "experimental films and videotapes." Under that particular heading I found a total of 107 entries, plus a further reference to "independent film and videos." Obviously, not every one of these institutions hold material I would be interested in, so I decided to read the specific descriptions for each archive listed. In order to find the page for the description, though, I had to flip to the alphabetical index of sources, which was a slight inconvenience.

Thus, the first entry, A Space, was located in Toronto, but the description did not further elaborate on the types of collections held. The next entry, Alan Twyman Presents Raymond Rohauer, Columbus, Ohio, noted that avant-garde films by Herman Weinberg were indeed a part of that collection. So I struck pay dirt very quickly. Once I had read through all 107 descriptions, I was able to put together a short list of possible sources, which I could contact with a reasonable chance of success. I wrote a stack of letters and have received some encouraging news. Thus, *Footage 89* has served me well.

On the other hand, the subject index is not foolproof. For example, at the International Museum of Photography at George Eastman House, we have the estate of James Sibley Watson's collection as well as works by other avant-garde filmmakers (listed in Prelinger's description), yet IMP/GEH is not mentioned in the subject index under either "experimental" or "independent" film. Likewise, the subject index entry under "George Eastman" (the man) lists two other archives, but not the Eastman House, which naturally possesses more film material related to his life than anywhere else.

In any case, this is a minor quibble. Prelinger has provided the field an invaluable service by producing *Footage 89*. Filmmakers working on compilation films will find the book especially worthy, as will film researchers in television and/or academia. At $89, the book is a real bargain, since the time and money saved by using the source will more than make up for the price of acquisition. For those already in the twenty-first century and using CD-ROM, an electronic version is also available, which is being constantly updated and improved (the floppy disk costs $225 or the book and disc can be purchased as a package for $300). Now, if I could only get some of these archives to answer letters or phone calls....

Jan-Christopher Horak is curator of film at the International Museum of Photography at George Eastman House in Rochester, New York, and associate professor in film studies at the University of Rochester.

THE TIME MACHINE

A Filmmaker's Guide to Time Code

LARRY LOEWINGER

SMPTE time code is the glue that holds the video world together. It is a complex sync reference that can lock one video machine to another or to many others, or a video recorder to a multi-track audio recorder. Its most important characteristic is that it keeps track of time as a series of continuously generated numbers. These numbers allow the user to locate a particular frame on a videotape—an address—and lock two machines together synchronously at any given address.



A Denecke slate, dubbed the "dumb slate," has become the field standard over the last five years.
Courtesy Denecke

In contrast, film sync is a simple sync reference that can keep multiple machines running in sync. But, because it has no clock information, the filmmaker cannot find a given point on a piece of audiotape. But it was only a matter of time before Stefan Kudelski, Nagra tape recorder's owner and designer, engineered a time code adaptation for his stereo tape recorder.

When recording with the Nagra IVS TC tape recorder, the time code Nagra, you are really entering the video world. The film and audiotape will be immediately transferred to videotape. The original materials may never be used again. Even the time code applied to the tape by the Nagra is usually replaced by a new, more logically organized code. Except in rare instances, nary a sprocket hole will be seen again.

The time code Nagra records its sync reference on a discrete center track. **Center track time code**, abbreviated as CTTC, became a world standard with the appearance of these new Nagras. The field machine was merely an adaptation of a previously existing tape recorder, but a second one—Nagra's studio machine—was a brand new design. Thus Nagra could now offer devices to record and resolve time code in the field as well as chase and lock to time code in the studio. From an audio standpoint, everything was available to do the film-to-tape transfers which are now so commonplace.

The time code Nagra was designed to meet several needs, such as double system video recording, acting as a master clock for multi-camera video shoots and film recording where time code will also appear on the film. Its primary use rapidly evolved into recording on film shoots where the materials will go immediately to tape. This process requires a time code display device, such as the Denecke or the Coherent Communications slates, the so-called dumb or smart slates, as well as the tape recorder. The camera photographs time code numbers—hours, minutes, seconds, and, most importantly, frames—that are generated from the Nagra and displayed by the slate. Later, the film is put into a film-to-tape machine, such as the Rank Flying Spot Scanner. The Rank's operator finds a time code number and displays it on a monitor while an assistant dials up that number on the quarter-inch playback machine. The two machines are locked together and the film and audiotape are transferred to videotape.

When shooting or telecining, the camera photographs a few seconds of time code numbers. Unlike a video camera and recorder, it has no electronic relationship to time code but is merely displaying a picture of the numbers. From the very beginning, the quarter-inch tape does. One of the popular misconceptions about time code filming is that the camera must run for a certain number of seconds while slating. All that the camera must do is capture one properly exposed and clearly focused frame of time code. For safety's sake, it is advisable that the camera photograph a couple of seconds of rolling time code. It is very important that the time code numbers be readable in the telecine room. Otherwise, the filmmaker will spend expensive on-line time to manually sync the film.

It is the tape recorder that must run for between five and 10 seconds of preroll before the camera is turned on. This allows the tape recorder in the telecine room and any audio machines in the editing and later mixing processes to chase and lock to the original time code.

Unlike many time code generators, the time code Nagra is run by software in the form of a programmable chip called an E-Prom. (And, like any software manufacturer, Nagra offers free upgrades.) Owning a software-driven machine

BETACAM SP
BVW 35 SP or 1 inch pcs $199
IKEGAMI 79E &
CHIP Cameras
STUDIO or location.
Low rates on Studio,
crews & equipment.
Editing $12/hr.
W/ Editor $25
SONY 3/4 5850 off-line
Audio tape deck - Windows-food!
VHS deck for copies
Options: Voice over mics
Switcher - Training available
Titles - Character generator
Window dubs - Time Code
Cameras- lights - STUDIO
14th Street Video
212 627-5324
near subways & PATH Trains

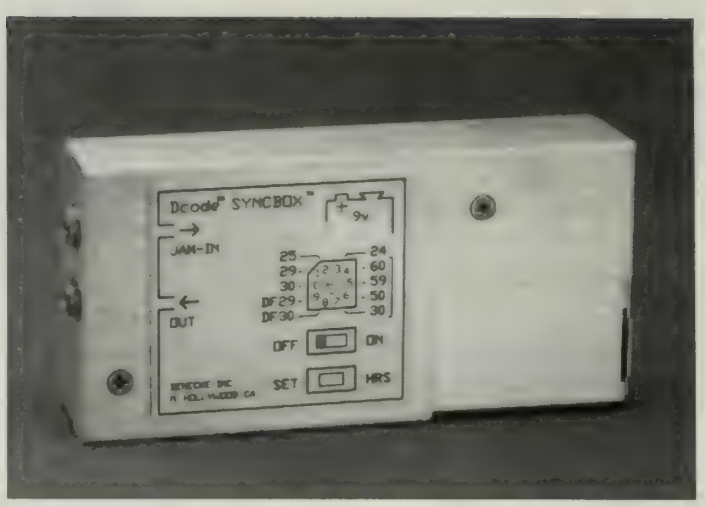
VIDEOMAKERS N.Y.C.

CAMERA RENTALS:
IKEGAMI 79 EAL
PANASONIC CCD 300 CLE
PANASONIC AG 400 CAMCORDER
SONY VIDEO 8 CCD V5 CAMCORDER

VIDEOTAPE DECK RENTALS:
AMPEX CVR BETACAM SP
SONY 3/4" VO-8800
PANASONIC SUPER VHS AG-7000

PLUS:
PEPPER LIGHT BLUE KIT
SENNHEISER MICROPHONES
(SHOTGUN & LAV.)
OFF-LINE SUPER VHS EDITING

105 E. 9th ST. N.Y.C., N.Y. 10003
(212) 674-3404 FAX (212) 473-7427



The time code generator that can be attached to the back of the Denecke slate to turn it into a complete generator/reader, or "smart slate."

Courtesy Denecke

has both good and bad points. Design changes and improvements can be continually introduced. That gives the tape recorder a longer life. That's good. However, the time code Nagra at its heart sports a rather complex computer that is controlled by a baffling little keyboard. It is easy to lock the generator up, stopping it from producing time code. To the uninitiated user, this lock-up may appear to be permanent, but it isn't. The operator will quickly realize this keyboard is not user-friendly. However, with a careful perusal of the instruction manual and/or a very useful, if slightly dated, booklet called *Using Time Code in the Reel World*, by Jim Tanenbaum and Manfred N. Klemme, you can get the Nagra's time code generator up and running.

The time code Nagra can generate time code at all standard frame rates and a few odd ones as well. What is most important is that the time base from your sync signal/time code *must* match that of the camera. As stated above, it must also be recognizable to the operators in the telecine room. Most cameras in the US will be governed by a 60Hz time base, whether they are running at 24 fps or 30 fps. (The time base is twice the frame rate.) The tape recorder then generates a 30 frame time code, often abbreviated as 30 NDF CTTC. (Most time code film recording is done with non-drop frame time code, NDF.) An example of when it is wiser to run a film camera at 29.97 frames, where the time base is 59.94Hz, is the filming of television monitors. That means the tape recorder must generate a 29.97 time code. In sum, all you have to do is make sure to match the time bases of the camera and tape recorder. This is true for both recording and playback situations where prerecorded music is involved.

The film, music, and video worlds operate on slightly different time bases. Music and video run on a 59.94Hz time base, with a frame rate of 29.97. The film world runs on 60Hz and 24 or 30 frames. This difference of one-tenth of one percent may seem slight on paper, but it can loom very large in the telecine room as your picture and sound slowly drift apart. Music tracks generally come out of the studio with a 29.97 frame rate. In the field, if the camera is running at 24 or 30 frames per second, the tape recorder must resolve the prerecorded tape to a 30 frame time code. This is called **cross-resolving**.

Initially, when time code filming first appeared about five years ago, there were two time code slates available. A company called Coherent Communications made a time code generator/reader slate. It was both expensive and complex to operate. This combination of the Nagra IVS TC and the Coherent Communications slate came to be known as Sync Smart and the slate alone as the **smart slate**. As a stand-alone TC generator, this slate could be jam synced from the tape recorder. It would then run free of any cables between it and the tape recorder.

Shortly afterward, a company called Denecke, Inc., introduced a (relatively) simple, inexpensive reader-only slate. It was dubbed the **dumb slate**. Since it had to get its time code directly from the tape recorder, the Denecke slate required a cable or a wireless system. Over the last five years, the Denecke slate has replaced the Coherent slate as the field standard, and the latter is no longer manufactured. Recently, Denecke introduced a small, inexpensive time code generator, the D Code Sync Box, to be attached with velcro to the back of its slate, making it a generator/reader slate. Now the Denecke slate can run without cable or wireless equipment. Denecke has recently issued an operating manual for its slate and generator, which can be used as a primer for time code recording in the field (to contact Denecke, write: 5417-B Cahudenga Blvd., N. Hollywood, CA 91601).

On some machines that use time code as a sync reference there is a physical difference between the points where the audio or video signal and the time code are recorded. That difference is referred to as an **offset**. The time code Nagra has an offset, the length of which is a function of the speed of the tape crossing the record and sync or time code heads. At the most common speed of seven-and-a-half-inches per second, the offset is four frames. That means the time code is four frames behind the audio signal. In any video postproduction situation, starting with the telecine room, offsets can be programmed automatically. Once that happens, they are rarely an issue.

Offsets are not always predictable. Sometimes they occur just as you would expect; sometimes they happen randomly. I recently worked on a short dramatic film that was edited on tape. We used the Denecke slate. I asked the assistant

cameraperson to write five frame offset on the slate so that the telecine operator could compensate for it. Word drifted back from the telecine room that on the first few rolls of audiotape the offset was indeed five frames. Then something unknown happened, and the offset became zero frames. No one could explain it.

A small company called Time Code Systems, Inc., in San Mateo, California (telephone: 415-574-4458), offers a time code conversion for older, stereo Nagras. The cost is approximately $4,000. Designwise, this time code system is hardware driven. Once installed, there are no upgrades. For the Kudelski time code Nagra to generate and resolve FM stereo sync and time code requires two separate printed circuit boards and two outboard boxes. All these functions in the time code systems conversion are accomplished with one printed circuit board.

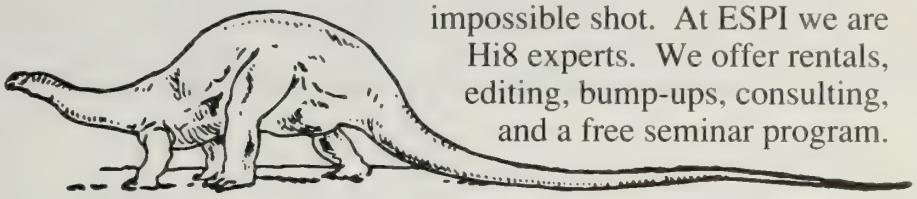
Ninety percent of what transpires in the telecine room is for the purpose of enhancing the picture. Very little time is spent with the audio transfer, unless there is a problem. Although the number of "Why won't the picture and sound sync up?" telephone calls has diminished in the last few years, there are still more syncing difficulties associated with film-to-tape transfers than there were in good old film syncing. The reason for this is simple: Film-to-tape syncing is much more complicated than film syncing. Most syncing problems in time code filming occur when transferring the film to tape. It is often very helpful to contact the tape house that will be doing the transfer before embarking on the procedure. Tell them exactly what you may have done in the field. If they are reasonable and competent, they will appreciate your information.

Because of the strict requirements of the telecine room—there must be a five to 10 second audio preroll and the digits on the time code slate must be readable—time code filming is a little more tedious and a little less spontaneous than normal filming. Also, because the end product is a videocassette or television show, time code filming may lack the glamour of producing for the big screen. There are, however, exceptions to this rule.

A while ago, I got a call from musician David Byrne to go to Brazil with him to film a music documentary. He wanted to take two time code Nagras and, with the same time code recorded on both machines, make them function as a single four track machine. I was dubious, but with his vast studio experience, including locking 24-track machines together, he was sure it could be done. He was right. In audio post, the time code allowed us to lock the quarter-inch tapes together, even to a portion or a sub-frame, when necessary. Consequently, there were never any phasing problems between the tapes. This was clearly a case where time code, as a complex sync reference, was vastly superior to old-fashioned sync pulse.

Larry Loewinger is a film producer, sound engineer, and journalist.

In the future things will be smaller and better,
and Hi8 video will be the choice of mammals who need to travel light, work on a tight budget, or get that impossible shot. At ESPI we are Hi8 experts. We offer rentals, editing, bump-ups, consulting, and a free seminar program.



Eric Solstein Productions 165 Ninth Ave.•NYC, NY 10011
212 627-3774 • Fax: 212 627-4479

PAUL GRAY'S FILM DIRECTING SEMINAR

"... the most important Directing Seminar in the film and television industry."
ZEV BRAUN, PRODUCER, TOUR OF DUTY (CBS); TWICE-NOMINATED ACADEMY AWARD PRODUCER

NEW YORK • November 3 - 4, 1990

Los Angeles based Since 1981

Internationally-Acclaimed Tours to Major Film Centers Including:
Paris ≈ New York ≈ Rome ≈ London
Vienna ≈ Toronto Amsterdam ≈ Munich

Invaluable for Directors • Writers Producers & Project Developers for film and television

Endorsed by many of the leading Film and Television practitioners in Hollywood & Europe

ORIGINAL CONCEPTS FOR
- Conceiving the Directorial Master Plan
- Transforming the story into a FILMIC EVENT -- the realities of script revision in the development and pre-production phases
- Designing the Set-up for Actors & Camera
- Unlocking Ignition Factors in the Under-text
- Creating a Spontaneous Event on the set from a scripted scene
- Shot Design & Scene Blueprinting

For complete brochure, endorsements and registration information, call 1-212-642-5083.

Spring Takes Time

FILMS FROM EAST GERMANY AND POLAND



The right to personal fulfillment was taken up by East German directors in the early 1960s, such as in Jürgen Böttcher's *Born in '45*, about a faltering marriage. Böttcher's attention to behavior, especially that of ordinary people, made his work a model for many of his peers.

Photo: DEFA-Dassdorf

KAREN ROSENBERG

I WENT TO WEST BERLIN'S FILM FESTIVAL IN FEBRUARY TO SEE A hidden part of East German history: eight previously shelved films of 1965–66. Shortly afterwards, with about 25 film programmers and critics from the West, I screened Polish films released in 1988–89 in a room in Warsaw once used by film censors. You can feel the difference between Poland and East Germany as you travel between them—compared to Polish roads, the East German highway is smooth and modern. The gap between these neighbors is sure to widen as East Germany is incorporated into the economy of the Federal Republic. As the distinctions among the countries of Eastern Europe become more pronounced, the terms "Eastern bloc" and "Soviet camp" are rendered obsolete. This is as true of cinema as of other aspects of life.

The East German Past

RECENTLY, THE WORDS "UNSHELVED FILMS" HAVE BECOME A PUBlicity gimmick on the festival circuit, tempting viewers with something sensational. Many journalists, programmers, and curiosity seekers came to the 1990 Berlin Film Festival to screen movies that had just emerged from locked East German archives. Only one, *The Trace of the Stones*, by Frank Beyer, played in the high profile festival proper (although out of competition), probably because its comic and action scenes helped it fit in with that section's orientation towards accessibility and entertainment. Seven* played in the noncompetitive Forum section (administered by Erika and Ulrich Gregor), which distributed pages of film notes in German for each movie screened, as well as written material, also in German, on the history surrounding the government's decision to ban these films. Panel discussions with each film's director, screenwriter, camera operator, or stars followed the first screening of the previously-shelved movie. (Simultaneous translations of these discussions and screenings were available in French and English on free headphones.) The avalanche of details about the GDR in the 1960s that descended from the stage, in random order, must have confused and frustrated many a thrill-seeker. The semi-scholarly atmosphere of the Forum was probably most satisfying to history buffs.

Those people interested in film aesthetics may also have been disappointed by the offerings. Antonin and Mira Liehm were right when they wrote that the shelved films "were not great works of art, and their criticisms of social phenomena were in fact quite tame."** More than one plot concerns breakdowns and conflicts at the worksite, a staple of socialist realism—the cinematic and literary style that the Soviet Union developed under Stalin. In *The Trace of the Stones* a team of carpenters rebels against the Communist Party official in charge of a building site when ordered to increase their productivity with fewer building materials. In the Stalin era, this anarchistic

* The seven films were Kurt Maetzig's *The Rabbit Is Me* (*Das Kaninchen bin ich*), Frank Vogel's *Don't Think I'm Crying* (*Denk bloss nicht, ich heule*), Gerhard Klein's *Berlin Around the Corner* (*Berlin um die Ecke*), Günther Stahnke's *Spring Takes Time* (*Der Frühling braucht Zeit*), Herrmann Zschoche's *Karla*, Jürgen Böttcher's *Born in '45* (*Jahrgang 45*), and Egon Guenther's *When You're Older, Dear Adam* (*Wenn du gross bist, lieber Adam*).

** Mira Liehm and Antonin J. Liehm, *The Most Important Art, Soviet and Eastern European Film after 1945* (Berkeley: University of California Press, 1977), p. 360.



East German directors of the 1960s broke with past by showing heroes whose individual conscience, rather than the Party, serves as their ethical guide. Such is the thinking of the young metal factory workers in Gerhard Klein's *Berlin Around the Corner*.

Courtesy Berlin Film Festival

band of workers, led by a charismatic he-man out of an American Western, would most likely have been the villains of the film. But Beyer clearly appreciated their dedication to fine craftsmanship and their leader's outspoken and courageous honesty. Although the industrial settings of these films were traditional, their values were not.

In many a Stalin-era novel and movie, the local Communist leader saves the day; East German directors of the mid-1960s repeatedly show individual conscience, rather than the party, as the best ethical guide. *Spring Takes Time*, by Günther Stahnke, deals with an engineer who allowed an inappropriate gas line to be installed against his better judgment. When it cracks during the winter, the independent-minded hero refuses to take part in a cover-up and, instead, exposes the management of the gas works for its desire to achieve acclaim by fulfilling the plan at all cost. In return, the managers place the responsibility for the accident on his head, and he is arrested. Gerhard Klein's *Berlin Around the Corner* also concerns workplace justice. The young men in a metal factory demand equal pay for equal work, and less time-wasting. Olaf, the forthright young hero, tells an old member of the Communist party, "You live from my labor, and not from the nonsense you write!" and won't be put off by the reminder that things were worse under the Nazis. These heroes want a GDR that lives up to its claim to be a democratic workers' state.

With Stalin's death in 1953 and especially after the Twentieth Congress of the Soviet Communist Party in 1956 where Khrushchev denounced Stalin's purges, many intellectuals and artists tried to imagine a socialist morality that would prevent the return of terror. Some East German directors, like Frank Vogel, were studying at the Moscow Film School with Tarkovsky when Soviet society began this critical self-examination. They returned home with a changed aesthetic as well as a heightened understanding of ethics. The young, open faces that appeared on East German screens in the early 1960s were symbols of a new generation prepared to question and even to fight Stalinist ideas and practices. "Sincerity" and "authenticity" were the hallmarks of these characters and catchwords of the day, in German as well as Russian.

In *Karla*, by Herrmann Zschoche, for example, a young teacher won't tolerate the reductionist Marxist "nonsense" she hears from her high school students, even though the source is the principal. Like a martyred saint, she is punished for her brave, unholy stance; upbeat endings were no longer compulsory in films about socialism. And, in this film, love as well as justice is on the heroine's agenda. After years of puritan propaganda which glorified only service to the collective, the right to personal fulfillment in private life could be defended.

Jürgen Böttcher's *Born in '45* about a faltering marriage, boldly suggests that relations at home, not at work, are the major factor in shaping a young man's mood. The camera seeks out the intimate details of domestic life, stressing their importance. Frank Vogel's *Don't Think I'm Crying* concerns a young man expelled from high school as an "anti-social" element. His sweet but conventional girlfriend shows him a hut where he can study as Lenin once did. But he tends towards the idea that love, rather than great works or discipline, is the most important thing in life. With their leather jackets, their motorcycles, and their jazz and blues recordings, the heroes of Böttcher, Vogel, and Stahnke are reminiscent more of James Dean or Marlon Brando than the cheerful, clean-cut tractor driver who represented the New Man in socialist realist classics—on celluloid or in print. The new New Man of the early 1960s was less a role model than a study in *Angst*. "Don't think I'm crying," says Vogel's hero, as he bursts into tears. Without a fully-developed philosophy to oppose the dominant Stalinist orthodoxy, these young heroes were more sure about what they rejected than about social alternatives.

This uncertainty, this *Angst*, can be seen in the camerawork and the editing as well. None of the shelved East German films deviate as far from the norms of realism as the most daring works of the Czechoslovak New Wave, like Jan Nemec's *Report on the Party and the Guests* (1966) or Vera Chytilová's *Daisies* (1966). Most East German directors merely enlarged the officially-endorsed style of realism to include devices borrowed from De Sica, Rossellini, and Visconti and from documentary film. True, the expressionist camera angles and highly-theatrical sets in *Spring Takes Time* and the parody of the American Western in *The Trace of the Stones* are interesting experiments. *Born in '45* makes very personal use of the realist tradition, since Böttcher's shots, often held for an extremely long time, create an unusual languid rhythm. But East German film had a very brief period of relative freedom, and spring takes time.

"1960 to 1965, those were the intense, creative years," Vogel is quoted as saying in the Forum's film notes. Ironically, the construction of the Berlin wall in 1961 was seen by many reform-minded East Germans as an aid to liberalization. During the cold war, an open border had served as an excuse for a defensive, siege mentality in the GDR. After the country was closed to the West, it wasn't as easy to tell directors and writers that they shouldn't give ammunition to the class enemy by exposing the weaknesses of a socialist society.

Interviewers have often asked reform-oriented East Germans in the film world whether there was a group or platform that united them in the early 1960s. Filmmakers who are now discussed together, because their works were shelved in 1965-66, apparently used to define themselves in competi-



The depiction of careerism, hypocrisy, incompetence, and dogmatism in the state and Party apparatus turned East German bureaucrats against such liberal-minded films as Kurt Maetzig's *The Rabbit Is Me*, the story of a young woman's affair with a married judge.

Courtesy Berlin Film Festival

tive opposition to each other's style. There was, however, a powerful *Zeitgeist* inspired by the thaw that began in the USSR in 1956. At the East German state-operated film studio (DEFA), a relatively liberal administration offered institutional support for innovation and critical thought.

But a warning to artists, including filmmakers, by the party's Politburo in March, 1963, was followed by a sudden assault on the liberal-minded cinema at the Eleventh Plenum of the Central Committee of the party in December 1965. Rumor has it that the plenum was supposed to concern itself with economics, but the East German economic minister killed himself shortly before the meeting, so culture became the substitute theme. In the USSR, Khrushchev had recently launched an attack on "formalism"—a catch-all term of abuse meant to hold back the wave of independent thinking and stylistic experimentation that the Twentieth Party Congress had released. The leaders of the GDR followed suit, holding up *Don't Think I'm Crying* and Kurt Maetzig's *The Rabbit Is Me* as negative examples.

Maetzig's film tells the story of a young single woman's love affair with the married judge who sent her brother to jail. Because of her brother's crime, she lost the ability to study translating and must support herself as a waitress. Her lover has no problems making his way in the system: he built his career as a hard-liner but is willing to commute her brother's sentence when socialism softens up in the Khrushchev era. It was the film's depiction of careerism, hypocrisy, incompetence, and dogmatism in the state and party apparatus that apparently got the goat of the Eleventh Plenum. "In the name of an 'abstract truth,' these artists focus on ostensible lacks and mistakes in the German Democratic Republic," wrote Erich Honecker in an article of December 19, 1965. In East German art, including film, he also criticized the "reduction of human relations to sexual instinct" and the lack of opposition to American immorality and decadence. The love-plots and the James Dean look-alikes had not gone unnoticed.

As in the USSR, this verbiage amounted to the command: Stop! After the plenum, DEFA films in production, as well as those already out, were reviewed. Some directors cut criticized sections or reshot scenes in a vain attempt to save their works. But approximately one year's DEFA productions ended up in the cellar. And when conservatives were put into key positions in the Ministry of Culture, the DEFA administration, and the film and television school, the future of East German cinema became bleak.

Those works screened at the last Berlin Film Festival that were mutilated or left incomplete in 1965-66 are now self-reflexive artifacts that testify to the precarious nature of film art. Böttcher called his presentation of *Born in '45* performance art, because the final sound mix was never made, the director himself read some of the unintelligible dialogue aloud. Redubbing by the same cast would provide no solution, he noted in the panel discussion after the screening: "They are not young voices anymore." Disconcerting gaps in *Spring Takes Time* were explained by Stahnke as the direct result of censorship. For example, after the engineer hero is arrested, he tells his wife, "I'll see the Party tomorrow." She was to ask him what he's looking for in a party that made sure he got where he is now, and a university administrator was to tell his daughter she must adapt if she is to continue her studies. While some directors have been able to restore cut footage, these censored sections were lost; therefore, the narrative seems disjointed.

There is also no restoring lost years. After having been censored and subjected to sharp public criticism, some people stopped making films while others emigrated. Stahnke was deemed unqualified for fiction movie-making and had to earn a living for 20 years directing operettas. Böttcher went back to documentaries after his only fiction film, *Born in '45*, was shelved before completion. Some people saved their careers through self-criticism and other humiliating forms of "rehabilitation." A *Zeitgeist* and a generation disintegrated. "People became isolated and went their own ways," said panelist Wolfgang Kohlhaase, screenwriter of *Berlin Around the Corner*, another film that was not allowed to be finished. There was at least as much drama in the panel discussions where these stories came out as in the films.

But I fear that Germans will soon tire of veterans of GDR battles pointing to their wounds. This history may be repressed, like memories of the Nazi era, because it makes East Germans and socialists everywhere uncomfortable. Of course, if socialists want to understand and avoid the mistakes of the past, they should analyze them. But many socialists are hiding their heads these days, as their position is declared bankrupt by others. And, when the East German cultural sector loses much of its funding, how much will the market support serious historical inquiry?

The Polish Present

THAT WAS AN APPROPRIATE QUESTION TO HAVE IN MY HEAD AS I threw my bags on a Polish bus for a three-day, 12-film junket to Warsaw, courtesy of the Polish Ministry of Culture. In the capital, there's no problem catching a cab, since few Poles can afford them anymore. Inflation and currency re-evaluation (the zloty is now convertible) have raised prices so much that there is no room for the fare on a taxi meter; you have to multiply the number you see by 100. Also, there's a lot of anxiety in film circles. Filmmakers are among those moonlighting to make ends meet. People with second or even third jobs have little time for entertainment, and movie attendance is down.

The good news is that the new government has released shelved films like *Interrogation*, banned since its completion in 1982. The parliament is expected to set limits on the depiction of violence and pornography, but political censorship is talked about as a thing of the past. Yet Polish cinema faces the difficult task of regaining audiences at home. The problem is not



In Poland as elsewhere, when money is tight filmmakers become risk-averse. Director Robert Glinski mocks the chase for box office appeal and the vanishing integrity of Polish cinema in *Swan Song*, about a has-been screenwriter who needs to pay the bills and give his actress-wife a role.

Courtesy Film Polski

just a drop in credibility over the years because of government control. Waldemar Krzystek, director of *The Last Ferry* (1989), a fiction feature about a secret Solidarity mission, said that Hollywood entertainment pictures—including *Rambo* and *Indiana Jones*—had been bought and promoted by the state film importers during martial law to distract Poles from domestic problems. And these pictures still shape the taste of many Poles.

The Last Ferry is a TV-style thriller with the security forces in the role of the baddies—a novelty in Poland, I'm sure. Using the familiar "ship of fools" structure, it contrasts the reactions of various Poles on board a ferry to the declaration of martial law: some jump overboard to get on a West German cutter, one stays in Poland because of a dog.... Krzystek explained that his film attempts to merge these popular genres, but provide something more than thrills. The implicit rhetorical question behind his remarks was: What else can you do when audiences are mesmerized by the L.A. pleasure-machines?

While the old regime forbade Krzystek to show that many Poles fled martial law for West Germany, the new government is not hiding this history. That's an undeniable step forward. But the film's dialogue contains allegory-for-idiots (the ferry represents the former Polish ship of state, with an incompetent captain and a storm brewing around it, for instance) which could hardly satisfy intellectuals. And why should aficionados of action movies forsake Hollywood products that glitter with high-tech gimmicks for cheaper, talkier imitations? That goes not just for Poles but for audiences abroad, whom the Polish film industry is courting to obtain badly-needed cash.

Unfortunately, when money is tight it is easy to become risk-averse. Miroslaw Bork's comedy *The Consul* (1988) also uses a tried-and-true idea: it updates *The Inspector General*, a nineteenth-century Russian play by Nikolai Gogol about a man who impersonates a government official in a small town. As in Gogol, bureaucratic bungling, graft, and toadyism are satirized. When a secret policeman tells the mistress of the (fake) Austrian consul in a hotel, "We have our own hookers, we don't need you," Polish audiences will know that the long-censored subject of foreign-currency prostitutes/informers is finally out of the bag. The old security forces aren't just the heavies; they're the butts, now that the political winds have shifted.

That some Poles are cynical about the current chase after the right mix of topicality and conventionality can be seen from *Swan Song* (1988), written by the critic Boleslaw Michalek and directed by Robert Glinski, who made *Sunday Pranks*. Its hero is a washed-up screenwriter who needs to pay the bills and give his actress-wife a role. All he can come up with are tasteless movie ideas that parody Eastern European clichés of the late 1980s. He's warned that if he's aiming at the box office, not film festivals, he has to throw in some tits and ass, so he imagines an erotic rock video. But since audiences at a time of economic crisis like optimistic escapism, his next fantasy is a *Singing in the Rain* number. Imitations of Fellini and Bergman make fun of directors' anxiety to prove that they can produce Art as good as that made in the West. There's a lot of sadness and bitterness in this spoof on the lack of integrity in the floundering Polish cinema.

It seems as if Krzysztof Zanussi is one of the few Polish directors who can get the financial backing to produce films of integrity for festivals and art cinemas. While Bork, Glinski, and Krzystek are in their mid-thirties and have directed few features, Zanussi at 51 is an established figure, abroad as well as at home, and able to arrange international coproductions. What I admire about his latest film, *Inventory* (1989), is its defiance of Hollywood wisdom about good filmmaking, with scenes often consisting of conversations and silences filmed with a static camera and of long takes in a cramped apartment. The plot is another of Zanussi's conflicts between a simple moral code and complex psychological needs. A young man and his mother, both of whom take to heart the Christian notion of charity, try to help a woman who is being thrown out of her apartment. A former censor, she turns out to be a person with weak ethics and a strong sense of entitlement. The viewer may expect a conventional love story between the young man and the woman, but Zanussi focuses as much on the mother, played by one of his regulars, Maja Komorowska, with her usual sensitivity. Zanussi avoids easy dramatic solutions: the mother is no possessive witch, and the repeated pitcher of milk on her table is a subtle sign of her purity of intentions. Zanussi's films, like Eric Rohmer's, almost always appear to emanate from stubborn philosophical concerns rather than market principles.

In the history of world cinema, there are myriad examples of filmmakers who have disproven the assertion of market researchers that "no one wants to see another movie about thus-and-so anymore." Among the best films I saw in Poland were two on the supposedly-hackneyed theme of Stalinism and neo-Stalinism. Ryszard Bugajski's *Interrogation* (finally released in 1989) isn't just another story of an innocent victim of state repression because the main character, played and overplayed by Krystyma Janda, is a woman and her "crime" is her sexual relations with ostensibly reactionary forces. Her personal affairs, says her interrogator, are "neither personal, nor hers"—a quintessential Stalinist denial of the right to a private life. Few have described the terror in Eastern Europe and the USSR from a woman's perspective, and those writers who have (like Nadezhda Mandelstam, Evgeniya Ginzburg, and Raisa Orlova) are generally more circumspect than the (male) screenwriters of *Interrogation*. This is one of the rare works produced in the East since the times of Bolshevik feminist Aleksandra Kollontai that defends a woman's right to do with her body as she pleases. Nor did I think that sexuality was a box-office ploy here. Rather, the film makes the philosophical point that love and pleasure are ultimately stronger than ideology, for it is the Communist interrogator, not the heroine, who breaks down in prison.





Above: Krzysztof Kanussi, one of Poland's most established directors, confounds Hollywood conventions in his latest film, *Inventory*, about a mother and son who take into their home a former censor with a strong sense of entitlement.

Left: The personal, sexual affairs of the female protagonist in *Interrogation* are "neither personal, nor hers," says her interrogator. Ryszard Bugajski's film is the first to examine the terror of Stalinism from a woman's perspective.

Both photos courtesy Film Polski

I was also impressed by a 1989 fiction feature called *The Peaches of March*, by Radoslaw Piwowarski, which for some reason wasn't shown to our group by the Ministry of Culture. I took a taxi to a Warsaw cinema to see it (that's how I know about the fares) and was touched by this coming-of-age tale set in a Polish town in 1968. It revolves around two teenage boys, Tomek, a Pole (played by Olaf Lubaszenko who starred in Krzysztof Kieslowski's *A Short Film about Love*) and Marcys, a Jew, who are both in love with the daughter of the local chief of the security forces. Tomek's jealousy of Marcys is expressed as anti-Semitism, which is shown to have been an officially accepted prejudice in 1968, taught in school after the "Six-Day War." In the course of the film, Marcys and his family are persecuted and emigrate, and Tomek expands his concept of the Polish nation to include Jews like his schoolmate.

While at the end of *The Last Ferry* the teacher-hero returns from West Germany and vows to his high school students, "I won't go away from here until the last one of us emigrates," the final titles to *The Peaches of March* state that Marcys now resides in Israel, Tomek in Berlin, and other characters in L.A., Paris, etc. As the Polish economy founders, how much brain drain and protest will result? The present Polish government is committed to policies that produce tremendous economic dislocations which are supposed to be short-term. If and when the crisis drags on, I'm curious to see whether the limited funds for film production which this government has at its disposal go to films like *The Last Ferry*, which preaches a let's-all-hang-in-there-together message, or to works like *The Peaches of March*, which are more sympathetic to people who consider life intolerable in Poland.

In Warsaw, I asked the head of the Polish Committee for Cinematography, deputy Minister of Culture Juliusz Burski, who will decide which films will receive state support? He replied, "This is my prerogative, my domain, in consultation with the Polish Filmmakers Association." We in the US who are living through a period of intense politicization of governmental arts funding know that even democratically elected administrations may channel money to culture that furthers their goals rather than to works that sharply challenge them. It is much to be hoped that Poland does not follow the current US model in this regard as well.

The author would like to thank Barton Byg for sending his article, "'What Might Have Been': DEFA Films of the Past and the Future of German Cinema," before it appeared in the summer 1990 issue of *Cineaste*.

Karen Rosenberg is a writer whose work has appeared in periodicals in the US, Western Europe, and Japan. She often writes on the politics of culture in the Soviet Union and Eastern Europe and has been published in CinémAction *in France and the* New Statesman and Society *from England.*

Prophet Without Honor
COMPUTER VIDEO ARTIST TAMAS WALICZKY

SHALOM GOREWITZ

TAMAS WALICZKY, ONE OF THE BEST KNOWN COMPUTER video artists in Europe, is virtually unknown and unappreciated in his own country. Winner of the Prix Arts Electronica in 1989, the 30-year-old works as the director of Novotrade computer studio in Budapest, where his experimental projects, undertaken in relative isolation, have intuitively developed along the lines of directions taken by video artists working more consciously within an international context.

Until the recent changes, Hungarians were allowed to leave their country only once every three years. Hungary's sole art magazine is devoted to educational tracts on classical art; there is virtually no coverage of independent media and contemporary artwork anywhere in the country. While several Hungarian video artists were represented at the Montbeliard Video Festival last spring, there have been almost no opportunities for exchange among the members of the country's media producers.

Despite this vacuum, Waliczky has access to a studio that would be the envy of many artists in the US. As art director, he is free to experiment with high-tech systems, including the AT&T Vista Board, Topaz 3-D program, and a variety of computers, including IBM, Macintosh, and Amiga. Collaborating with the best programmers in Hungary, he contributes to research software developments that Novotrade then exports to the United States.

After studying painting, photography and film, Waliczky began working with computers in 1983, and his work has matured rapidly in the past seven years. *Pictures*, a tape produced in 1988 with an Atari ST, is interactive in concept, as is most of his work. Images of himself and family were digitalized and permutated to what appears to be infinite zooms, leading deeper and deeper into unfolding details. On a machine with adequate memory, a viewer can use a mouse to guide the path of the "blow-ups."

Is There Any Room for Me Here?, Waliczky's first 3-D experiment, taps into the world of artificial space with still forms that suddenly pulse and move. A performance by Pablo Casals of J.S. Bach's *Suite #5* and occasional vocal sighs add to the melancholy, nostalgic quality of the work. *Machines*, the first prize winner of the 1989 Prix Ars Electronica, is a series of 3-D frames with a didactic voiceover paying homage to inventors, reminiscent of some of Leger's experimental films.

Waliczky's most sophisticated work, produced in collaboration with John Halas, a Hungarian-born animator living in England, is *Memory of Moholy-Nagy*, at once a tribute to the innovative Hungarian artist and an inventive choreography of geometric forms that extend the illusionist nature of his work.

Waliczky's recently completed work, *Conversations*, is also his most ambitious interactive piece. Linking two IBM computers genlocked to a three-channel video mixer using a Vision 16 Board, the viewer/performer can alter the order of sequences, speed, or direction of images using a keyboard controller. The single-channel version of *Conversations* records an improvisational collaboration in real-time with composer Tibor Szemzo, who plays a wind synthesizer resembling an oboe or clarinet. The visuals in this tape are Waliczky's most provocative—dreamy black and white, positive or negative images that suddenly burst into color; frames that flicker and repeat like an old movie or rotoscope. The title refers to various conversations: between a man and a woman, a visual artist and musician, and, in the interactive version, the viewer and program.



Frame from single-channel version of *Conversations*. Waliczky is in the lower left digitally playing image mix; composer Tibor Szemzo (lower right) improvises in a real-time performance.

Photo: Warner Wada

Novotrade's computer studio is unique in Eastern Europe. There is a policy of free or low cost access to artists wishing to explore computer graphic potential, which has led to the high quality work of Aron Gabor, Alicia Noguiera, and Witold Popier, among others.

Because he is not a graduate of the Budapest Fine Art Academy, Waliczky is not considered an "official artist" with a license to make art. The recent political changes might slowly improve this situation, but it's too early to know. Meanwhile, with more freedom to travel, he is spending two months this summer in Paris at ENSDD, a nonprofit studio for artists and students, with a grant to produce a new project. But, although his work, some of the most interesting being done in technological art, is achieving wider international recognition, Waliczky remains a prophet without honor in his own country.

Tamas Waliczky's work will be shown in New York City at Dance Theater Workshop's video screening series in March 1991.

Shalom Gorewitz and Warner Wada are New York City artists who visited several Eastern European countries during the spring of 1990.

If It's Tuesday, It Must Be Alma-Ata

RALPH ARLYCK

"WANT TO BUY CAVIAR?" "WANT TO CHANGE DOLLARS FOR rubles?" "Want to do an international coproduction?"

When you're touring the Soviet Union with a delegation of filmmakers, as I did this summer, there's a tendency to put all such overtures into the same category. We know a pitch when we see one. We've done lunch and we've done dinner, and we know that when the deal is even vaguely broached you've got to pick it up with your thumb and index finger and hold it in front of a 10K light.

But these are *American* notions, standard cultural baggage that you soon realize needs to be jettisoned along with the T-shirts, jeans, and other personal effects you exchange with the people you meet.

I was one of 15 American independents who toured nine Soviet cities in two successive three-week trips. The documentary films were recommended by a national panel, and the programs were put together by Barbara Van Dyke; the trip was organized by Citizen Exchange Council in New York and funded by the Gilman Foundation (CEC had brought Soviet filmmakers to the US last summer). Our films were blown up to 35mm, assembled into two-hour programs, and projected in separate theaters, with simultaneous translation, as we hit each city.

This was the first such cultural tour that was arranged privately. No permission had been asked from either the government or the Communist Party. Our hosts were the American-Soviet Film Initiative (ASK) of Moscow, which operates under the sponsorship of the Cinematographers Union.

Our first stop was Sverdlovsk in the Urals, a heavy-industry and armaments city that until recently had been closed to foreigners. From there we went to Alma-Ata in Kazakhstan, Kiev, and Leningrad. The schedule was grueling and we were all exhausted before reaching the half-way point. But one of the side benefits of participating in such a traveling circus is that you get to know your fellow travelers (sic) very quickly—the way you rarely do on the conference-festival circuit. We spent most of our 16-hour days together talking about tap water, bodily functions, the Soviets we were meeting, and each other.

When we got to the first theater in Sverdlovsk, we were whisked onto a stage in front of 2,500 people. Music was playing, and we were all presented with flowers by the obligatory little-girls-with-large-bows-in-hair. This is heady stuff for US independents in the habit of introducing documentaries to an assemblage of 20 people at the local library.

At opening night in Alma-Ata we were welcomed with a giant hot-air balloon that hovered over the theater and showered down program leaflets.

After the screenings we were eager to take questions and get discussions started, although we had been forewarned that Soviet audiences might be less interested in the cosmic issues our films examined than in what the visuals revealed about American daily life—where we lived, what our families looked like, how much we earned, etc. It had also been hinted that they might not want to hear our liberal laments about the excesses of capitalism and how unfair life was in the States. Michele Berdy, our cultural expert, chief guide, and interpreter, also told me that it was important to listen carefully for "the question under the question." As it turned out, I had all I could with the straightforward queries, let alone subtexts. The third one I got was, "Ralph; do you believe in God?"

Actually, in most cities it proved difficult simply to attend these screenings and meet Soviet citizens, because our filmmaker hosts were most interested in showing us the sights, wining and dining us, and talking coproduction.

This is where things became fuzzy. We thought we were there for "cultural exchange," whereas our hosts seemed to think this was an occasion to do serious business. At banquet after banquet, through the smoked fish and caviar "starters," the main courses, the quickly filled glasses of vodka and Armenian cognac, there was a stream of toasts to our films, our intelligence, our beauty, and the myriad possibilities of working together. We may have been eating chicken Kiev, but we were clearly being invited to talk turkey.

At first, it was hard to know how to take all this, much less respond. I thought of Vladimir Pozner's recent book, *Parting with Illusions*, in which he notes that when he first began to travel around the USSR as a journalist and encountered the toasting phenomenon in Georgia he was completely put off by it. He remembers thinking, "Georgians must be terribly devious people. They met me 15 minutes ago, yet they speak as if we were old friends. This is all show, they are trying to buy me—for whatever reason."

Eventually, someone took Pozner aside and explained that the toasts were sincere, that his hosts probably believed he was the wonderful person

The Films

***Organism* (1975), Hilary Harris**
***The World of Tomorrow* (1984), Lance Bird & Tom Johnson**
***Dark Circle* (1982), Judy Irving & Chris Beaver**
***Queen of Apollo* (1970), Richard Leacock**
***An Acquired Taste* (1981), Ralph Arlyck**
***Happy Mother's Day* (1963), Richard Leacock & Joyce Chopra**
***The Shakers: Hands to Work, Hearts to God* (1983), Ken Burns**
***Part of Your Loving* (1977), Tony DeNonno**
***Growing Up with Rockets* (1984), Nancy Yasecko**
***Primary* (1960), Robert Drew**
***Crisis: Behind a Presidential Commitment* (1963), Robert Drew**
***I Am* (1989), Heather MacDonald**
***Eyes On The Prize II: The Promised Land* (1990), Henry Hampton and Paul Steckler**
***The Times of Harvey Milk* (1984), Robert Epstein & Richard Schmiechen**
***Close Harmony* (1981), Nigel Noble**
***Between April and May* (1987), Karen Croner**
***And Then Came John* (1988), Scott Andrews**
***Girltalk* (1988), Kate Davis**



US and Soviet filmmakers, translators, and guides who went on the road together in the USSR here straddle the border between Asian and Europe outside Sverdlovsk in the Urals.

Courtesy Ralph Arlyck

they were describing, that if he didn't quite match the description he had something to work towards, and that if he was a son of a bitch it had probably been a long time since he had heard something nice about himself.

The unofficial emcee for the first half of our trip was a warm and incisive Georgian filmmaker named Tenguiz Semionov, who practiced toasting as a high art. His stand-up remarks had us in stitches and tears, and even with his few words of English he could talk circles around us all. Through his example, most of us got to the point where we could manage a toast or two and, towards the end, we even began to enjoy standing up and interrupting people's meals.

But talking joint film ventures was another matter. It was hard to guess what the notion of coproduction could mean in a country with a ruined economy, a currency worthless outside its own borders, a film industry with little (or outdated) equipment, no film stock, and a community of producers with thematic concerns so different from our own.

I later learned that we were not the first US filmmakers to find these questions perplexing. Back in 1988, a 10-member delegation from Hollywood, including David Puttnam, Gilbert Cates, Dennis Weaver, and Keith Carradine, had spent a few weeks talking with Soviet counterparts in Moscow and Tbilisi. That meeting had apparently suffered from a similar off-center understanding of what everyone was there for. The difference seems to be that at the '88 meeting a few of the Soviets got angry, feeling that the Americans were just fooling around.

In our case, we always felt welcome. There may have been some discrepancies between who we were and who our hosts seemed to think we were—that sense that all Americans are high rollers with big bucks to spend. As independent documentarians, we'd grown accustomed to seeing ourselves living on the fringes of the US film industry but, as a friend later pointed out, from a Soviet point of view, just being a foreigner who can travel abroad immediately puts you in a different category.

In the end, I think most of us came away with the feeling that we were talking to people who were extremely serious about the new possibilities in front of them. And they see those possibilities not as an unending continuum but as a brief window of opportunity.

This was the part that took awhile to sink in. We came looking for a country going through difficult times but filled with excitement and optimism. That's not what we experienced—with either audiences or filmmakers. Most of our hosts had lived through at least part of Stalinization, the Khrushchev "thaw," and Brezhnev "stagnation." They look back at a 70-year period when their best minds—artists, writers, dissidents—were killed off, imprisoned, institutionalized for "mental disorders," or co-opted. They're not gaga over Gorby the way we are, and they don't see *glasnost* as a permanent condition. You can imagine why they would be anxious to get cracking and make some movies.

State subsidies are being phased out. The studios, even documentary studios, are going to have to survive commercially, and coproductions look like one way to make that happen. What the Soviet producers lack in stock, equipment, and hard currency, they easily compensate for in drive, wit, good will, and a fierce determination to feed you (in a country where there's no food) and get you drunk (in a country where vodka lines go around the block).

Back home, I have two images of Tenguiz, our genial and complex emcee. In one he raises his glass to toss off an elegantly barbed but generous toast and then runs over to an adjoining table to give someone a hug. In the other he gets up from the breakfast table at the sanatorium-style retreat for high party officials where we are housed in Alma-Ata. He does this so as not to offend the nonsmokers in our group—especially the ecologically militant Californians. He lights up and leans a chair against the wall under a mounted deer head, crosses his legs, and stares out the window. He has to leave us in mid-trip the following day to go back to his Moscow studio. There may not be all that much time.

Ralph Arlyck is an independent producer, whose latest film is Current Events.

After the Velvet Revolution

A TOUR OF CZECHOSLOVAKIAN FILM INSTITUTIONS

MARK NASH

Prague

APRIL 1

Arrival in Prague airport. Unfortunately, my guide was not present. Eventually one of the British Embassy numbers got me through to the duty officer, who could advise little else except going into town and checking into a hotel. He recommended the Intercontinental, which turned out to be one of the most expensive. I changed money with my taxi driver. The authorities have instituted a tourist rate which effectively undercuts the black market. Changing privately one gets a slightly better rate, but mainly it saves one the inconvenience of queuing up at the Cedok office.

APRIL 2

First thing, I contacted the British Council offices, then went to meet the official in charge of my visit. She made contact with the Ministry of Culture and arranged for my interpreter, Eva Emmerova, to meet me, help me change hotels, and then take me to the Ministry of Culture. This was an easy operation; my new hotel Hotel Centrum, a two or three star one mainly used by student and budget tourists, seemed fine, about a 10-minute walk from the town center. The Ministry of Culture is situated in a sixteenth- or seventeenth- or eighteenth-century building close to the Wallenstein Palace and gardens. My interpreter felt it should be returned to the people.

At the ministry we went through my proposed program. My visit had been split into two sections: Prague and Bratislava. Hence, I only had a week in Prague and due to the mishap at the airport had effectively lost one working day. Moreover, I had missed an appointment with the archive, which could only be reinstated for Wednesday, by which time it would be difficult to arrange any screenings.

APRIL 3 ■■■■■■■■■■■■■

FAMU, the Czech Film School

FAMU's director, Mr. Pokorny, is a survivor. He confessed to having been through many "transitions"—having survived Buchenwald, '45, '46, '56, '68. Clearly a Communist, according to my interpreter. Having survivied Buchenwald he would have been rewarded by a position on returning home. Before taking up the film school post he had 20 years of experience in television. However, in managing to stay in office both during the Stalinist period, Prague Spring, Normalization, and the Velvet Revolution, he was clearly a man of some adaptability. But my interpreter also pointed out, as did Pokorny himself, that the current revolution originated in his department. FAMU is housed in a neoclassical building facing the river and adjacent to the National Theater, scene of the November demonstrations. Striking FAMU students were ferried food from a restaurant downstairs.

FAMU is part of the faculty of fine arts of Prague University. It is divided into three sections: drama, music, film and TV. There is also in Prague an Academy of Fine Art with an animated film department. The film school (which also deals with television) currently comprises eight departments, including documentary (after three years you choose directing or dramaturgy), camera, feature directing, scriptwriting and script editing, sound editing, production, still photography, and most recently a ninth department on a trial basis, animated film, designed for part-time students.

The program was fairly standard in the Eastern bloc: half theory, half practice. There was a current student population of 260 full-time students. Of final direction students, one was Czech and four Slovak. Foreign students have to learn Czech; currently there are several from Yugoslavia and one from West Germany.

Under the old (Stalinist) central plan, graduating students were assured jobs in the industry, which set the numbers of graduates it required. However, the course is being reviewed. The impending market economy necessitated economies. It currently cost 700,000 Kcs ($26,900) to train a director over the five year period. They were considering reducing the course to four years. Changes in the Eastern bloc economy had produced other problems. There was currently no film stock; the East Germans now wanted the hard currency for their Orwo stock. A similar problem was preventing the printing of any more "banned" or shelved films. Kodak had apparently just bailed the school out, temporarily.

Pokorny described in some detail the examination procedures: written entry exams, specialized tests, including medicals and oral exams. Afterwards my interpreter pointed out that this was a fiction. Students of middle-class/dissident families would not have passed those exams.

Students had access to the drama faculty and lecturers from the National Theater. As in the West, most of FAMU's staff are working professionals who teach one or two days a week at the school.

Censorship

One of the distinctive features of Eastern European film and theater is the role of the dramaturg, who acts as combination of producer, script editor, and sometimes scriptwriter. They also have had the responsibility to ensure that subject matter did not offend the authorities. Pokorny was clearly ill at ease discussing this issue, which I brought up more than once in order to get sufficiently clear answers. Students were not forbidden to do what they wanted, he said, adding that only when "it was not possible" all departments had lists of acceptable topics which were offered to students.[1] Since it was common knowledge that censorship operated within the definition of permissable topics, it was surprising to hear this defense of the system. Clearly it had worked, and there had been little if any necessity for overt censorship. Sensing my implicit criticism, Pokorny pointed out that the Velvet Revolution was the end result of a longer process involving artists and intellectuals as well as the students who finally catalyzed it. The film faculty, for instance, had previously protested and written an open letter to the government. From 1985 the situation had been described by Jorn Radek as a bomb "waiting to explode."

The Velvet Revolution

Film students joined forces with theater students on November 17. This is



Unavailable for 21 years, Jiri Menzel's satire *Larks on a String* (1969) is currently the only banned Czech film to have a US distributor. Set in the 1950s, this ironically idyllic love story takes place in a factory junkyard where "bourgeois" intellectuals are reeducated through forced labor.

Courtesy International Film Exchange

now causing them some problems, since it isn't easy to make up the four months of lost time. Students were openly critical of teachers whom they felt were not sufficiently supportive and were in the process of choosing new ones. A new syllabus was being hammered out by a new Academic Board comprised of 10 students and 10 teachers. Students filmed the revolution with the school's video equipment and hoped to have it edited by the end of June 1990.

The Czech Film Institute—Institute for Historical Research

The Institute employs around 150 people in four main sites: the Film Archive, the Library, the Research Center, and a publishing section. The film history section of the Institute is located on the hill behind Prague Castle, in a residential area where my interpreter used to live. There are currently nine people employed in this research section, the only long-standing institute of its kind in Bohemia, which now has the task of reviving film research in the country.

After World War II this was the leading film history institution in Czechoslovakia, with a broad range of activities, from film theory to experimental films, publicity, and so on. After 1948, when the Communists took over, it was pushed to the sidelines, becoming more of a propaganda machine. In the 1960s it was involved in a socio-anthropological study of the "film hero," subsidised by UNESCO. Then in the years leading up to the Prague Spring, from about 1964, there was a revival of the institute's research and intellectual functions, but in the seventies, the period of "normalization," its functions diminished again. Some people remained, but they were not able to specialize in historical or theoretical research and often ended up working on bureaucrats' speeches or similar projects. It was up to the individual whether they risked continuing to work in such a climate. They were finally allowed to continue with film history.

Then in the 1980s followed what I take to be a broadly semiotic approach to film studies. They began to make links to Czech cinema before the 1970s by means of their new theoretical publication *Illuminance*, which is a journal of theory, history, and film aesthetics planned before the revolution. Its first issue has just been published. The contents address questions of economics and politics but also conditions of spectatorship. After the revolution they now face the task of rewriting, rediscovering, and researching Czech film history.

The institute has remained critical of FAMU's old-fashioned approach, which, they said, had always been theoretically impoverished. Even in the 1950s, it had been necessary for those interested in theory and history to organize a place for discussion in the Philosophical Faculty of Prague University. Similarly, a new generation of film critics have taken discussions to a much higher level than prevails in FAMU.

We also discussed the development of the 1960s Czech New Wave and issues of censorship. The Czech New Wave was inspired by Italian Neorealist films (which they didn't see until the late 1950s) and French *cinéma vérité*. New Wave films were being shown in film clubs in the early 1980s. Censored films from this period fell into two categories: "on the shelf" and "in the safe." "On the shelf" meant only for restricted viewing, e.g., in film clubs; "in the safe" meant no one had access. Films[2] in the latter category included *The Ear* (now showing to packed houses in Prague), Juraj Jakubiscos' *See You in Hell, Fellows*, Drahomira Vihanova's *Dull Sunday*. Films were rarely prohibited in written form, but rather by means of telephone calls of which there would be no record and thus make it difficult to prove that a particular film was prohibited. Also well-known individual directors, e.g., Vera Chytilová, were sometimes able to bring pressure to bear to get their films "unbanned." In some regions officials hated films, so they weren't shown in that particular region. For instance, *"Cobwebs,"* a critical film about mining, was never shown in the district where it's set. Of course, in the 1970s there were no offensive films to be banned in the first place. The effects of this censorship on individuals were varied: some were unable to work in the main Czech studio Barrandov but allowed to work in Zlin on documentaries. That was what Chytilová did. Actors with questionable associations were allowed to appear in films but not on TV—the more direct and popular medium.

Current projects at the institute include a study of film history and the relations of cinema to Czech society, in particular, reevaluating the 1930s, World War II, and the immediate postwar period up to 1955. Of the group working on the project, I met the leader of the unit, Zdenek Stablia, who is clearly an old hand but, according to my interpreters, probably not a Communist because his research finished in 1945, before the Communist period. He has just produced a comprehensive listing of Czech cinema and events in the film industry up to that point.[3]

APRIL 4 ■■■■■■■■■■■■■

The National Film Archive

We took a tram trip through the working-class district of Zizkov, which is decidedly poorer than central Prague. The archive is housed in a 1930s specially built block that is obviously much too small for its current needs. We met the new head curator, Vladimir Opela, who was recently elected from amongst the technicians, hence he had no business card. (At this particular point not having a card was a sign that you were not contaminated by the old order, because you'd been moved to your new job without the time to organize such details.)

The archive was established in 1943, and a sister Slovak archive was founded in 1958. The Prague archive regards itself as the main Czech archive and the Slovak one as rather an upstart, diverting much needed funds



Karel Kachyna's portrayal of the growing disenchantment of an elite couple of the Communist power structure was "in the safe" for many years. Although dating from the 1960s Czech New Wave, *The Ear* (1970) was the official Czech entry to the Cannes Film Festival this year.

Courtesy Public Theater

and weakening the archival function. The archive has 45,000 titles: 20,000 features, 18,000 documentaries. We discussed newly released banned films. Opela listed *Larks on a String*, *The Ear*, *"I Love You Love,"* *The Joke*, *Seventh Day Eighth Night*, and *Funeral Celebration*.

Finally we discussed the most experimental Czech films from the 1930s, in particular the Czech work of Alexander Hammid (most famous for the films he made with Maya Deren in the US). Opela indicated that he occasionally finds work by more traditional filmmakers from this period, like Vavra or Weiss, interesting as well. At the Venice festival in the 1930s, Czechoslovakia was regularly awarded prizes for its productions, e.g., Martin Fric's *Janosik* (1935) won a prize at the fourth Venice Film Festival and was subsequently sold to 40 countries. Other important films of the period were *The River* (1935), by Josef Rovensky, *The Country Is Singing* (1933), by Karel Plinka, and *Extase* (1933), by Gustav Machaty. The prewar industry was in the forefront of European film art. For instance, Carol Reed worked in Czechoslovakia before the war.

APRIL 5 ■■■■■■■■■■■■■

Barrandov Studios

Named after a nineteenth-century geologist, Barrandov Studios are situated on a limestone escarpment outside of Prague, with fine views over the city and good air; the best houses in Prague are here. Built during the war by Havel's uncle, the AB studios, as they were called, had a monopoly on film production in Czechoslovakia, producing film under the company name Prague Film, a Nazi outfit.

First, I was given a tour of the establishment by press officer Iva Hejlickova. There are three main studios at Barrandov itself, with labs nearby. Not much money is contributed by the Czech government. There are also animated and newsreel studios, making six in all plus one for special effects and another four on the outskirts of the city. The biggest studio can be extended to 2,000 square meters by combining three adjacent studios. Barrandov produces 25 in-house features a year and is rented by other studios, as well as foreign producers of films and television.[4] They now plan to make 80 films per year.

The studios are currently at a turning point, considering how to reorganize for the free market and at the same time increase the quality of Czech films. Before the revolution there were six working groups covering both development and production. They don't want to go back to this model and may possibly split development and production groups. Under the old system, domestic Czechoslovak film production supported three film studios as well as the facilities used by Film Kratky (animation and documentaries), and divisions for distribution, export, the film institute, and other activities, *and* a Slovak version of all the above. It was ruled by a bureaucratic body, the Central Directorate of Film. To make a new film, agreements had to be approved by, first, the working group, second, the studio director, and, finally, the Central Directorate. Both script and finished films proceeded along this path, which in particular cases could lead up to the Central Committee. Now this central body has been abolished, as well as the state monopoly overseeing other stages of the production process.

Barrandov is well known for special effects and its large storehouse of period sets and costumes (we saw the costumes for *Amadeus*, which was shot there). They were currently working with Andromeda Productions, a UK company producing 200 episodes for British Satellite Broadcasting of *Jupiter Moon*, a space-age soap for children. BSB originally commissioned a Manchester Company to do video effects, but they couldn't do the work within the producer's budget and this aspect of the project was moved to Czechoslovakia. I witnessed a simulated landing of spacecraft on the planet and a flypast of Jupiter, done with classical 35mm techniques in the upmarket style of *Star Trek*. Barrandov is also working on *"Mary Queen of Scots"* for a German company, designing costumes from photographs. In another studio I saw the set for *"King of the Marshes,"* a Canadian children's adventure film with a Czech director. Again the sets and furnishings were of the highest order.

I was then introduced to the new director of the studios, Karel Verjrik, together with a young director, J. Svoboda, and Mr. Zalenka, a writer who worked on *"A Man against Disaster"* for the centenary of Karel Capek, which was completed before the revolution but involves then-forbidden representations of Masaryk.

On censorship Zalenka said in the past some topics, ideas, and characters were eliminated. The emphasis was on communist themes—positive approaches and positive heroes. However, more recently the studio began to take risks and even produced films that might never be shown.

Now there are five workshops which develop the literary background of an idea, develop it into a script, and then choose the director and follow through into production. Such a group might include an artistic director, a producer, and a dramaturg—three to five people—who make up to five films a year. The dramaturg is an independent professional, derived from European theatrical traditions, whose job overlaps with that of a scriptwriter. In the theater, a dramaturg doesn't write the script but rather chooses the repertoire and cooperates with the author. In filmmaking, they are expected to know both theoretical and practical elements of production. Zalenka used to be a dramaturg but was prohibited from working in that capacity after 1969 and transferred to scriptwriting.

Svoboda said that a new atmosphere of openness had existed in the country well before November 17. For instance, they had been working on a project *"Only Family Affairs,"* a story of victims of the 1950s trials, which had been underway since 1987. Other films in production such as Karel Smyczek's *Why?* were socially critical, with no positive hero. Svoboda

thinks that they will need to choose subjects with some distance from current events, because people already have a good grasp of Czechoslovakia's immediate politics from their personal experience and what they have seen on TV. Comedy might be beneficial, enabling relaxation, he thinks. Zalenka disagreed, arguing that comedy always existed in the Czech cinema and was the last thing necessary to consider now, adding that it would be a big step forward if this attitude changed.

In the immediate future they expect to work on exile literature written by authors such as Klima, who continued working in Czechoslovakia but was unable to publish, and cooperate with Czech directors living abroad. Zalenka described this as a moral task for the next two or three years, even though the audience may not be so keen.

The reorganization of the studios is expected to break them down into three sections: 1) creative development, 2) creative professionals, 3) technical base—camera, lights, etc. All sections would work on commissions from Czech and foreign firms. They expect some income from cinema screenings and some from continued state support; the big question is how much their budget will be this year. The key problem in this will be development. Where, for example, will money for scriptwriters come from? Private film companies will also be setting up offices in Czechoslovakia. (In April, there were already 60 applications for private business firms.)

Of their up-coming films, they particularly mentioned *"Prague Citizens Are OK," "That's Our Czech Story,"* and *"The Last Butterfly"* (a French coproduction directed by Karel Kachnya).

Bratislava

The program proposed by the Ministry of Culture here was shorter than for Prague. In many ways this was the most enjoyable part of my visit. Bratislava is a much smaller city and people generally more friendly and helpful.

APRIL10 ■■■■■■■■■■■

Czechoslovakfilm—Koliba Studios

My interpreter, Paul Kebis, picked me up at the international hostel. We had a brief meeting at the Ministry of Culture, then were taken to the Slovak Film Studios, where I was introduced to the head of motion picture technology, Igor Farbak. These studios were much smaller than Barrandov, very modern, and with a good working atmosphere. They had managed to keep technically up-to-date and were only a few years behind the West. As at Barrandov, all phases of the production process were possible at Koliba (which means little peasant hut). Their proximity to the West (the Austrian border is only a few miles away) makes them easily available for coproductions, particularly with German and Austrian film and TV companies. Actors could easily come over. There are two studios, and a larger one of 1,200 square meters will be ready next year.

Their working groups comprise four feature groups, two documentary groups, one video group, and one animated film group. Koliba employs 1,000 people, including 400 technical staff. The sound studios were particularly impressive in their use of natural sounds, of which they have an extensive archive, one of the best in Eastern Europe (equivalent to Poznan in Poland).

Slovak Television

In the afternoon I visited Slovak television in an elegant high-rise on the outskirts of town. I was introduced to Mr. M. Gavala, head of the International Department (who previously worked at Telexport). They employ 3,600 people and produce around 7,000 hours of programs a year for two channels. At present there is one federal channel with 75 percent Czech and 25 percent Slovak programming. The news is read in Slovak and Czech on alternate days. Each republic also has its own channel, showing programs in their own language. The third channel being planned will probably consist of various free (i.e., dumped) programming from Western satellites, including the French Channel 5, a German channel, and Soviet TV.

In the restructuring they are expecting to shed 20 percent of their staff and plan for 50 percent state funding, with the balance made up from sales and advertising. Another cost-cutting mechanism might involve reducing the hours for transmission. I was shown some programs in production in the



Based on a novel by exiled writer Milan Kundera, the recently released banned film *The Joke* (1968), by Jaromil Jires, has yet to find a US distributor.

Courtesy Public Theater



Jiri Menzel's period comedy *The End of Old Times* (1989) portrays the charismatic Duke Alexey Magalrogov and his exaggerated exploits among the opportunistic nouveau riche.

Courtesy International Film Exchange

studios, including a youth program which was in the process of auditioning for announcers. We discussed the problem of censorship which Gavala felt had probably been mainly a question of self-censorship. He arranged to show me a program which they had just discovered had been made in their Kosice studio, *Jasanica* (1983), about a witch and her son, with poetic images and a dialogue from the witch's point of view. This was previously forbidden because it documented the continuing superstitions of the peasantry; now it was about to be shown at the Oberhausen Film Festival. I was also shown a number of films by Samuel Ivaska, a videomaker whose work is particularly experimental, using strong subjective camerawork and effectively making himself the subject of all his films.

APRIL 11 ■■■■■■■■■■■■■■

VSMU, the Slovakian Art/Film School

VSMU, the Bratislava art academy-cum-film school, is housed in an elegant, late-eighteenth-century building in the center of the town. Across the road, preparations were being made for an ecology conference (the revolution in Slovakia was initiated by ecologists appalled at the damage to the environment by the industrialization of Bratislava and the Danube dam). Here I was scheduled to give a talk to film directing students. I reviewed the structure of UK broadcasting and film production to try and give a sense of the strengths and weaknesses of the market economy. It was difficult for them to think about the range of funding strategies, and they saw only too clearly the political price that might have to be paid for certain kinds of sponsorship.

The students were an articulate group, but only men—an issue I raised later with their lecturer Zuzanna Tartarova, whom I had already met at Koliba. It appears that Western feminist concerns of equal opportunity, let alone questions of sexual representation, had yet to be answered. (In fact one of the signs of liberalization seems to be the proliferation of "girlie" magazine images in factories and offices next to the ubiquitous icon of Havel.) These students had dismissed their previous lecturer and chosen Tartarova to help them continue their studies. They seemed grey from exhaustion, since they'd been discussing for about eight hours that day.

I got a much clearer sense of what the revolution was like from Zuzanna. In Bratislava a small group of youngish intellectuals formed a core group of the Verejnost Proti Nasiliu (People Against Violence Movement). Zuzanna's boyfriend is apparently a key member—he just comes home to eat and sleep, otherwise spending his time writing pamphlets and doing other political work in preparation for the forthcoming elections. They are still "high" on political activism. Zuzanna was herself also centrally involved both in demonstrations and reading news bulletins on television after the revolution. She'd also worked with Frantisek Uher and Juraj Jakubisco, two of the most important Slovak filmmakers.

We discussed the by now well-rehearsed topic of the dramaturg, which she defined as literary helper or cowriter. Tartarova is employed at Koliba as a dramaturg, which, for instance, entails looking for themes and books to be adapted. Eighty percent of authors chosen work on the treatments and synopsis of their works and produce a 60-page film story or treatment. In the past, these were then discussed by the whole group whereas now it's more streamlined—just the dramaturg and the director. They can work together on the development of the treatment and then production of the full "literary" script. In the past, she would only have worked with three or four authors; now she is working with 10 authors and has three films in production. Uher is now working on a film based on a novel of a 1960s emigré writer now living in Vienna, *"How Power Tastes."* Jakubisco, who is notoriously difficult to work with, has a number of projects in development including *"The Years of Jesus Christ"* and *"Getting High."* The dramaturg's initial role is to side with the author and, when the script is written, with the director.

My overall impression of the visit was of a society in transition, people suddenly aware of their power to change things but at the same time not sure how much control they will have in reality. Whereas in Bohemia and Moravia there seems some possibility of continuing the liberal Charter 77/Civic Forum approach after the elections, in Slovakia they expect a strong return of reactionary forces (the Communists seemed to have made a deal with the Church, returning lands and buildings prior to the Pope's visit last month, arranged no doubt to influence the elections).[5]

NOTES

1. Some topics were uncontentious, derived from the syllabus "Words and ideas of the fathers of the school," and were part of their overall education as artists as well as filmmakers. Pokorny would not show me an old syllabus and the new one was not finished.

2. All film titles in quotation marks are interpreters' translations, which I have not been able to cross-reference with accepted English titles.

3. *Data a Fakta z dejn s. kinematografie*, 1896-45, 2 vols.

4. Zlin studios, Moravia, five children's films a year; Koliba, Slovakia, 12 films a year.

5. In fact, the liberals won a majority in Slovakia in the recent elections, held after this article was written.

Mark Nash is a film producer and teaches film and video production and theory at the London Institute, Central St. Martin's College of Art and Design.

IN & OUT OF PRODUCTION

RENEE TAJIMA

Minnesota-based video artist Helen DeMichiel has just completed a multi-layered video essay called **Turn Here Sweet Corn.** The 57-minute tape chronicles the loss of local rural culture in Eagan, Minnesota, when one farm family is forced to sell off their 150-year-old organic vegetable farm—dubbed Gardens of Eagan—to make way for suburban homes, condominiums, and shopping mall developments serving nearby Minneapolis. DeMichiel interweaves the story of the Diffley family's emotional connection to the land and the conflicts facing conscientious farmers today, with segments on the receding of a once vibrant rural culture into the realm of memory. From the romantic urban myths of pastoral agriculture to the brutal economics of real estate market pressure, *Turn Here Sweet Corn* attempts to articulate in personal terms the timely relationship of urban America to its land resources and the people who grow food. *Turn Here Sweet Corn*: Intermedia Arts, 425 Ontario St., S.E., Minneapolis, MN 55414; (612) 627-4444.



Seven Palestinians and one Kenyan face deportation proceedings on ideological grounds in *Voices in Exile: Immigrants and the First Amendment*, by Joan Mandell and Laura Hayes.

Courtesy videomakers

From Puerto Rico, Mari Mater's **Flamenco**, now in postproduction, reflects the video artist's cynical take on the influence and role of Spaniards and North Americans on the island. The nine-minute experimental video is based on a story by local painter Nora Rodriguez. The soundtrack, which is both sung and spoken, provides the narrative of an urban professional woman who is followed by a flamenco female. The music was composed by Violeta Sanchez, granddaughter of the folk composer Chuito de Bayamon, and combines Moorish flamenco, Latin inner-city music, and Leonard Bernstein's infamous musical line, "I want to live in America." *Flamenco*, budgeted at $12,000, is being produced with support from the Instituto de Cultura Puertorriqueña and Fundación Puertorriqueña de las Humanidades. Mater used a super 8 camera for shooting and is editing on one-inch video. *Flamenco*: Mari Mater O'Neill, 20 Delcasse, Apt. 1103, Condado, Puerto Rico 00907; (809) 721-3264.

New York-based filmmaker Wendy Cantell has completed principle photography on **Of Her Own Isolation**, her first 16mm short film. The film was initially inspired by a piece of music composed by New Age artist Jim Chappell and gives the audience a glimpse of a young girl's life, illustrating the isolation she experiences or imposes on herself when troubled or in doubt. Using no dialogue, Cantell emphasizes the idea of isolation with black and white footage. Color appears whenever the character is interacting with people. A path with various walls is seen continually in the background, representing the blind spots in life and linking the different episodes of the girl's experiences. Cantell is currently awaiting the clearance of music rights and finishing funds to complete the film. *Of Her Own Isolation*: High Energy Productions, 303 W. 42nd St., Ste. 603, New York, NY 10036; (212) 586-4126.

Filmmakers Joan Mandell and Laura Hayes have just released a new video, **Voices in Exile: Immigrants and the First Amendment**, narrated by music personality Casey Kasem. The 30-minute documentary personalizes dramatic moments in a court case brought by the American Civil Liberties Union, which attempted to secure the constitutional rights of non-citizens. In it, seven Palestinian and one Kenyan defendant, all Los Angeles residents, faced deportation proceedings on ideological grounds. Their case became a central focus in the battle to protect the rights of free speech for immigrants. *Voices in Exile* traces the historical roots of government immigration policy and how its application today has resulted in repressive actions against minority immigrant communities. Producers Mandell and Hayes are self-distributing the tape and have earned an honorable mention at the San Francisco International Film Festival and the New York Expo of Short Films and Video. *Voices in Exile*: Olive Branch Productions, 1511 Sawtelle Blvd., Ste. 265, Los Angeles, CA 90025; (213) 444-9715.

Three unlikely characters form a feature film production company in the new film **Jump Cut**, by independents Lawrence Gardner and Bruce Inglis. In the light-hearted comedy, the fictional trio try to imitate Hollywood, but must contend with homemade equipment, inexperienced actors, and bumbling technicians. Ultimately the three heroes, bound by a brotherhood that rises above failure, disappointment, and discouragement, gain the momentum that leads to success. *Jump Cut* is a story within a story and a film within a film. Gardner and Inglis, working with writer Marvin Gardner, based the story on their own experiences as filmmakers. In shooting *Jump Cut*, their first feature, they also faced what seemed like insurmountable odds, working with 71 locations, 61 shooting days, and hundreds of volunteers. No one, including the producers, received compensation, and the film's budget is figured in terms of people-hours, not dollars (calculated by the producers as a total of 40,594 hours). *Jump Cut*: Daystar Productions, 2523 Gunn Rd., Carmichael, CA 95608; (916) 488-8875.

From Vermont comes **Ten Minutes,** a new short film by Harold Longway and David Giancola. Taken from a story in the fifties comic book *The Spirit*, by Will Eisner, *Ten Minutes* follows the last moments in the life of Freddy (Hasso Wurslin), who is stuck supporting his family even though he is just out of high school. Freddy has no future and is looking for a way out of the city. He turns to robbery and holds up a local storekeeper, Max (Ted Pendleton), to finance a bus ticket to Florida. When the robbery goes sour, the Spirit (Kurt Schweobel) and Inspector Dolan (Gerard Curran) follow Freddy for his last minutes. *Ten Minutes* was invited to the Los Angeles International Film Festival by the American Film Institute and is now available on videocassette in comic book and video stores. *Ten Minutes*: Edgewood Productions, Stony Brook Plaza, Rutland, VT 05701; (802) 773-0510 or (802) 773-0510; fax: (802) 773-6227.

ATTENTION AIVF MEMBERS

The **In and Out of Production** column is a regular feature in *The Independent*, designed to give AIVF members an opportunity to keep the organization and others interested in independent media informed about current work. We profile works-in-progress as well as recent releases. These are not critical reviews, but informational descriptions. AIVF members are invited to submit detailed information about their latest film or videotape for inclusion in **In and Out of Production**. Send descriptions and black and white photographs to: *The Independent*, 625 Broadway, 9th floor., New York, NY 10012; attn: In and Out of Production.

FESTIVALS

Domestic

ASBURY FESTIVAL OF SHORT FILMS, Nov. 16-17, NY. Annual int'l noncompetitive showcase for ind. short film, now in 9th yr. Last yr 24 films accepted out of 200 entries before audiences of 500. Theme is Early Short Films of Famous U.S. Directors, screened along w/ regular entries. Celebrity hosts preside over evening programs, which incl. 14-20 shorts plus live & film surprises. Held at Haft Auditorium at Fashion Institute of Technology. Entries must be under 25 min.; all cats accepted: dramatic, animation, comedy, experimental, doc, etc. Format: 16mm; preview on cassette. Entry fee: $30. Deadline: Oct. 29. Contact: Asbury Festival of Short Films, 147 W. 25th St., 8th fl., New York, NY 10001; (718) 941-6602; (718) 832-3082.

DOCUMENTARY FESTIVAL OF NEW YORK, April, NY. Formerly Global Village Documentary Film Festival, one of few US fests devoted exclusively to doc. Now in 17th yr, fest seeks works that "confront, question, provoke & explore new formal terrain & have strong artistic points of view." Fest defines doc as any work "whose key elements derive from reality: people, events, images, sounds & text." Fest committee incl. documentarians & critics who screen over 300 entries. Awards given to outstanding video, film, made-for-TV prods. & most outstanding work by emerging maker. Attended by curators, broadcasters, distributors & doc enthusiasts. Nat'l or NY premieres encouraged. Work must have been completed after Sept. 1989. Produced by Documentary Center & presented by Joseph Papp's Public Theater. Entry fee: $30. Format: 35mm, 16mm, 3/4"; preview on 16mm, 3/4", 1/2" (preferable). Deadline: Dec. 1. Contact: Susan Carucio, Jonathan Stack, or Julie Gustafson, Documentary Festival, 454 Broome St., New York, NY 10013; (212) 966-9578.

EDISON-BLACK MARIA FILM & VIDEO FESTIVAL, Jan., NJ. Committed to contemporary ind. film & video as an art form, this competitive fest/travelling showcase of work by noncommercial media artists is entering 10th yr. Fest seeks "artistic & socially conscious works of any length, any style or genre, solo as well as collaborative, which reveal character, boldness, compassion or insight, or which explore the medium's expressive forms &/or address vital human issues." $10,500 in prizes/honoraria. No formal cats; entries may be doc, narrative, animation, experimental. Fest showcased in 45 institutions coast to coast, escorted by dir. Entry fee: $25. Formats: 16mm, super 8, 3/4", 1/2". Deadline: Nov. 5. Send work to: Edison-Black Maria Film & Video Festival, Essex-Hudson Film Center, E. Orange Public Library, 21 S. Arlington Ave., E. Orange, NJ 07018, or contact: John Columbus, Edison-Black Maria Film & Video Festival, c/o Edison Nat'l Historic Site, Main St. & Lakeside Ave., W. Orange, NJ 07052; (201) 736-0796.

EYES WIDE OPEN VIDEO EXHIBITION SERIES, Mar., NY. Sponsored by Dance Theater Workshop, program seeks videos in 3 areas: artwork relating to virtual reality, artificial environments & telerobotics; experimental projects by young video & computer artists; proposals & video documentation for small-scale interactive performance pieces for live presentation, incl. technical requirements. Artists honoraria &/or tape rental fee provided to selected artists. Format: 1/2". Deadline: Nov. 15. Contact: Laurie Uprichard, Dance Theater Workshop, 219 W. 19th St., New York, NY 10011; (212) 691-6500; or Shalom Gorewitz, (212) 724-2075.

This month's festivals have been compiled by Kathryn Bowser, director of the FIVF Festival Bureau. Listings do not constitute an endorsement. Since some details change faster than we do, we recommend that you contact the festival for further information before sending prints or tapes. In order to improve our reliability and make this column more beneficial to independents, we encourage all film- and videomakers to contact FIVF Festival Bureau with their personal festival experiences, positive and negative.

GREATER FORT LAUDERDALE FILM FESTIVAL, Nov. 1-10, FL. Now in 5th yr, competitive fest showcases over 60 ind. films from around world & incl. student film competition, home video competition & seminar series. Awards: Silver Wave, Critics Award, 4 Special Jury Awards given by FL media for best overall fest film & other outstanding films, Peoples Choice Award, Alamo Film Competition for FL students ($1000 ea. to student winners in cats of narrative, doc, PSA, music video, screenwriting). All genres accepted. Fest also features Off the Wall home video competition. Entry fee: $25. Formats: 35mm, 16mm, 3/4", Beta; preview on 1/2". Deadline: Oct. 29. Contact: Gregory von Hausch, Greater Ft. Lauderdale Film Festival, 1126 S. Federal Highway, Box 206, Ft. Lauderdale, FL 33316; (305) 764-7001; fax: (305) 764-0963.

HOYT FULLER FILM FESTIVAL, Nov., GA. Mission of fest, presented by Atlanta African Film Society & now in 6th yr, is to celebrate Black aesthetic in film & honor media workers who bring audiences art, culture & creativity of Black world. Annually presents selection of feature narratives & doc features. Format: 16mm. Deadline: Oct. 31. Contact: Monica Freeman, Hoyt Fuller Film Festival, Box 2171, Atlanta, GA 30302; (404) 525-1136.

INTERNATIONAL SKI FILM AND VIDEO FESTIVAL, Dec., NY. Accepts films & videos under 60 min. related to spirit of skiing. Sponsored by Ray-Ban Sunglasses. Entry fee: $125. Formats: 16mm, 3/4", 1/2". Deadline: Nov. 24. Contact: Jordan Simon, Int'l Ski Film & Video Festival, 819 Madison Ave., Ste. 4C, New York, NY 10021; (212) 570-1950; fax: (212) 879-7498.

ITVA VIDEO FESTIVAL, May, TX. Held annually in different cities, this competitive fest, estab. 1968, accepts professional video productions. Cats: training; sales/marketing; internal communications; external communications; organizational news; interactive video; PSAs; videoconferencing; student productions. Each program from series is considered separate entry; entries from prior ITVA fests ineligible; entries may be shot on film but distributed on videotape or videodisc. Awards: Golden Reel, Silver Reel, Special Achievements, Student Achievement, Finalist Certificates. Entry fees: $75 ITVA members, $145 nonmembers, $30 students, $45 student nonmembers. Format: 3/4". Deadline: Dec. 1. Contact: Marilyn Cervenka, ITVA Video Festival, Int'l Television Assoc., 6311 N. O'Connor Rd., LB-51, Irving, TX 75039; (214) 869-1112; fax: (214) 869-2980.

LENS & LIGHT CINEMA/VIDEO/PHOTO COMPETITION, Nov., OH. Nat'l juried competition open to students & inds residing in US. Cash awards in all media. Finalists judged by nat'ly known working artists. Entries should be under 30 min. Entry fees: $25 for film & video; $20 for photo (up to 10 images). Formats: 35mm, 16mm, 3/4", 1/2"; preview on cassette only. Deadline: Oct. 12 (film & video). Contact: Scott McGhee, Lens & Light '90, Ohio State Univ. Photo Cinema Video Student Org., 156 W. 19th Ave., Columbus, OH 43210-1183; (614) 282-4087; fax: (614) 292-8983.

LUCILLE BALL NEW COMEDY FILM FESTIVAL, May 23-26, NY. Held in Jamestown, NY, as part of larger interdisciplinary comedy fest, competitive event offers $350 awards up to 12 finalists. Entries must be recently completed comedies of up to 10 min. Entry fee: $5. Format: 16mm; preview on 1/2". Deadline: Dec. 15. Contact: David Munnell, Lucille Ball New Comedy Film Festival, American Vaudeville, 630 9th Ave., Ste. 1410, New York, NY 10036; (212) 586-3035.

NATIONAL EDUCATIONAL FILM AND VIDEO FESTIVAL, May 15-19, CA. One of country's largest competitive fests for nontheatrical, educational & special interest films, videos, filmstrips & slide-tapes designed for schools, universities, broadcast, instructional TV, business, hospitals, libraries, museums & home video. Last yr entries totalled 1200 & were judged in 180 subject cats (incl. business, careers, fine arts, health, history/political science, how-to's, human relations, language arts, life sciences, media arts, physical sciences, religion/philosophy, social studies, sports/leisure/travel, student, teacher education, broadcast). Awards: Crystal Apple (best of fest); Gold, Silver & Bronze Apples in ea. cat; Best Classroom, entry from Northern CA & Filmstrip Awards; Student (cash prizes totalling $750). Attended by purchasers, distributors, media programmers, etc. Top award winners eligible to compete in Doc Feature & Short Subject cats of Academy Awards. Extensive catalog distributed to major media buyers nationwide. Fest sponsors annual Producers Marketplace, held during fest, which showcases new ind. docs & educational films & videos (professional, student, works in progress), attracting variety of distributors who specialize in marketing to domestic & foreign educational institutions, TV & home video. Entry fee: $75-145 depending on length; for market, $15 for prods. entered in fest & $50 for noncompetition. Formats: 70mm, 35mm, 16mm, 3/4", 1/2", Beta, interactive laserdisc, slide-tape; preview on 1/2" or filmstrip only. Deadline: Dec. 1. Contact: Kate Spohr, Nat'l Educational Film & Video Festival, 655 13th St., Oakland, CA 94612; (415) 465-6885; fax: (415) 835-2528.

PCTV INTERNATIONAL FILM AND VIDEO FESTIVAL FOR BLACK HISTORY MONTH, Feb., CA. PCTV cable network sponsoring int'l fest under theme "Global Africa: Looking Back, Moving Forward." Selected entries cablecast on PCTV, reaching 150,000 homes in Bay Area; selected tapes also screened at Oakland Museum. Deadline: Nov. 15. Contact: Gregory Bell, fest dir., Peralta Colleges Television, 900 Fallon St., Oakland, CA 94607; (415) 464-3253.

POETRY FILM & VIDEOPOEM FESTIVAL, Dec. 1-2,

CA. Now in 15th yr, competitive fest specializes in films & videos that "integrate poetry, film & music in a unified work of art" and "incorporate a verbal poetic statement in narrated or captioned form." Maximum length: 15 min. Last yr 122 entries received & 35 selected for screening. 4 awards & 4 honorable mentions given; winners sent on tour to West Coast colleges. Narrative, doc (involving poetry), video & animated works accepted. Entry fee: $5. Formats: 16mm, super 8, 1/2"; preview on 1/2". Deadline: Nov. 26. Contact: Herman Berlandt, Poetry Film & Videopoem Festival, Fort Mason Center, San Francisco, CA 94123; (415) 776-6602.

SAN ANTONIO CINEFESTIVAL, Feb. 1-5, TX. US' oldest & largest int'l Latino film & video fest celebrates 15th anniv. w/ special commemorative edition. Fest accepts works produced by & about Latino experience throughout world & holds seminars & workshops (this yr on peer panel review process & script development). Over 100 prods. shown each yr. Jury choses Mesquite awards in cats of fiction, nonfiction, 1st film/video, special jury award & experimental animation. Entry fee: $20. Formats: 35mm, 16mm, 8mm, 3/4", 1/2". Deadline: Oct. 12. Contact: San Antonio CineFestival, 1300 Guadalupe St., San Antonio, TX 78207-5519; (512) 271-3151.

SAN FRANCISCO INTERNATIONAL FILM FESTIVAL, Apr. 26-May 9, CA. Estab. 1957, SFIFF ranks as 1 of oldest fests in N. Amer. & "strives to program a broad & eclectic offering of world cinema, introduce audiences to important & innovative films & filmmakers & follow major genres, trends & careers." Audiences number over 40,000. Main section of fest is curated & non-competitive, featuring about 80 int'l prods. from over 30 countries, incl. several US & West Coast premieres. Golden Gate Awards for nontheatrical prods. in film, video & TV in cats: film & video (short narrative, artist profile, the art work, animation, history, current events, sociology, environmental); broadcast TV (feature, comedy, drama, fine arts/variety, arts/humanities, sociology, history, current affairs, environmental); Bay Area filmmakers (shorts, doc); New Visions (experimental/personal/abstract). Produced by San Francisco Film Society. Formats: 70mm, 35mm, 16mm, 3/4", 1/2". Deadline: Dec. 1 (GGA-competitive). Contact: Peter Scarlet, dir., Laura Thielen, program dir., or Brian Gordon, Golden Gate Awards coordinator, San Francisco Int'l Film Festival, 1560 Fillmore St., San Francisco, CA 94115; (415) 567-4641; fax: (415) 921-5032; telex: 6502816427 MCI UW.

SANTA BARBARA INTERNATIONAL FILM FESTIVAL, Mar. 8-17, CA. Now in 6th yr, noncompetitive fest programs features & docs, workshops & special events. Formats: 35mm, 16mm, 3/4"; preview on 1/2". Deadline: Dec. 1. Contact: Diane Durst, Santa Barbara Int'l Film Festival, 1216 State St., Ste. 201, Santa Barbara, CA 93101; (805) 963-0023; fax: (805) 965-0557.

SUNDANCE FILM FESTIVAL, Jan. 18-27, UT. Formerly United States Film Festival, Sundance has developed enduring reputation as major showcase for US ind. films, hosting several US or world premieres & launching many features. Now in 13th yr. Entries must be at least 51% US financed & completed after Nov. 1, 1989. Dramatic & doc features accepted in competition. Ind. feature film competition offers Grand Prize (jury ballot), Audience Trophy (popular ballot), Filmmakers' Award (participating filmmakers' ballot). Grand Prize cash award is $5000. Jury prize winner of doc competition qualifies for Academy Award consideration. Running time for dramatic film entries: 70+ min.; for docs, 55+ min. Shorts ineligible for competition but may be submitted for fest screening. Entries may not open theatrically before fest in more than 3 N. Amer. markets or broadcast nat'ly; entries also must not play in more than 1 domestic fest prior to Sundance. Films produced, financed, or initiated by major film studio ineligible for competition; films purchased after completion are eligible. One rep from ea. film in competition invited as fest guest. Large list of film pros attend: distributors, programmers, journalists, critics, agents; total attendance 1500. Program also features int'l programs, tributes & seminars on ind. prod. Entry fee: $35. Format: 35mm, 16mm; preview on cassette. Deadline: Nov. 1. Contact: Alberto Garcia, Sundance Institute, Producers Bldg. 6, Rm. 3, 4000 Warner Blvd, Burbank, CA 91522; (818) 954-4776. Fest address: Sundance Film Festival, Box 16450, Salt Lake City, UT 84116; (801) 328-3456; fax: (801) 575-5175.

VIDEO WITNESSES FESTIVAL OF NEW JOURNALISM, Feb., NY. Fest will "sample a range of videomaking initiatives which are rapidly evolving both nat'ly & globally." Submission cats: investigative report, "on the scene" event document, event aftermath, newshounding, surveillance, agit-prop document/intervention, "soapbox" editorial, news analysis, video political cartoon, tabloid journalism, news story reenactment, staging "news" that never happened. Cash awards. Works may be distributed as touring show in 1991, w/ 50% of proceeds paid to videomaker. Format: 3/4", 1/2", Beta. Deadline: Nov. 30. Contact: Video Witnesses, Hallwalls Contemporary Arts Center, 700 Main St., 4th fl., Buffalo, NY 14202; (716) 854-5828.

Foreign

AVORIAZ INTERNATIONAL FANTASY FILM FESTIVAL, Jan. 13-21, France. Science fiction & fantasy films featured in fest, now in 19th yr. Films shown in & out of competition; most are large commercial productions. Competition held in 2 cats: fantastique ("somewhat violent but not gore") & etrange ("the strange or supernatural"). No gore films accepted. Recent agreement w/ Soverinterfest established Soviet edition of fest in Moscow & Leningrad. Format: 35mm, 16mm (French shorts only). Deadline: Dec. 1. Contact: Lionel Chouchan, Int'l Fantasy Film Festival of Avoriaz, Promo 2000, 33 Ave. MacMahon, 75017 Paris, France; tel: (33) 1 42677140; fax: (33) 1 46228851; telex: 640 736.

BERLIN INTERNATIONAL FESTIVAL OF BLACK CINEMA, Feb., W. Germany. Fest open to filmmakers portraying events related to Black experience. Features films, videos & live music by producers & artists from Germany, Britain, France, US, Africa. Last yr's theme was "cinema under siege." Features, shorts, docs, experimental & art films & animated works programmed. Formats: 35mm, 16mm, 3/4", 1/2". Deadline: mid-Dec. Contact: Gayle McKinney, Black Int'l Cinema Berlin, Fountainhead Tanz Theatre, Tempelhoferdamm 52, 1000 Berlin 42, W. Germany; tel: (030) 786-3466; fax: (0049) 30 853-1184.

FIPA-FRENCH INTERNATIONAL TELEVISION FESTIVAL, Jan. 10-15, France. Now in 4th yr, competitive fest, held in Cannes, accepts works in 6 cats, each judged by separate jury: made-for-TV movies, series/serials, creative & experimental docs, coverage of social events & journalistic features, musicals & shorts (under 30 min.). Entries should have been produced in 12 mo. prior to fest, be European premieres & not previously entered in any int'l competition or int'l audiovisual fest. Productions created for initial film distribution ineligible. Special Audiovisual Memory cat. pays tribute to prods. of 1 or more int'l scriptwriters & directors or other outstanding personalities. Awards: Grand Prix FIPA d'Or Cannes for best production in ea. division, best actor/actress from relevant cats; Prix Special FIPA d'Argent for 1 prod. in ea. cat. All accepted entries receive certificate of participation. Pierre-Henri Deleau, fest dir, will be in NY from Oct. 29 to Nov. 7 to view entries (on 3/4" cassette). Fest covers all costs (incl. production of French subtitles) except shipping of cassettes. Formats: 35mm, 16mm, 3/4", 1/2" PAL. Contact: Fred Hift, FIPA US rep., 17 E. 89th St., New York, NY 10128; (212) 860-4859; fax: (212) 996-9003. Fest address: Festival International de Programmes Audiovisuels, 215, rue du Fauborg-St-Honoré, 75008 Paris, France; tel: 33 1 45610166; fax: 40740796; telex: ETRAV 220064 ext 1311.

INTERNATIONAL PUBLIC TELEVISION SCREENING CONFERENCE (INPUT), June 16-22, Ireland. Estab. 1977, INPUT's purpose is to "seek & open int'l channels of communication so that public service TV professionals throughout the world can understand each other's work & develop relationships to improve their art, craft & purpose." INPUT comprises several screening sessions, ea. w/ theme. All public TV genres considered. Submitted programs go through 2-step selection process: in Jan., US Secretariat selects 30 programs to send to int'l selection; in Mar., shop stewards representing 10 countries select programs to be screened. INPUT conference held ea. yr alternately in Europe & N. Amer. INPUT '91 hosted by RTE in Dublin; in '92 by Maryland Public TV in Baltimore. If program is selected, producer required to represent it in Dublin. About 700 participants from 30-40 countries attend. No entry fee. Format: 3/4". Deadline: Dec. 1. Contact: Sandie Pedlow, US INPUT Secretariat, SCETV, Drawer L, Columbia, SC 29250; (803) 737-3421/737-3208; fax: (803) 737-3417; telex: 704286 (SCETV).

JACA INTERNATIONAL FESTIVAL OF SPORTS FILMS, Dec. 3-8, Spain. Sports-related doc, fiction & animated films accepted in competitive fest. Awards: Grand Prix City of Jaca, Golden Deer & 400,000 ptas; Silver Deers to best sports film & video; Bronze Deer, jury prize; People's Prize; Special Prizes. Entries should be under 45 min. Formats: 35mm, 16mm, 3/4", 1/2"; preview on cassette only. Deadline: Nov. 5. Contact: Joaquin Liendo Cobo, Festival Internacional de Cine Deportivo "Ciudad de Jaca," Palacio de Congresos, Avda. Juan XXIII, 17, Jaca, Huesca, Spain/Apartado 33, 22700 Jaca, Huesca, Spain; tel: 34 74 360500; fax: 34 74 361025.

LEVALLOIS FESTIVAL OF FILMS ON AVIATION AND SPACE, Feb., France. Competitive fest accepts films on aviation & space, incl. features, shorts, docs, video productions. Formats: 35mm, 16mm, 3/4", 1/2" Deadline: Nov. 1. Contact: S. Pietri, Festival du Film de l'Aviation, de l'Espace, de l'Evasion, 76, rue Jules Guesde, 92300 Levallois, France; tel: 47304628; fax: 47390377.

MALMOES CHILDREN & YOUNG PEOPLE FILM FESTIVAL (BUFF), Jan., Sweden. Estabd. 1984, BUFF is largest Scandinavian fest for children & young people, w/ audiences drawn from schools in Malmoe & surrounding area. Fest is noncompetitive. In 1990, 12,000 attended over 3 days. Features, shorts, docs, experimental & animated works accepted. Program incl. seminar for teachers & others who use film in work. Different theme each yr. No entry fee. Formats: 70mm, 35mm, 16mm.

FUTURE FILM NEWS

NATIONAL FILM SOURCES

PRE-PRODUCTION NEWSLETTER

RESEARCHES SAG AND NON-UNION FILMS CURRENTLY IN PRE-PRODUCTION IN N.Y. - CALIF. - ALL THE U.S.A.

MONTHLY NEWSLETTER YEARLY SUBSCRIPTION $39.95
TOLL FREE CREDIT CARD ORDERS 1-800-222-3844
SAMPLE ISSUE $5.00
10 EAST 39th ST. SUITE 1017 N.Y., N.Y. 10016

ELECTRONIC ARTS INTERMIX EQUIPMENT LOAN SERVICE

- Low-cost rentals to artists and non-profit organizations, for use in public exhibitions and installations
- Sony PVM-2530 25" color monitors
- Sony VP-7020 playback decks
- Sony VPH-1041Q state-of-the-art video projector
- 7'x10'6" Da-Lite "fast fold" screen
- Custom shipping cases and cables for all items
- Technical assistance for equipment set-up
- Long term rentals at weekly and monthly rates far below those of commercial facilities

Equipment Loan Service application forms, rate schedules, rental procedures and equipment lists may be obtained by contacting:

Electronic Arts Intermix

536 Broadway, 9th floor, New York, NY. 10012
tel. (212) 966-4605 fax. (212) 941-6118

AN AIVF MEMBER IS ONE IN A MILLION. LITERALLY.

One in every one million people is an AIVF member. Use The AIVF Membership Directory to put yourself in touch with over 4000 individuals and organizations.

Listings organized alphabetically within geographic regions—so you can quickly locate and contact media professionals in your area. Cross-referenced by skills—so you can easily assemble a crew, no matter where you're shooting.

Order your copy by sending a check or money order or charging by telephone to your Visa/Mastercard: $9.95 for AIVF members; $14.95 for non-members.

AIVF Publications, 625 Broadway, 9th floor, New York, NY 10012; (212) 473-3400.

Deadline: Nov. 15. Contact: Ola Tedin/Lennart Ström, Malmoes Children & Young People Film Festival (BUFF), Ostergatan 5, S-211 Malmö, Sweden; tel: (040) 973906.

MAX OPHULS PRIZE FILM FESTIVAL. Jan.. W. Germany. Competitive fest, establ. 1980, particularly for young directors of German speaking countries (up to 3rd film). Features accepted for competition; also accepts shorts, docs, experimental. Formats: 35mm, 16mm. Deadline: Nov. 15. Contact: Albrecht Stuby, Filmfestival Max Ophüls Preis, Filmbüro Saarbrucken, Berliner Promenade 7, 6600 Saarbrucken, W. Germany; tel: 0681 399297; fax: 0681 39452.

MONTREAL INTERNATIONAL FESTIVAL OF FILMS ON ART. Mar. 5-10, Canada. Competitive fest, estab. 1981, for prods. related to arts, incl. painting, sculpture, architecture, design, crafts, museology, restoration, photography, fashion, interior decoration, literature, dance, music & theater. Fest not for experimental films & videos but for prods. w/ art-related subjects. Features & shorts accepted. Sections: Creative Crossroads (in & out of competition films & videos); Focus (theme-style, period, trend; tribute-noted artist or filmmaker; event-anniversary or exhibition); Reflections (films & videos by artists); Artificial Paradise (film/video design); Time Remembered (retro of films/videos on arts which are part of history of cinema). Entries in competition must have been completed in previous 3 yrs; no date restrictions on other sections. Awards: Grand Prix & prizes to best director, best film for TV, best biography, best essay, best aid to creative achievement; Video Grand Prix. Formats: 35mm, 16mm, 3/4". Entry fee: $25 film; $15 video. Deadline: Nov. 1. Contact: René Rozon, Montréal Int'l Festival of Films on Art, 445 St.-François-Xavier St., Ste. 26, Montréal, Québec, Canada H2Y 2T1; tel: (514) 845-5233; fax: (514) 849-5929.

SINGAPORE INTERNATIONAL FILM FESTIVAL. Mar., Singapore. Focus on Asian films, but int'l features welcomed. Particularly interested in ind. prods. as "educational resource for young Singaporean filmmakers" & cross-cultural themes sought. Features, shorts, docs & animated works accepted. Fest is noncompetitive & now in 4th yr. Entries should be Singapore premieres. Formats: 35mm, 16mm, super 8, 1/2". Deadline: Dec. 1. Contact: Philip Cheah, fest mgr., Singapore Int'l Film Festival, 17-A Cecil St., Singapore 0104; tel: 223 5109; fax: 223 5116.

FIVF THANKS

The Foundation for Independent Video and Film (FIVF), the foundation affiliate of the Association of Independent Video and Filmmakers (AIVF), supports a variety of programs and services for the independent producer community, including publication of *The Independent*, maintenance of the Festival Bureau, seminars and workshops, an information clearinghouse, and a grant making program. None of this work would be possible without the generous support of the following agencies, foundations and organizations: The New York State Council on the Arts, the National Endowment for the Arts, a federal agency, the John D. and Catherine T. MacArthur Fund, the Beldon Fund, the Rockefeller Foundation, the Consolidated Edison Company of New York, the Benton Foundation, and the Funding Exchange.

Buy ▪ Rent ▪ Sell

WANTED: CP, Arri, Aaton, Angenieux, Cooke, Zeiss, O'Conner, Miller, Sachtler, Steadicam, Nagra. Call for current equipment list, lens & camera repair, free lens evaluation, new & used equipment needs, rentals. Whitehouse A/V (805) 498-4177.

USED EQUIPMENT: Pro Video & Film specializes in quality used equip. 44 yrs experience. Money back guarantee. Quarterly catalog. We buy, sell, trade, consign, locate & appraise used gear. Pro Video & Film Equipment Group. Dallas (214) 869-0011; fax: (214) 869-0145.

FOR SALE: Sony 4800 portable 3/4" VTR, battery & AC adaptor. Asking $1,000. Also, Sony 1640 industrial camera. Asking $400. Call Jeff (212) 233-5851.

NAGRA FOR RENT w/wo operator. Nagra 4.2, Sennheiser shotgun & lavaliere, headphones. Rental only: $75/day. With soundman: $300/day; (212) 496-7894.

FOR SALE: Uher reel-to-reel tape recorder, 4200 report stereo, 4-speed, external sync pulse generator, leather case, battery charger, new battery, well maintained. $1,000 negotiable. Call Harvey Edwards (518) 677-5720.

FOR RENT: CP16R package, including crystal/var. speed, Angenieux 12-120, 2 400' mags, 2 on-board batteries, charger. Subsidized rate for independent projects: $50/day complete package. Film/Video Arts (212) 673-9361.

NEW YORK COUNTRY PLACE? or Caribbean island or Central American base? Anyone interested in joining efforts to make such a relocation (or only a fall color trip) please call Gary (212) 768-1600, nites best.

FOR RENT/EXCHANGE: 3/4" Sony edit system $450-650/wk in own home; Betacam SP camera/deck: $8-10,000 for half ownership or $400/day; free use of either in exch. for place to stay; (212) 768-1600.

FOR RENT: Off-line 3/4" SP, 9800 & 9850 decks, RM 450. Midtown location, rates competitive with those of older, slower Sony systems. Contact: Susan Conley, Todd Kessler Productions; (212) 714-9351.

FOR SALE: Kelsey 16X3 audio mixer $600, 2 ADC audio patch bays $200, Synmetrix A220 Rk. Mnt stereo amp. $150. 527 Waveform mon. $500, 35 BNC video Patch Bay $200, Knox K60 titler $300, Sony 4800 deck $1000. S10-300 $100. Joe (212) 490-0355.

S-VHS ACCESSORIES for sale: Panasonic AC adaptor (AG B3) for camcorder. Five VDO-Pak RB85. 37 Maxell 120-min. videotapes (ST-120). All items brand new. Never unpacked from box. Good price. Call Anne at (914) 986-6888.

CASH FOR COMEDY SHORTS: CRH Productions seeking short comedy films. Will pay cash for nonexclusive rights. Submit 1/2" tape copy to: Carl Hardin, CRH Productions, 16555 Parkside #1A, Detroit, MI 48221; (313) 341-8196.

Freelancers

CINEMATOGRAPHER with experience in features, short films & documentaries. Reel upon request. Vincent (718) 729-7481.

BETACAM SP packages available: New BVW-507 (w/ 700-line resolution); BVW-505 also avail. Your choice of field production package comes w/ award-winning videographer, Toyota 4-Runner & competitive rates. Call Hal at (201) 662-7526.

AWARD WINNING Director of Photography looking for interesting projects. Owner of super 16 capable full Aaton package. Paul (212) 475-1947.

NEED MUSIC FOR YOUR FILM? Composer seeks film scoring work. Orchestral &/or electronic. Juilliard Graduate, ASCAP Winner. (212) 799-8330.

NETWORK CREDITED director, videographer w/ Sony broadcast 3/4" SP & Beta pkgs starting at $250/day. Also super VHS camcorder rental. Other services include directing, Time Code striping, window dubs & original music scoring. Michael, MI-RO Productions (212) 757-7654.

PBS CREDITED cameraman with Sony DXC 3000 camera & deck. Seinheiser sound, broadcast package. $250/day. Call for weekly rates. John (212) 475-6550.

CAMERAMAN w/ extensive feature experience avail. for features, commercials & rock videos. Also owner of 35BL, SR, 3/4" SP & S-VHS. Lighting package & van. Call Tony at (212) 929-7728.

BETACAM PACKAGE w/ tripod, lights, mics, award-winning cameraman, crew & transportation avail. for your project at great rates. Fast & reliable. Broadcast quality. Call Eric (718) 389-7104.

CINEMATOGRAPHER w/ feature (4), doc & commercial credits avail. for film or video projects of any length. Personable, w/ strong visual sense & excellent lighting. Own equipment, at a reasonable rate you can afford. Call for demo: Eric (718) 389-7104.

WE'RE BRAVE NEW WORDS: professional tape transcribers of interviews for paper edits. We word-process screenplays, too. Rush and fax available. Excellent references. NYC—Village/Chelsea. Eugene (212) 627-2277.

Each entry in the Classifieds column has a 250 character limit & costs $20 per issue. Ads exceeding this length will be edited. Payment must be made at the time of submission. Anyone wishing to run a classified more than once must pay for each insertion & indicate the number of insertions on the submitted copy. Each classified must be typed, double-spaced & worded exactly as it should appear. Deadlines are the 8th of each month, two months prior to the cover date, e.g., October 8 for the December issue. Make check or money order—no cash, please—payable to FIVF, 625 Broadway, 9th floor, New York, NY 10012.

MUSIC FOR YOUR FILM OR VIDEO project: Composer/producer with credits that include the feature *True Love*, GlobalVision, extensive work for Harper & Row, Caedmon, also Billboard Chart credits. Reasonable rates. John Bauers Music Productions (201) 983-3144.

VIDEOGRAPHER, DIRECTOR w/ broadcast, cable & corporate credits available for your project. Betacam packages and talented crew to suit your needs. Call Tony at A.G. Video Production Services (201) 461-8722.

C-HUNDRED FILM CORP seeks experienced grant writer to work with Direct Effect, a series of alternative, socially progressive public service announcements. Send letter, resume to: C-100, Box 506, Lancaster, PA 17603.

16MM PRODUCTION PKG from $150/day. Complete camera, lighting & sound equip. avail. w/ asst. & transport to location (CP16 crystal, fluid head, Lowels, sungun, Nagra, radio mikes & more). Postprod. also avail. Negotiable rates. Tom (201) 692-9850.

BETACAM OR 3/4" SP location shooting as low as $300/day. Betacam & 3/4" SP to 3/4" SP editing w/ editor from $35/hr. Vega wireless mic & Motorola MX-350 rental as low as $30/day. Call Michael at Electronic Visions (212) 691-0376.

PHOTO RESEARCH. Professional researcher will seek out images or sound for documentaries in film and video. Experience in technical production & interactive video installation. Special rates for independents. Call Photoquest (215) 222-3278.

EDITOR with 6 years professional experience in trailers, TV spots & dramatic films looking for low-budget feature to cut. Contact Dean (201) 798-1864.

SCREENWRITERS WANTED with interest in human dramas to collaborate on feature project with independent director. Contact Dean (201) 798-1864.

SETS: We would like to introduce you to French & Duffin Sets, a set design & construction co. offering complete service from creative planning to installation of the set at your location. Free model of set. Contact our rep, Nikki (212) 982-6463.

PRODUCTION AUDITOR needed for independent film production company. Send resume to: Sun Productions, 110 Greene St., Ste. 12G, New York, NY 10012.

MOBILE VIDEO UNIT: Bdcst quality prod/post-prod: 4 Ikegamis w/ CCU, 4 Sony BVUs/TBC, switcher, Amiga 2500, multi-channel audio. Comfortable, versatile converted RV. Our crew or yours. New co. offers low rates to independents; (516) 868-7187.

DIRECTOR OF PHOTOGRAPHY available for dramatic 16 or 35mm productions of any length. Credits include *Metropolitan*. Call to see my reel. John Thomas (201) 783-7360.

ENTERTAINMENT LAWYER available to film community to draft/negotiate/review contracts, handle legal matters, assist in financing. Reasonable fees (718) 454-7044.

CINEMATOGRAPHER/VIDEOGRAPHER with network and PBS credits is available with a variety of packages. Ed (212) 666-7514.

VIDEO PRODUCTION PKGS featuring Sony DXC 3000A camera. Formats: 3/4", 3/4" SP, VHS, S-VHS, Hi8. Experienced videographer at reasonable rates. Studio or location. Reel available. Call (212) 260-7748.

NEEDED: ON-LINE EDITORS familiar w/ Calloway edit system, GVG100, Chyron VP2, Beta SP and 3/4"

for freelance on-line editing position. Music video &/or doc background important. Contact Ian or Caleb at Videogenix (212) 925-0445.

WANTED Pros for low-budget films & cable projects. Production/rental houses, staffs & crews, fundraisers, writers, etc. NY/LA or anyplace cheap. Specify super 16, 35mm, 1", stop-motion work, etc. Resumes to: JCD, Box 185 VBS, Brooklyn, NY 11215.

VIDEO EDITOR & SCORIST NEEDED for 1/2 hr. experimental doc on/by Nat. American woman. Prefer editor w/ experimental/doc bkgrd. Prefer scorist w/ Nat. Amer. exp., if poss. Noncommercial. (718) 965-4509.

Postproduction

BOB BRODSKY & TONI TREADWAY: Super 8 & 8mm film-to-video mastering w/ scene-by-scene color correction to 1", Betacam & 3/4". By appointment only. Call (617) 666-3372.

HESSION-ZEIMAN PROD. We make Betacam look like film using Sony BVW 507 bdcst high resol. Betacam & Betacam SP w/ complete off-line, on-line postprod. services. Field prod. & rental pkgs to suit your doc, indus., music vid, commercial project. (212) 529-1254.

OFF-LINE AT HOME! We will rent you 2 Sony 5850s w/ RM440 or RM450 edit controller & monitors. Low rates by the month, $650/wk. Answer your own phone & cut all night if you like. Call John at (212) 245-1364 or 529-1254.

NEGATIVE MATCHING: 16mm, super 16, 35mm. Credits include Jim Jarmusch, Chris Choy, Renee Tajima, Bruce Weber & Yvonne Rainer. Reliable results at reasonable rates. One White Glove, Tim Brennan, 321 W. 44th St., #411, New York, NY 10036; (212) 265-0787.

BETACAM OR 3/4" SP location shooting as low as $300/day. Betacam & 3/4" SP to 3/4" SP editing w/ editor from $35/hr. Vega wireless mic. & Motorola MX-350 rental as low as $30/day. Call Michael at Electronic Visions (212) 691-0375.

16MM FLATBEDS FOR RENT: 6-plate flatbeds for rent in your workspace or fully equipped downtown editing room w/ 24 hr. access. Cheapest rates in NYC for independent filmmakers. Call Philmaster Productions (212) 873-4470.

16MM CUTTING ROOMS: 8-plate & 6-plate fully equipped rooms, sound transfer facilities, 24-hr access. Downtown, near all subways & Canal St. Reasonable, negotiable rates. (212) 925-1500.

BROADCAST QUALITY EDITING: Edit from Betacam, 3/4" or 3/4" SP. $99/hr including operator, switcher, slo-mo. 50% discount on DVE for AIVF members. Call HDTV Enterprises, Inc., near Lincoln Center (212) 874-4524.

COZY & CHEAP: 3/4" off-line editing room w/ new Sony 5850, 5800, RM440. $500/week, $150/day. Midtown location. Fax, xerox & dubbing services available. Call Jane at (212) 929-4795 or Deborah at 226-2579.

FILM & VIDEO completion facilities: 16 & 35mm cutting rms, mixing studio, music, transfers, sound FX, foleys, VO, ADR, screening, lokbox, Steenbecks, 1" & 3/4" Beta editing. Equip. rentals: "1 stop" for inds. Ross-Gaffney, 21 W. 46th St., NYC; (212) 719-2744.

S-VHS, 1/2" VHS industrial editing decks for rough cuts & dubs. Also, Alta Cygnus TBC w/ special FX & Amiga computer w/ graphics capability, $15/hr. Private, quiet facility in Greenwich Village. Call Bob (212) 473-7462.

IN LOS ANGELES: 3/4" & VHS off-line editing rooms for rent. KEM flatbed, Moviola, sound transfer & audio sweetening also avail. Call Sim Sadler or Helen Crosby-Garcia at Finale Post-Production, (213) 461-6216.

EDITING IN THE WOODS: 3/4" SP to 3/4" SP off-line editing & Hi8mm to 3/4" SP. Nestled in editor's log country B&B, 4 hrs from NYC. Editing suite adjacent to sauna. PBS-credited editor speaks Russian & Polish. Log Country Inn, Box 581, Ithaca, NY 14851; call Slavek (607) 589-4771 or (800) 274-4771.

OFF-LINE EDITING: Brand new hi-fi JVC VHS editing suite: 13" color monitors. Experienced editor, quiet comfortable Manhattan location (windows too!). Window dub from VHS, Hi8, 3/4", Betacam. CD, LP, DAT audio source. Dan at Editit (212) 628-0178.

3/4" OFF-LINE system for rent. Cut at your location. Sony 9800/9850 decks (SP w/ Dolby & XLR output). RM 450 controller. Tascam 6-channel mixer w/ amp & speakers. 13" monitors w/ blue & underscan, time code reader. Long or short-term. Fast, high quality editing! (718) 392-6058.

SHOOT! Sony broadcast pkg for rent. Includes Sony DVX3000 CCD camera w/ Fujinon 12X lens. AC adaopter & tripod. BVU-110 w/ AC & batts. Battery charger. Omni light kit, stands & mic. (718) 392-6058.

16MM EDITING ROOM & OFFICE space for rent in suite of indies. Fully equipped w/ 6-plate Steenbeck & 24-hr access. All windowed & new carpet. Located at W. 24th St. & 7th Ave. Reasonable rates. Call Jeff at Film Partners (212) 714-2313.

INSURANCE
LIKE FILM, LITERATURE & MUSIC IS AN ART



D.R. REIFF & ASSOCIATES
ENTERTAINMENT INSURANCE BROKERS
320 WEST 57 ST
NEW YORK, NY 10019
(212) 603-0231 FAX (212) 582-6256

ALL YOU CAN EAT!
VHS Video Editing Studio
Our Menu
Fully Equipped--Digital Freeze Frames, Dissolves, Wipes, Etc.; Computer Animation and Titling; 3/4" Transfer; Complete 8-Track Recording System; and More.
Designed for Comfort
All for Only $15.00 an Hour
Call about subsidized studio time for artist projects, funded by New York State Council on the Arts
By Train:
2,3,4,5,A,C,F,M,N,R,G,B,D,Q,LIRR
MARGOLIS/BROWN ADAPTORS
397 Bridge Street
Brooklyn,New York 11201
(718)797-3930 or (212)727-0157

THE BEST
3/4" BVU -SP Post Production Facility in New York
featuring...
Computerized A/B Roll
Dynamic Motion Control
1 Pass Slo/Mo & Freeze Frame
Audio Follows Video
Hi-Res Character Generator
Edit List Management/CMX Disk
$80 per hour with editor
Timecoding and Window Dubs Available
*Also...*Sony Type 5 Cuts Only System
With editor: $30 per hour
Edit yourself: $15 per hour
Ask about our **LOCATION PACKAGE** *featuring...*Sony 3/4" BVU 150SP with Address Track Timecode
Call us about our 10% Get Acquainted Discount
GBS VIDEO®
44 West 24th Street, NYC 10010
(212) 463-8863
French, German & Spanish Spoken

NOTICES

Conferences ▪ Workshops

MEDIA ALLIANCE annual conference at Cornell Cinema in Ithaca, NY, Oct. 25 & 26. This yr's theme: censorship in media & int'l culture. Cornell Cinema will also feature films & videos banned or bannable in current political climate. Events will take place at Cornell Univ. Admission: $40/members, $60/nonmembers, $25/students. Registration deadline: Oct. 10. Contact: Media Alliance, c/o WNET, 356 W. 58th St., New York, NY 10019; (212) 560-2919.

SOCIAL ISSUE MEDIA: Media Network & Hunter College will host day-long conference on distributing & using social issue media, Nov. 17 at Hunter College. Topics incl. tailoring prods to audience needs, nuts & bolts distribution panel, use of experimental forms to present political issues & more. Admission: $35; Media Network members & Hunter College students: $25. Contact: Media Network, 121 Fulton St., 5th fl, New York, NY 10038; (212) 619-3455.

Films ▪ Tapes Wanted

AIDS CRISIS:Visual AIDS calls artists nationwide to organize programs commemorating 2nd Day Without Art on Dec. 1. Coincides w/ AIDS Awareness Day. Also encourages documentation of events w/ VHS, slides, etc. Contact: Patrick O'Connell/Alexander Gray, Visual AIDS, 108 Leonard St., 13th fl., New York, NY, 10013; (212) 513-0315.

BRING US YOUR VIDEOS: TV prod. co. collecting independent video projects about social issues, news, opinions, commentary, film/art reviews, music videos, etc. Send or bring to: Caitlin, GlobalVision, 215 Park Ave. So., suite 711, New York, NY 10003.

COE FILM ASSOCIATES acquiring high quality family drama—features, hour & half-hour prods—plus children's programs of all lengths for service to worldwide TV clients & home video market. Also seeking hour & half-hour docs & entertaining shorts. Must be 1" master bdcst quality. Preview cassette (1/2" or 3/4") w/ full info. to: Coe Film Assoc., acquisitions, 65 E. 96 St., New York, NY 10128; Beverly Freeman (212) 831-5355.

COMEDY & ANIMATION: Nationally-syndicated TV show seeks short comedy films & animation, 3-6 min. in length. Send VHS & S.A.S.E. to: Creative Resources Prods, 17 Highland Ave., Redding, CT 06896. Tapes sent w/out envelopes & return postage will not be returned.

DIRECTORS' CHOICE: Diverse group of ind. film & videomakers will present works on *Directors Choice*, 1-hr art/infotainment show to be cablecast on Manhattan & Paragon Cable in New York City. Contact: Sterling Prods, 215 E. 81st St., Penthouse C, New York, NY 10028; (212) 861-2444.

ENDANGERED SPECIES MEDIA PROJECT seeks entries for exhibition competition Images of Vanishing Nature. Cash prizes. Submissions should be oriented towards rare or endangered plant or animal life or habitats & educationally or artistically oriented. Film & video, 5-20 min., doc or interpretive. Entry fee: $10. Deadline: Oct. 20. Contact: Endangered Species Media Project, Box 460567, Houston, TX 77056-8567; (713) 526-3366 or 520-1985; fax: (713) 729-6740.

FILMS/VIDEOS sought for public access TV series to be shown around US. All genres. No payment but good exposure. Submit 3/4", VHS (SP), S8 & 16mm, under 30 min. Contact: Kevin Lindenmuth, 37-33 28th St. #24, L.I.C., New York, NY 11101; (718) 361-2102.

INDEPENDENT FOCUS, ind. film/video showcase series on NYC's largest PBS station, seeks submissions for 14th season (July-Sept. 1991). Work can be any length or genre. Must be NY-area premiere. No foreign films/videos, promo pieces, works-in-progress, or work intended primarily for educ. market. Payment approx. $60/min. for 3 bdcsts in 3 yrs. Submission forms must accompany entry. Forms avail. through: Cara Mertes, *Independent Focus*, WNET, 356 W. 58th St., New York, NY 10019; (212) 560-2917.

L.A. FREEWAVES : Open call for videotapes by S. CA videomakers & artists for citywide fest. Narrative, doc, art, or animation to be considered for PBS show, major opening night screening, regional cablecasts & exhibitions at 40 arts & media centers in Feb. 1991. No fee. Honoraria paid for selected tapes. Deadline: Oct. 1. Send 3/4" or VHS tapes, resume & return postage to: L.A. Freewaves, EZTV, 8547 Santa Monica Blvd., W. Hollywood, CA 90069; (213) 687-8583.

LA PLAZA, weekly TV program produced at WGBH for & about Latino community, seeking to acquire original works by ind. film/videomakers dealing w/ social & cultural issues. Send 3/4" or VHS to: La Plaza, acquisitions, WGBH, 125 Western Ave., Boston, MA 02134.

NETWORK CABLE TV show seeks short animation films or tapes consisting of quick-changing images &/or abstract patterns. Send submissions on VHS w/ SASE to: Creative Resources Prods, 17 Highland Ave., Redding, CT 06896.

OPEN SCREENINGS at Film/Video Arts 3rd Fri. each mo. Uncurated show open to public. S- 8, 16mm, 1/2" & 3/4" up to 10 min. accepted. Limit: 1 work/person. Submit no later than Mon. preceding ea. screening. Works screened on 1st come, 1st served basis. Contact: F/VA, 817 Broadway, 2nd fl., New York, NY 10003; or call Steven Ausbury or David Barker, (212) 673-9361.

QUEER PRODUCTIONS: Women's & men's work sought for New York's Pyramid Club. Weekly 1-time summer & fall screening series. Short videos or films on 1/2" VHS format preferred. Small financial renumeration. Contact: John Canalli; (212) 475-6550.

SELECT MEDIA, ind. film distribution co., seeks ind. works on environment for nontheatrical distribution. Submit 1/2" or 3/4" tape & related material to: Select Media, 74 Varick St., Suite 303, New York, NY 10013, Attn: Acquisitions.

THE VIDEO PROJECT, nationally known nonprofit distributor of educ. films & videos, seeks outstanding new prods on environment, arms race & other global concerns. Contact: Mark Freeman, marketing dir., The Video Project, 5332 College Ave., Ste. 101, Oakland, CA 94618; (415) 655-9050.

Notices are listed free of charge. AIVF members receive first priority; others are included as space permits. The Independent reserves the right to edit for length. Deadlines for Notices will be respected. These are the 8th of the month, two months prior to cover date, e.g., October 8 for the December issue. Send to: Independent Notices, FIVF, 625 Broadway, New York, NY 10012.

Opportunities ▪ Gigs

ASSOC. OR FULL PROFESSOR of film & photography at Hampshire College. Permanent, full-time position beg. Fall 1991. Seeking actively producing filmmaker w/ strong prof. record & significant teaching experience. Appl. review begins Oct. 30. Send letter of inquiry, resumé, incl. names & addresses of 3 refs & sample of original work to: Film & Photography Search, Hampshire College, Amherst, MA 01002.

PROGRAM DIRECTOR position open for Film News Now Foundation, New York-based media & literature arts org. focusing on people of color & women. Duties incl. program coordination, fundraising & PR. Generous benefits. Contact: Film News Now, 625 Broadway #904, New York, NY 10012; (212) 979-5671; fax: (212) 979-5792.

UNIV. OF ARIZONA media arts dept. seeking tenure-track faculty member to direct video prod. sequence in large undergrad. program. Duties incl. intro & advanced video prod. courses, coordinating facilities use, facilities development & equip. acquisition. Recent professional prod. & appropriate terminal degree required. Appt. may begin as early as Jan. 1991. Send letter, c.v. & 3 letters of ref. to: Caren Deming, Dept. Media Arts, Modern Languages Bldg 265, Univ. of Arizona, Tuscon, AZ 85721.

VISITING LECTURESHIP offered by Cinema Dept., San Francisco State U., for spring semester 1991. Visiting scholar to teach grad. seminar in advanced film theory & 2 undergrad. lecture/discussion courses. Salary & rank based on qualifications. Send statement of interest, resumé or vitae & sample of creative work or publication by Oct. 30 to: chair, Dept. of Cinema, San Francisco State U., 1600 Holloway Ave., San Francisco, CA 94132.

Publications

ARIZONA FILM, THEATRE & TELEVISION: Monthly publication for actors, writers, producers, directors, technicians & others in AZ entertainment industry. Incl. news, features, jobs, auditions. Free to members of AFT&T trade assn. Annual dues: $18. For free copy, send name & address to: AFT&T, Box 2234, Scottsdale, AZ 85252-2234; (602) 893-1419.

FELIX: New quarterly journal on communication arts & video. Will incl. articles written by artists/producers, criticism, dialogue on process of videomaking. Contact: Kathy High, editor, Standby Program, Box 184 Prince St. Sta., New York, NY 10012; (212) 219-0951.

FOUNDATION CENTER publication aids 1st-time grant-seekers. *The Foundation Center's User Friendly Guide: Grantseeker's Guide to Resources* demystifies proposal

process. Price: $7.50 plus $3 shipping & handling. Contact: Foundation Ctr, 79 Fifth Ave., New York, NY 10003; (800) 424-9836.

INTERFACE: *Newsletter of the Advanced Computing Center for the Arts & Design* at Ohio State Univ., published 3x/yr by grad. students. Contact: *Interface*, Advanced Computing Ctr. for the Arts & Design, Ohio State Univ., 1224 Kinnear Rd., Columbus, OH 43212

MEDIA ARTS/NEW YORK: Directory of Media Alliance members now avail. Lists over 50 media arts orgs & 400 artists in NYS. 1 copy free for members, add'l copies $5 ea.; nonmembers $8. Contact: Media Alliance, c/o WNET, 356 W. 58th St., New York, NY 10019; (212) 560-2919.

OVERVIEW OF ENDOWMENT PROGRAMS offered free from the Nat'l Endowment for the Humanities. Incl. info on applying for NEH grants. Contact: *NEH Overview*, Rm. 406, 1100 Pennsylvania Ave., NW, Washington, DC 20506; (202) 786-0438.

TAKAHIKO IIMURA: FILM & VIDEO catalogue published by Anthology Film Archives for artist's retro. Incl. reviews by Scott MacDonald & Daryl Chin. $10 + $1 shipping. Contact: *Akiko Iimura*, OCS News, 5 E. 44th St., New York, NY 10017; (212) 599-4506; fax: (212) 599-4530.

VIDEOTAPE CATALOGUE now avail. from Filmmakers Cooperative/New American Cinema Group. Over 60 titles by 24 film/ videomakers, incl. experimental, narrative & doc. Contact: Filmmakers Coop/New American Cinema Group, 175 Lexington Ave., New York, NY 10016; (212) 889-3820.

TV AGGRESSION III: Booklet on "The Anti-Cuban Television Project: A Challenge to International Law," edited by Vicente Isla, avail. from José Marti Publishing House. Contact: UFO Services, S.A., Box 6197, 10600, Havana, Cuba.

Resources ▪ Funds

EXPERIMENTAL TV CENTER Electronic Arts Grants Program offers presentation funds to nonprofit orgs in NYS to assist w/ exhibition of audio, video & related electronic art. Projects receiving funding from NYSCA not eligible. No deadline. Contact: Sherry Miller Hocking, Electronic Arts Grants Program, Experimental TV Center, 180 Front St., Oswego, NY 13827; (607) 687-4341.

FRAMELINE Film/Video Completion Fund established to provide support to lesbian & gay video/filmmakers demonstrating advanced & innovative skills consistent w/ Frameline goals of increasing visibility & accessibility of lesbian/gay media arts. Unrestricted grants of up to $5000. Deadline: Oct. 15. For guidelines, contact: Frameline, Box 14792, San Francisco, CA 94114; (415) 861-5245.

HARVESTWORKS Artist-in-Residence Program deadline Nov. 1. Project residencies provide media artists & composers 20-40 hrs studio prod. time to create new audio work for public presentation. Programming residencies provide composers 40 hrs of studio time to receive instruction on & experiment w/ MIDI systems. Contact: Harvestworks, 596 Broadway #602, New York, NY 10012; (212) 431-1130.

MEDIA ACCESS AWARD program provides grants up to $1,500 in waived fees to support innovative noncommercial projects at Media Center of Local Television (LTV) in E. Hampton, NY. Program aimed at allowing NYS media artists free use of LTV prod. & postprod. facilities. Projects funded should be new works intended for presentation through NYS venues. Contact: Mary Miller, LTV Media Arts Program, 211 Springs Fireplace Rd., E. Hampton, NY 11937; (516) 324-3315.

NAATA (Nat'l Asian American Telecommunications Association) announces 1990 film/video grant program for prod. of public TV works. Grants range from $5,000 to $50,000. All genres considered. Special interest in projects reflecting diversity of Asian communities in the US. Appl. deadline: Oct. 30. For appls., contact: NAATA, Media Grants, 346 Ninth St. 2nd fl., San Francisco, CA 94103; (415) 863-0814.

NATIONAL ENDOWMENT FOR THE ARTS: Film/Video Prod. deadline: Nov. 1. Contact: NEA Media Arts Program, Nancy Hanks Ctr., 1100 Pennsylvania Ave., NW, Washington, DC 20506; (202) 682-5452.

PENNSYLVANIA INDEPENDENTS: In the August/September *Independent*, the Philadelphia Independent Film/Video Assn was erroneously listed as the contact for Pennsylvania Humanities Council grant applications. PHC is at 320 Walnut St., Ste. 305, Philadelphia, PA 19106-3892; (215) 925-1005; grant deadlines are Oct. 1 & March 1. PIFVA, however, is happy to continue providing guidelines. Contact: Philadelphia Independent Film/Video Assn, 3701 Chestnut St., Philadelphia, PA 19104.

READY FOR THE EURO 90'S? World Media Enterprises offers consultant services to independents who seek int'l coprod. partners. Submit 4 copies (10 pg. or less) of finished treatment incl. budget & brief prod. resume to: World Media Enterprises, 1202 Lexington Ave., Ste 282, New York, NY 10028; (212) 459-4863.

Video Duplication

READY NEXT DAY- Mon-Fri

3/4" U-matic & 1/2" VHS or Beta II Copies

FROM 3/4", 1/2" VHS MASTER			Add $25.00 per ONE INCH Master				
FROM ONE MASTER	20 MINUTES 3/4"	1/2"	30 MINUTES 3/4"	1/2"	60 MINUTES 3/4"	1/2"	1/2" VHS/Beta II 90 MIN.	120 MIN.
One Copy	$4.00	$4.00	$6.00	$5.00	$9.00	$8.00	$11.00	$14.00
2-4 Copies	3.50	3.00	5.50	4.50	8.00	6.00	8.00	9.00
5-9 Copies	3.00	2.50	4.50	3.50	7.00	5.00	7.00	8.00
10-19 Copies	2.50	2.00	4.00	3.00	6.00	4.50	6.00	7.00
1-4 RUSH Dubs.	$8.00		$11.00		$17.00		$22.00	$28.00
TC Burn In	$10.00		$14.00		$26.00		Inquire for LABELING	
Window Dubs	5.00		7.00		13.00		& SHRINK WRAP	

PRICES ARE PER COPY- STOCK NOT INCLUDED. ASSEMBLY CHARGES ARE ADDITIONAL.

EQUIPMENT: 3/4" Sony, 1/2" Panasonic 2 ch. industrial recorders and Grass Valley & Videotek distributors. Time base correction, optional, with Microtime and Tektronix equipment. TITLING & EDITING FACILITIES AVAILABLE

3/4" & 1/2" EDITING Evenings & 24 Hour Access
With and Without an Editor Instructions Available
CHYRON TITLER AVAILABLE
ONE LIGHT FILM TO TAPE TRANSFERS
FILM STOCK, VIDEO TAPE, AUDIO TAPE, LEADER & SUPPLIES

RAFIK (212)475-7884
814 BROADWAY
NEW YORK, NY 10003

3/4" VIDEO & POST PRODUCTION

Dekart VIDEO

$40. w/Editor Computerized Edit System
Eagle 2 w/DOS, Printer & CMX compatable disk.
Address Track Timecode, TBC, Freezes, Switcher w/GPI, Hi-res. Character Gen. (70 fonts), Fairlight Dig. Effects.

$60. A/B Roll w/all the above

$20. Do-it-yourself with RM440 & Fade to Black (3/4 to 3/4 & VHS - 3/4)

$30. with Editor - Cuts only

Striping - Window Dubs - Copies
3/4 Location Package with Ikegami 730, S-VHS Camcorder

TEL: (212) 219-9240

THE ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS MEANS:

- Comprehensive health, disability, life, and equipment insurance at affordable rates
- Festival Bureau: your inside track to over 400 international and domestic film and video festivals
- Advocacy in government, industry, and public forums to increase support for independent production
- Seminars on business, technical, and aesthetic issues
- Discounts on professional services, including car rental, film labs, post-production facilities & equipment rental

AND

- A subscription to **THE INDEPENDENT** Film and Video Monthly, the only national film and video magazine tailored to your needs (10 issues per year)

AIVF Books and Tapes

A wealth of information is now available to you through AIVF by mail or in person. Our book/tape list covers practically every facet of the field. Subjects covered are production, fundraising, legal, screenwriting, technical, super 8, lighting, audio, public tv, cable, video, copyright, distribution, political and more.

- *A diversified catalogue of information for all your film and video needs.*

Complete the other side of this card and mail to AIVF to receive a complete list of books and tapes available or call us at 212-473-3400.



Help Yourself.

Join AIVF Today and Get a One-Year Subscription to THE INDEPENDENT Magazine.

Enclosed is my check or money order for:

- ☐ $45/year individual (in US & Puerto Rico)
- ☐ (Add $12 for first class mailing)
- ☐ $25/year student (encl: proof of student ID)
- ☐ $60/year library (subscription only)
- ☐ $85/year organization
- ☐ $60/year foreign (outside US, Canada & Mexico), surface rate
- ☐ (Add $15 for foreign air mail)

Name_____

Address_____

City _____ State _____ Zip _____

Country (if outside US) _____

Telephone _____

Please bill my: Visa___ Mastercard ___

Acct. # _____

Exp. Date _____

Signature _____

OR: Send check or money order to: AIVF, 625 Broadway, 9th floor, New York, NY 10012; or call (212) 473-3400.

PLACE STAMP HERE

Please send me the latest copy of your book and tape list.

Name_____

Address_____

City_____

State_____ Zip_____

Telephone_____

AIVF

AIVF Publications
625 Broadway
9th Floor
New York, NY 10012

PROGRAM NOTES

KATHRYN BOWSER

DIRECTOR
FIVF FESTIVAL BUREAU

With the increasing importance of film and video distribution options for independent media professionals in mind, AIVF/FIVF recently completed the second edition of *The Independent Producer's Guide to Film and Video Distributors*. With this updated and indexed edition (the original guide was published in 1984), AIVF/FIVF plans to provide a wide range of producers and other media professionals with concrete assistance in locating and evaluating distribution companies.

The contents of the *Guide to Film and Video Distributors* are based on the results of a questionnaire sent to over 500 commercial and noncommercial distributors in the United States. Foreign distributors will be profiled in a future directory. Based on the information provided by the distributors, the guide individually profiles nearly 250 companies. In addition, it contains contact information on several distributors who are not profiled, as well as an index which categorizes distributors by type of work handled, listings of public television and cable services, major studio distributors, and a bibliography.

The profiles are capsule descriptions of each company's capabilities. To guide producers in the search for an appropriate distributor, we have included a comprehensive list of important questions which may be helpful both in evaluating the information given by the distributors and in obtaining further information.

In compiling the directory, AIVF/FIVF opted to be inclusive rather than exclusive, insofar as we were able to obtain information on various distributors. Therefore, the listing covers a range of companies from highly commercial companies to smaller nonprofits, with widely different ranges of services. Some may coproduce, arrange financing, or distribute abroad. Others were formed to distribute their own works, but subsequently expanded into acquisitions, while still others act as international sales agents. Many of the companies specialize in a particular format or genre.

The FIVF/Media Project's companion publication *The Next Step: Distributing Independent Films and Videos* is a valuable supplement to the guide, including chapters on what to look for in a distributor, promotion, the theatrical and nontheatrical markets, home video, cable, and public television. In addition, for producers who opt to distribute their own works, AIVF/FIVF is updating *Doing It Yourself: A Handbook on Independent Film Distribution*, which will be ready for publication in winter 1990.

Both the John D. and Catherine T. MacArthur Foundation and National Video Resources (a project of the Rockefeller Foundation) provided generous support for the research and writing of the *Guide to Film and Video Distributors*.

The Independent Producer's Guide to Film and Video Distributors and *The Next Step: Distributing Independent Films and Videos* are available from AIVF Publications, 625 Broadway, 9th floor, New York, NY 10012. The books are $19.50 each; a special low package price of $33 is available if both are ordered at the same time.

MEMORANDA

CONTINUED FROM PAGE 52

Run '90 Film Festival: Mary Ann Lynch, producing; Jonathan Rho, cinematography and Ralph Fujiwara, sound recording.

Kurt Hall's *Taylor Slough* has earned the Technical Excellence in Regional Film prize from the 1990 **Atlanta Film & Video Festival** and Director's Choice prize from the **Black Maria Festival**. Congratulations!

Force of Circumstance by Liza Bear is the winner of the Silver Award in the Feature Film category at the **Philadelphia Int'l Film Festival**. Congrats!

Congratulations to members Cathy Cook and Kathleen Laughlin, who will receive awards from the 1990 **Diverse Visions** Regional Grants Program.

Kudos to Richard Kaplan, whose film *The Exiles* just earned the Special Prize of the Union of Georgian Cinematographers at the 2nd Annual **Golden Fleece** Int'l Film and Television Film Festival in Soviet Georgia.

Kudos to Robby Henson, whose *Trouble Behind* earned a Best Emerging Maker award from the **Documentary Festival** of New York.

Flakes, a new film by Mary Jaras, earned kudos at the **Rochester International Amateur Film Festival** and will tour as a Best of Fest pick. Congratulations!

Kudos! A **South Central Media Arts Fellowship** will go to AIVF member Mark Birnbaum for *Free* and *Fair?*

ALL A BOARD

The results from the 1990 AIVF/FIVF Board of Directors election have been tabulated. Reelected for another two-year term are Christine Choy, Robert Richter, Skip Blumberg, Dai Sil Kim-Gibson, and Lourdes Portillo. New to the board is Jim Klein, an independent filmmaker from Ohio and cofounder of New Day Films. Klein recently completed *Letter to the Next Generation*, a film that explores the social forces changing college campuses and the country by focusing on Kent State University 20 years after the massacre. Alternates for the board are Jeffrey Chester, Sam Sills, and Andrew Blau.

TOM JOSLIN MEMORIAL FUND

Filmmaker Tom Joslin, maker of *Blackstar: Autobiography of a Close Friend*, recently died of an AIDS-related illness at age 44. A memorial fund has been established in Joslin's name to complete *Silverlake Life: The View from Here*, a S-VHS autobiographical piece on living with AIDS. Donations should be sent to: the Tom Joslin Fund, Film/Photo Program, Hampshire College, Amherst, MA 01002.

CORRECTIONS

The location of the Illinois Arts Council's offices were incorrectly noted in the "Letters" column in the July *Independent*. They are in Chicago. In addition, the Council should be termed a state arts agency, rather than a "local arts council."

"Video Publishing via Public TV" in the June issue erroneously indicates that Eric Bogosian's *Funhouse* was performed on *Alive from Off Center*. Rather, it was recorded live at the Matrix Theatre in Los Angeles and was produced and directed by Lewis MacAdams and John Door for Metropolitan Pictures/EZTV.

CALLING AN ADVERTISER?

Let them know you found them in *The Independent*.

MOVING ?

LET US KNOW.
IT TAKES FOUR TO SIX WEEKS TO PROCESS A CHANGE OF ADDRESS, SO PLEASE NOTIFY US IN ADVANCE.

MEMORANDA

MEMO TO THE FIELD

AD HOC COMMITTEE FOR A NEW NETWORK

Drafted in Chicago, June 18, 1990, at the second of two meetings funded by the John D. and Catherine T. MacArthur Foundation

On June 18 and 19, 1990, an ad hoc group of independent producers, administrators, and activists met in Chicago with the purpose of considering the development of an independent satellite television network. The following mission statement and set of organizing principles were drawn up.

Mission statement:

We believe there is a pressing need for an alternative television network that reflects the culture, presence, and viewpoints of people historically underrepresented on national television.

We will present provocative, informative, and entertaining programming that celebrates the art and imagination, the wit and wisdom of diverse cultures, and the dreams and ideals of the individual using a wide variety of formats and styles.

We are dedicated to creating a new kind of activist television that provides timely information that helps people identify the problems that exist in this country and the world and promotes creative solutions.

We will create a network that will provoke, inspire, and galvanize viewers to become informed and active citizens in their communities.

Organizing principles:

The Network will carry highly diverse programs, yet create a single identifiable program service for its national audience.

The Network is committed to presenting and insuring through its organizational structure active participation by and direct responsiveness to the needs of a regionally and culturally diverse population, including peoples of color, ethnic minorities, women, working people, rural people, elderly, children, the economically disadvantaged, gay men, lesbians, and the disabled.

The Network will both reflect and encourage the world's increasing interdependence. It will carry diverse programs, representing a wide spectrum of viewpoints from international sources. The Network will collaborate with a variety of public interest groups, local and national labor organizations, learned societies, universities, and national associations as potential program suppliers and audience members.

The Network will examine controversial issues, challenge conventional assumptions, and promote social and economic justice.

The Network will work with media centers to encourage the development of producers from unrepresented groups and new producers.

The Ad Hoc Committee is committed to enlisting active participation by and support from media-makers, media arts centers, and activist organizations to make a new network a reality. Discussion with the field, public interest organizations, program suppliers, and television outlets will continue. Research into the financial, technical, structural, and programmatic feasibility will be carried out in the next few months with the goal of formulating a specific plan.

Comments and suggestions should be forwarded to: The Ad Hoc Committee for a New Network, c/o DeeDee Halleck, Box 50, Willow, NY 12495 Members of the Ad Hoc Committee and their affiliations are:

Jon Alpert
Downtown Community Television

Linda Blackaby
Neighborhood Film Project

Dee Davis
Appalshop

Loni Ding
AIVF Board of Directors

Steffi Domike
UPNET (Labor Producers and Programmers Network)

Ada Griffin
National Coalition of Multicultural Media Arts

DeeDee Halleck
University of California, San Diego

Karen Hirsch
Greenpeace

Lillian Jimenez
The Funding Exchange

Lorna Johnson
Deep Dish TV

Hye Jung Park
Downtown Community Television

Steve Pierce
Deep Dish TV

John Schwartz
Instructional Telecommunications Foundation

Patrick Scott
National Alliance of Media Arts Centers (NAMAC)

Tom Weinberg
The 90's

UPCOMING FIVF SEMINARS

HOW TO GET YOUR FOOT IN THE DOOR

Trying to obtain an entry-level position in the film business? Here's where you can get advice and job hunting tips. Meet representatives from all facets of the industry—from the Director's Guild Apprentice program to film school career counselors to working production managers.

Monday, Oct. 15, 7 pm
DCTV, 87 Lafayette St., New York City
$5 AIVF members/$8 nonmembers

All upcoming events are subject to change. AIVF members receive special notices of all events after confirmation. To become a member, call or write AIVF at 625 Broadway, 9th fl., New York, NY 10012, (212) 473-3400.

MEMBERABILIA

AIVF member Yvonne Rainer has earned the prestigious **MacArthur Fellowship**. Congratulations!

Henry Hampton has been honored with a Charles Frankel Prize, awarded by the **Nat'l Endowment for the Humanties** in recognition of outstanding contributions to the public understanding of literature, philosphy, and history.

Two out of six **CPB Challenge Funds** are going to AIVF members: Ken Burns for *The History of Baseball* and Tom Weinberg for *The 90's*. Congrats!

Congrats to Kayo Hatta, who received a production grant for her film *Picture Bride* from the **American Film Institute**.

Building Bombs, a film by Mark Mori and Susan Robinson, has won the Blue Ribbon for best nuclear issues film at the **American Film & Video Festival**. Congratulations!

Congrats to award winners of the Int'l Jury of the **German Association of Adult Education Centres**: Leighton Pierce, *You Can Drive the Big Rigs*; Pola Rapaport, *Broken Meat* and Gary Pollard, *Going Up*, winner of two prizes.

Kudos to Lynn Hershman, whose tape *Longshot* earned 1st Prize at the Int'l Festival of Video and TV at **Montbeliard**.

Congratulations to AIVF member winners of **Great Lakes Regional Fellowship** Program awards: Luis Valdovino, *Tierra Nueva*; Michelle Crensha and Carrie Oviatt, *The Real Fish Story*; James Lipetsky, *Sweet Dreams Driving School*; Miroslaw Rogala, *Claim Your Power*; Sharon Zurek, *The Farewell Party*; Pamela Falkenberg, *Desert Slacks*; Joel Santaquiliani, *Andiamo*; Deanna Morse, *Virtual*; Austin Allen, *Claiming Open Spaces*; Ann Alter and Laine Goldman, *Horizontal Mambo* and *Other Honeymoon Tales*; Riad Bahhur and Tom Hayes, *River of Courage*; Zeinabu Irene Davis, *A Powerful Thing* and Tim Kraus, *The Stubborn Ounces of My Weight*.

Kudos again to Zeinabu Irene Davis, who also earned an **Apparatus Productions Grant** for *A Powerful Thing*.

AIVF member winners of the **Southeastern Film & Video Fellowships** are Jean Donohue, *Living in the Imagination of the Ohio River Valley*; George King, *1,000 Points of Light*; Ron Schildknecht, *State Line Country*; L. Wade Black, *Alabama in Black & White*; Toni Lynn Pezone, *Small Miracles* and Gordon Ball, *Do Poznania: Conversations in Poland*. Congratulations!

The **Astraea Foundation** has awarded film and video grants to these AIVF members: Amee Evans, *Shared Ground*; Melissa Hacker, *My Knees Were Jumping*; Nancy Salzer, *Sex Lives of Grandmothers* and Grace Poore and Irene Sosa, *Falling Between the Cracks*.

Kudos to the crew of Mary Ann Lynch's documentary *Lyn Lifshin: Not Made of Glass* who earned awards at **New York University's** First

CONTINUED ON PAGE 51

INDEPENDENT VISION



FILM LAB

More and more independent filmmakers think of TVC as a key part of their motion picture making team. Because our 16mm and 35mm film laboratory is the standard of movie industry professionalism and has been for over 20 years.

TVC. We're focused on every facet of the independent filmmakers needs. Pre-planning. Budgeting. Shooting. Post-production. On time — on budget. We get the picture.

Call today for a better view of what we can do for you.

tvc

LABORATORIES, INC.
311 West 43rd Street
New York, NY 10036

(212) 397-8640 • 1-800-225-6566 (Outside New York)

NEW YORK ZOETROPE
presents

$9.95 plus $2 shipping & handling.

THE SCREEN WRITER'S GUIDE:

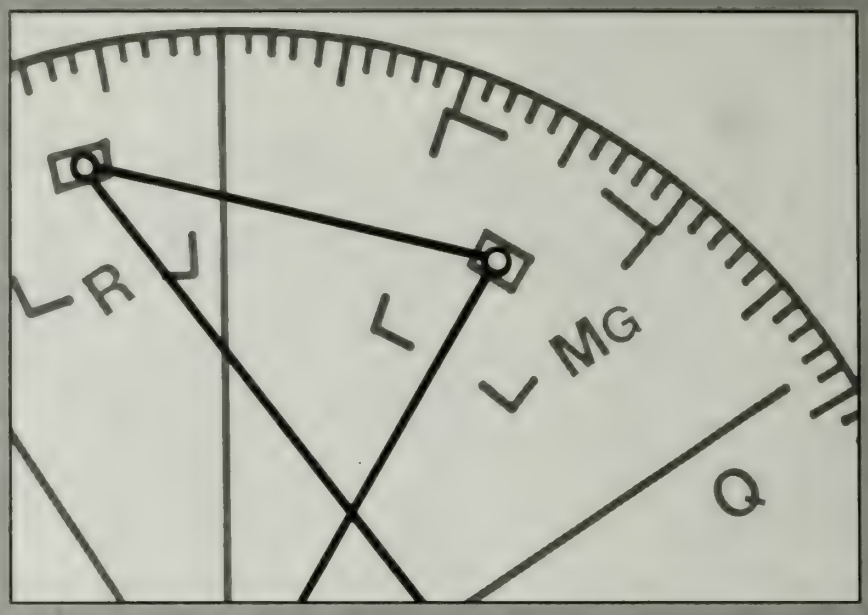
(almost) Everything You Need to Know to Get Your Script Produced

With the Names and Addresses of Over 2,200 Producers and Agents World-Wide

Joseph Gillis
A BASELINE BOOK

Write for a Free Catalog
Film & TV Reference Books

New York Zoetrope
Department V
838 Broadway
New York
NY
10003



VIDEO POST PRODUCTION

VIDEOGENIX
212·925·0445
503-511 BROADWAY, NEW YORK, NY 10012

The Production Specialist Between Japan and the U.S.

With production headquarters in New York and Tokyo.

- Co-producing and distributing quality independent features and documentaries in Japan.
- Producing documentaries, features, and news segments for television.
- Producing and coordinating U.S.–Japan teleconferences via satellite.
- Producing corporate videos and product promotions for Japanese market.
- Arranging crews, equipment leasing, and bi-lingual coordinators in Japan.

We know, first hand, the interests and needs of both American and Japanese clients. We are prepared to assist you in a variety of capacities. Please call . . .

Unicorn U.S.A., Incorporated
1123 Broadway, Suite 911
New York, N.Y. 10010

(212) 675-3667

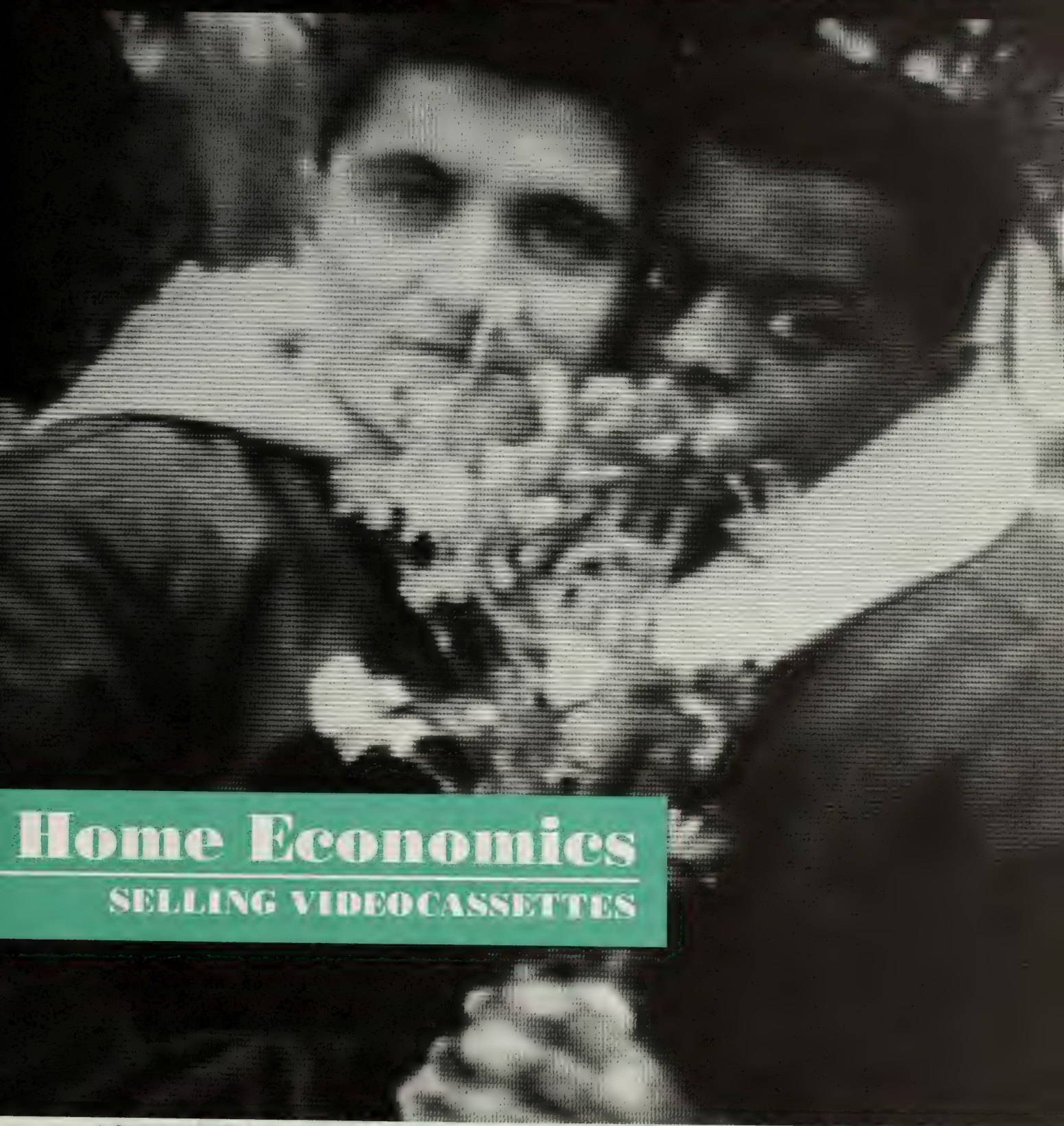
FIVF
625 Broadway, 9th floor
New York, NY 10012

NON-PROFIT ORG
U.S. POSTAGE
PAID
New York, N.Y.
Permit No 7089

NOVEMBER 1990

FILM & VIDEO MONTHLY $3.00

THE INDEPENDENT



Home Economics

SELLING VIDEOCASSETTES

A PUBLICATION OF THE ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS

NVI...



The Most Powerful Editing Team in Town.

(L-R) Paul Green, Jerry Newman, Abe Lim, Art Dome, Kathy Schermerhorn, Rich Thomas, John Tanzosh, Dan Williams, Doug Tishman, Bruce Tovsky, Phil Fallo, Robert Burden, Phil Reinhardt, Barry Waldman, Phil Falcone, Sean McAll

With the largest, most experienced and best equipped staff in town, it's no wonder that our editorial work has increased by 5O% in the last year. And it continues to grow. This year we'll be editing a new prime time network sitcom which is being shot in New York, and all of the material for inclusion in the Miss America Pageant in September. In the past year we've edited commercials for Mercedes-Benz, Grand Union, TWA, ShopRite, Oldsmobile, Contac, and A&P as well as shows for HA!, Lifetime Medical, The Comedy Channel, Met Life, The Art Market Report, Toshiba, IBM, and LTV.

And even in these difficult times, you'll find that we continue to improve the working environment for our primary customer, the independent producer who is working with his or her own money. On the culinary side, we added a better lunchtime menu, and cookies and fruit in the afternoon. On the equipment side we added five more D-2 machines, a Rank with Sunburst II for color correcting film and tape, an AMS AudioFile and audio recording booth, color cameras for the 7 on-line edit rooms, and computerized off-line editing to the seventh floor. Speaking of floors, we'll be utilizing the second floor of our building on 17th Street for the first time in the coming year, bringing to a total of ten, the floors used for NVI customers and the necessary support services.

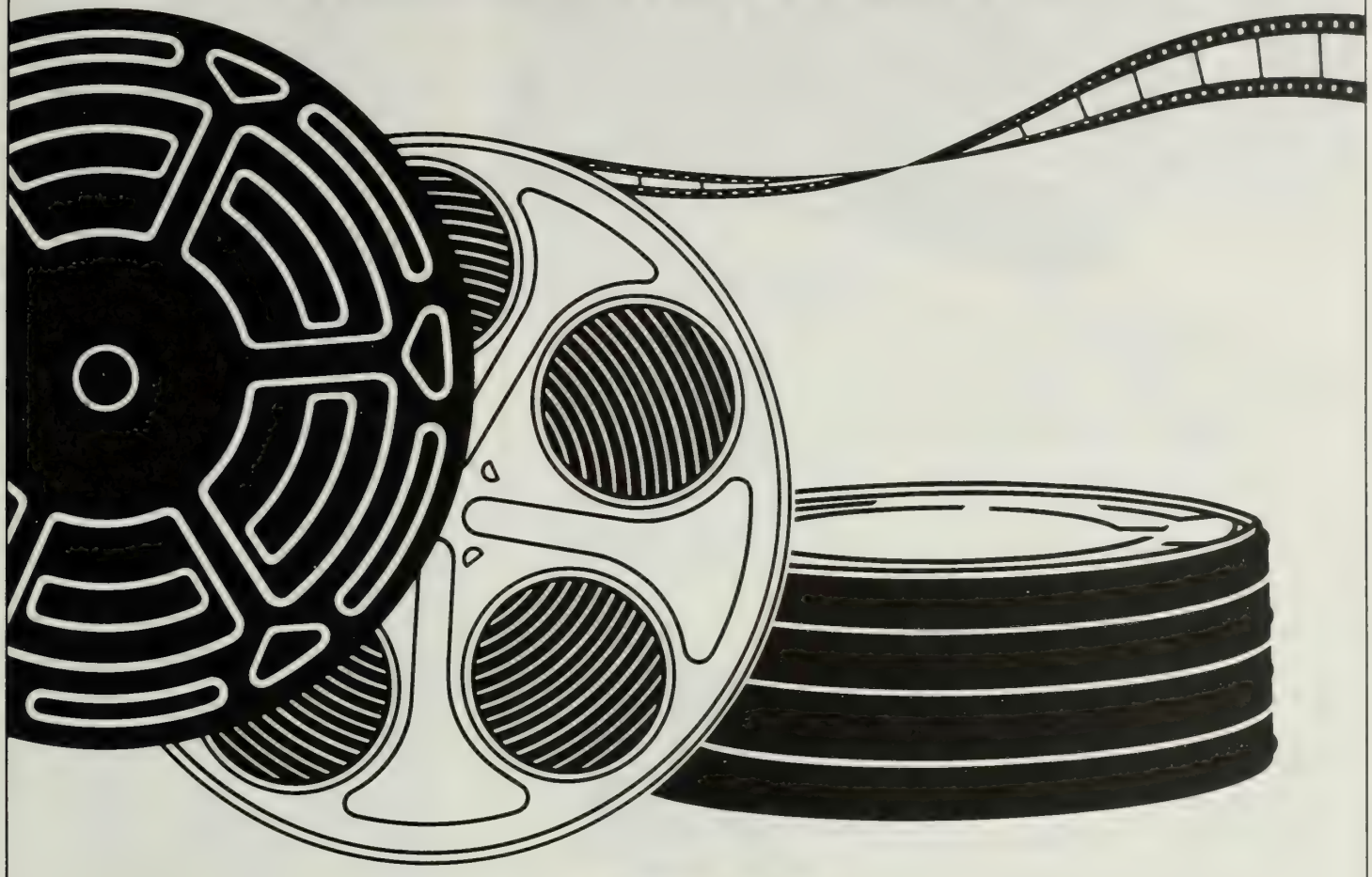
In terms of equipment, you'll be seeing the introduction of the first all D-2 editing suite in New York City with the installation of The Abekas A-82 Switcher in Edit A this fall, as well as the the addition of the exciting new Digital F/X Composium and Wavefront 3D animation to our established electronic graphics department.

And without knowing what our competitors are up to all the time, you can still rest assured that you are getting the most experience, the best equipment and the most accommodating service at the lowest possible price. If you want some help on your next project, call NVI!

NVI

National Video Industries, Inc.
15 West 17th Street
New York, NY 10011
212 691-1300 *Fax: 633-8536*

FOR ALL YOUR FILM PRODUCTION NEEDS



Eastman
Motion Picture Films

Kodak

© Eastman Kodak Company, 1990

EASTMAN KODAK COMPANY
Motion Picture and Television Products Division

Atlanta: 404/668-0500 • Chicago: 708/218-5175
Dallas: 214/506-9700 • Hollywood: 213/464-6131
Honolulu: 808/833-1661 • New York: 212/930-8000
Montreal: 514/761-3481 • Rochester: 716/254-1300
Toronto: 416/766-8233 • Washington, D.C.: 703/558-9220
Vancouver: 604/684-8535



7008 Package $2,495.00

7008 Package Includes:
7008 Super 8 Camera, 25mm Prime Lens, Nicad Battery, Charger, Leather Case, Eye Cup, Wrist Strap.

Optional Accessories: Video Assist, Steady Cam, Lenses, Underwater Bags, Crystal Control and More.

Offer expires Dec. 31, 1990

Super8 SYNC SOUND SYSTEM

California 818-848-5522
Massachusetts 617-876-5876

3/4" Editing

24 hour access	$1200/week
Edit Yourself	$150/day
With Editor	$25/hour

Amiga Character Generator
Window dubs Edit List
Audio Mixer VHS dubs

EARTH VIDEO

1123 Broadway, Suite 923
New York, New York 10010

212-228-4254

Steadicam JR

Hi 8 & operator $250/day

Media ALLIANCE

On-Line

ARTIST ACCESS TO LOW COST STATE-OF-THE-ART FACILITIES

BROADWAY VIDEO
CGI
EDITEL
GBS VIDEO
LRP VIDEO
MANHATTAN TRANSFER/EDIT
TV-R MASTERCOLOR
TECHNISPHERE

- EQUIPMENT RENTALS
- INTER-FORMAT EDITING
- POST PRODUCTION
- AUDIO SERVICES
- COMPUTER GRAPHICS
- FILM TO TAPE TRANSFERS

For Information and Application:
Call 212/560-2919

Media Alliance
c/o WNET. 356 West 58th St . New York NY 10019

THE INDEPENDENT

NOVEMBER 1990
VOLUME 13, NUMBER 9

Publisher: Lawrence Sapadin
Editor: Martha Gever
Managing Editor: Patricia Thomson
Associate Editor: Renee Tajima
Contributing Editors: Kathryn Bowser, Bob Brodsky, Janice Drickey, Mark Nash, Karen Rosenberg, Toni Treadway
Editorial Staff: Jennifer Montgomery, Karen Ramspacher
Production Staff: Ruth Copeland
Art Director: Christopher Holme
Advertising: Laura D. Davis (212) 473-3400
National Distributor: Bernhard DeBoer 113 E. Center St. Nutley, NJ 07110
Printer: PetCap Press

The Independent is published 10 times yearly by the Foundation for Independent Video and Film, Inc. (FIVF), 625 Broadway, 9th Floor, New York, NY 10012, (212) 473-3400, a not-for-profit, tax-exempt educational foundation dedicated to the promotion of video and film, and by the Association of Independent Video and Filmmakers, Inc. (AIVF), the national trade association of independent producers and individuals involved in independent video and film. Subscription is included with membership in AIVF. Together FIVF and AIVF provide a broad range of educational and professional services for independents and the general public. Publication of **The Independent** is made possible in part with public funds from the New York State Council on the Arts and the National Endowment for the Arts, a federal agency.

The Independent welcomes unsolicited manuscripts. Manuscripts cannot be returned unless a stamped, self-addressed envelope is included. No responsibility is assumed for loss or damage.

Letters to **The Independent** should be addressed to the editor. Letters may be edited for length.

All contents are copyright of the Foundation for Independent Video and Film, Inc., except where otherwise noted. Reprints require written permission and acknowledgement of the article's previous appearance in **The Independent.** ISSN 0731-5198. **The Independent** is indexed in the Alternative Press Index.

© Foundation for Independent Video and Film, Inc 1990

AIVF/FIVF STAFF MEMBERS: Lawrence Sapadin, executive director; Mary Jane Skalski, membership/programming director; Kathryn Bowser, festival bureau director; Morton Marks, audio/business manager; Carol Selton, administrative assistant.

AIVF/FIVF BOARDS OF DIRECTORS: Eugene Aleinikoff,* Adrianne Benton,* Skip Blumberg (vice president), Christine Choy, Dee Davis (secretary), Loni Ding, Lisa Frigand,* Dai Sil Kim-Gibson (chair), Jim Klein, Regge Life,* Tom Luddy,* Lourdes Portillo, Robert Richter (president), Lawrence Sapadin (ex officio), Steve Savage,* Jack Walsh, Barton Weiss, Debra Zimmerman (treasurer).

* FIVF Board of Directors only

CONTENTS



4



10



28

COVER: As the business of home video distribution matures, producers get a more realistic view of what they can expect. This is particularly true for works that don't fit into traditional genres, like *This Is Not an AIDS Advertisement*, by British producer Isaac Julien, included in the Video Data Bank and V/Tape's *Video Against AIDS* three-cassette package. In "Micro Markets: How Independents Sell Home Video Cassettes," Debra Franco assesses the effectiveness of direct mail, catalogue listings, display advertising, on-air offers, and other means independents have used to market their work to VCR owners. Photo courtesy Video Data Bank.

FEATURES

28 Micro Markets: Fine-Tuning Home Video Sales
by Debra Franco

4 MEDIA CLIPS

The X Effect: Distributors Challenge MPAA Ratings
by Tessa Horan

Moore's Munificence
by Mary Jane Skalski

Mid-Career Grants Initiated by Jerome Foundation
by Renee Tajima

Ed Emshwiller: 1925-1990
by Marita Sturken

Sequels

10 FIELD REPORTS

NABET 15 No More: The Rise and Fall of the East Coast Local
by Larry Loewinger

New Kid on the Block: Community TV Comes to Philadelphia
by Renee Tajima

Foreign Accents: The 1990 San Francisco International Film Festival
by Vivian Huang

18 TALKING HEADS

An Eclectic Eye: Peter Scarlet and the San Francisco International Film Festival
by Janice Drickey

21 IN FOCUS

What the Manual Didn't Tell You: Behind the Title—Graphics I
by Rick Feist

24 BOOK REVIEWS

Questions of Third Cinema and *Blackframes: Critical Perspectives on Black Independent Cinema*
reviewed by Martin Blythe

38 IN AND OUT OF PRODUCTION

by Renee Tajima

41 FESTIVALS

by Kathryn Bowser

44 CLASSIFIEDS

46 NOTICES

48 MEMORANDA

Minutes of the AIVF/FIVF Board of Directors Meeting

THE X EFFECT

Distributors Challenge MPAA Ratings

The Motion Picture Association of America's description of a film that should be rated X is that it has "an accumulation of sexually connected language or explict sex, or of excessive and sadistic violence." But nowadays this sounds like a prescription for many R-rated films. For independent filmmakers the confusion is compounded by a seeming double standard, whereby their films get X ratings 10 times more often than studio films, according to the MPAA's Classification and Rating Administration (CARA). It was therefore not surprising when a major confrontation between the MPAA and independent filmmakers and distributors erupted this year, culminating in two lawsuits.



The scene that earned Wayne Wang's *Life Is Cheap...But Toilet Paper Is Expensive* an X rating was one in which the character Big Boss (seated) flips through *Poppin' Mamas*, a porn magazine featuring pregnant women. The film's distributor is among those calling for a new adult classification in the ratings system.

Courtesy Silverlight Entertainment

On May 14, Maljack Productions filed suit against the MPAA for acting in a discriminatory fashion when it rated *Henry: Portrait of a Serial Killer* with an X. Maljack contended that other films with far greater and more sadistic violence, such as *Robocop*, had gotten an R rating. Shortly thereafter Miramax also filed suit, charging that the MPAA "acted arbitrarily, capriciously, and without rational basis" when endowing *Tie Me Up! Tie Me Down!* with an X.

Miramax lost its suit, not being able to prove that the MPAA had acted in disregard of its own guidelines. Nonetheless, pressure against the rating system was fueled by Judge Charles Ramos' scathing comments. "The initial problem," Ramos stated in his written decision, "is the need to avoid stigmatizing films of an adult nature, which ought not to be seen by children, but which are clearly not pornographic." An X not only sets off alarms in the public's mind, but it denies a film access to the numerous theaters, newspapers, and television advertising departments that have a hands-off policy towards X-rated material. Significantly, Ramos also noted that "films are produced and negotiated to fit the ratings.... Contrary to our jurisprudence, which protects all forms of expression, the rating system censors serious films by the force of economic pressure."

Ramos also brushed aside CARA's assertion that the "sole rationale for the X rating is to avoid psychological abuse of children." As he pointed out, this system allows children to view films with "'hard violence' and 'drug use,' but not 'explicit sex.' Only 'excessive and sadistic violence' will result in an X rating." He drove home his point by concluding, "It may well be that the MPAA ratings are skewed toward permitting filmmakers huge profits pandering to the appetite for films containing 'hard violence' and 'drug use,' while neglecting the welfare of children intended to be protected by the rating system."

Throughout this and subsequent battles, MPAA president Jack Valenti has steadfastly defended the rating system, pointing out that the ratings are meant only as a guide for parents. He maintains that parents are happy with the rating system as it stands, citing the MPAA's annual survey results that showed a 74 percent approval, the highest in 10 years.

Around the time of the *Tie Me Up!* decision, X ratings were also applied to the independent features *Frankenhooker*; *In the Cold of the Night*; *The Cook, The Thief, His Wife, and Her Lover*; *King of New York*; *Hardware*; and *Life Is Cheap... But Toilet Paper Is Expensive*. Mark Lipsky, president of Silverlight Entertainment, which distributes *Life Is Cheap...*, appealed the rating with CARA. According to Lipsky, the biggest point of contention is a scene where the character Big Boss is shown reading a porn magazine featuring pregnant women. Director Wayne Wang stated in the appeal, "[T]he thrust of the shot with the magazine was meant only to show the stranger side of the Big Boss character, and not to titillate or introduce gratuitous sexual content. This is not the first time that a quick depiction of unusual sexuality was used to develop a character dramatically." Wang concluded, "It is important for the appeals board to make the distinction between our use of adult images in order to comment on violence, and

1989-1990

A Night In Havana: Dizzy Gillespie in Cuba
by John Holland
VPI Ltd, distributor

The Big Dis
by Gordon Eriksen and John O'Brien
First Run Features, distributor

84 Charlie Mopic*
by Patrick Duncan
New Century Vista, distributor

For All Mankind
by Al Reinert
Circle Releasing, distributor

From Hollywood to Deadwood*
by Rex Pickett
Island Pictures, distributor

The Imported Bridegroom
by Pamela Berger
ASA Communications, distributor

Metropolitan*
by Whit Stillman
New Line Cinema, distributor

Nobody Listened
by Nestor Almendros and Jorge Ulla
Direct Cinema, distributor

The Suitors
by Ghasem Ebrahimian
First Run Features, distributor

Thelonious Monk
by Charlotte Zwerin
Warner Brothers, distributor

Voices of Sarafina!*
by Nigel Noble
New Yorker Films, distributor

These Films Were Shot in 16mm and Super 16mm* and Released Theatrically in 35mm.



Ask for our technical brochure, "Shooting 16mm or Super 16mm for blow-up to 35mm: Recommended Practices and Procedures"

Blow-Ups by

DuArt

DuArt Film Laboratories Inc.
245 West 55th Street, New York N.Y. 10019
Telephone 212 757 4580 Telefax 212 977 7448 Telex 640 253

FIGURES



SHORT FILMS BY

JAMES HERBERT

THE LATEST RELEASE FROM
C-HUNDRED FILM CORP.
FEATURING THREE FILMS BY
ATHENS, GA. FILMMAKER,
JAMES HERBERT

"Nudes photographed with such a disquieting ambivalence – a kind of transcendental nostalgia – are otherwise unknown in American cinema."
Laurence Kardish, MoMA

"Made by rephotographing original footage, frame by frame, to create a painterly image quite unlike anything you've probably ever seen on film."
Vincent Canby, New York Times

"He sings the erotic song of the body."
Jonas Mekas

"I was immediately struck by the absolute originality of his vision and the carefully obsessive purity of his sense of form in cinema . . . There is no doubt in my mind that James Herbert is among the dozen greatest living filmmakers."
Stan Brakhage

FIGURES

VHS. $30.00 postage paid
Overseas, add $3.00
Running time: 65 minutes
Mature subject matter.

ALSO AVAILABLE FROM C-00:

LIGHTHEARTED NATION
Jim McKay $30.00

JUST HOLD STILL
Jem Cohen $25.00

DIRECT EFFECT
Various Artists
Public Service Announcements on a television near you.

C-Hundred Film Corp
Post Office Box 506
Lancaster, PA 17603

"Valenti is interested in a show of manners first and a dialogue of ideas last," Lipsky fumes. "What he hopes to achieve is to string out the process, so that in six to 18 months it will all seem like his idea."

pornography and violence itself."

Silverlight lost the appeal, and Lipsky upped the stakes. He and his brother Jeff, president of distribution for Skouras, wrote an open letter to Valenti, which was signed by over 30 film directors, including Bernardo Bertolucci, Francis Ford Coppola, Jonathan Demme, Jim Jarmusch, Spike Lee, Penny Marshall, John Sayles, and Steven Soderbergh. The letter called for the rating system to be overhauled and a new category introduced: A, for adult, or M, for mature. Lipsky then proceeded to release *Life Is Cheap...* with an A rating.

As the controversy escalated, both the Directors Guild and the Writers Guild of America offered to mediate a meeting between Valenti and the letter's signatories. Finally in early August Valenti acquiesced. The Lipskys were not invited, however, on the technicality that they didn't sign the letter. "Cutting me and all distributors out (of the meeting) was an important way for Valenti to gain control of the situation," says Mark Lipsky. "Valenti is interested in a show of manners first and a dialogue of ideas last. What he hopes to achieve is to string out the process for as long as it takes, so that in six to 18 months it will all seem like his idea."

Valenti may not have that much time. The pressure continues to mount as the Maljack suit—the first federal case against the MPAA—approaches. (The Miramax case was tried at a state level.) Lipsky may win the war after all. The *New York Times*, which has a policy against advertising X-rated films, accepted an ad for *Life Is Cheap...* with an A rating, perhaps setting a new trend among newspapers. And now a major studio, Universal Pictures, is ready to join the fight for a new adult classification—the result of its film *Henry and June* being slapped with a X in September.

The A rating has gotten considerable industry backing, with endorsements from the American Film Market Association and the National Society of Film Critics. Public reaction has also been favorable. A Cable News Network poll showed over 50 percent responding favorably to a new A identification. Others have even suggested a V rating, in reaction to the proliferation of gratuitous violence in films. It is fair to bet that a change to the MPAA rating system is definitely in the wind.

Postscript: On September 26, Valenti relented and announced that the MPAA would replace the X rating with a new category, NC-17, which would deny admittance to children under 17.

TESSA HORAN

Tessa Horan is "FYI" columnist for Premiere *magazine and a film producer.*

MOORE'S MUNIFICENCE

Michael Moore is giving away money to "create as much havoc as I can." When Moore's *Roger and Me* began earning popularity, notoriety, and income, he pledged that part of the profits would be shared with other filmmakers. True to his word, $15,000 has already been distributed to independent producers.

After paying off debts and taxes from *Roger and Me*, Moore took what remained from his $3-million distribution deal with Warner Bros. and



Among the recipients of a grant from Michael Moore's new foundation are Chris Beaver and Judy Irving for *Out of the Way Cafe*, a fiction film featuring (left to right) Michael Stone as Floyd the Mechanic, Mary Matvy as Mae the Waitress, and Kenneth Crow as Jim the Hardware Man.

Courtesy filmmakers

THE INDEPENDENT
FILM & VIDEO MONTHLY

AIVF

Books and Tapes

AWE

Books and Tapes

divided it up between his own Dog Eat Dog Productions and the Center for Alternative Media. Based in Flint, Michigan, the nonprofit Center was set up to be the fiscal sponsor for *Roger and Me*. It will be responsible for distributing the grants, derived from interest generated by the organization's $1-million endowment, amounting to about $100,000 per year. Moore plans to dole out one-third of the money to other independent filmmakers and two-thirds to political projects. Grants will range from $1,000 to $20,000, with Moore making the final decisions.

Four independent filmmakers have already reaped the benefits from this new money pool. Pamela Yates received $2,500 for *Takeover*, a film about homeless people taking over abandoned homes. Another $2,500 will go to the Empowerment Project for a film about the US invasion of Panama in 1989. Gina Reitaker will receive $5,000 for *Women and Children First*, a film about women and children with AIDS. And *Out of the Way Cafe*, a fiction feature by Chris Beaver and Judy Irving, will receive $5,000. A further $20,000 will be distributed to independent filmmakers this year.

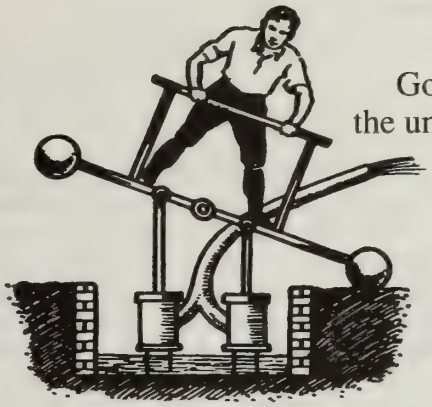
In addition, Moore has given $1,000 to each of the four performance artists whose National Endowment for the Arts grants were vetoed by the NEA chair—Karen Finley, Holly Hughes, Tim Miller, and John Fleck. Other grant recipients include the AIDS Coalition to Unleash Power (ACT UP); Senatorial candidate Harvey Gantt, who is opposing Jesse Helms in his bid for reelection; Earth First; the family of murder victim Yusef Hawkins; the Nicaragua Network; plus a host of Flint-based community organizations and individuals.

Like the famed MacArthur "genius awards," there is no formal application for what Moore jokingly calls his "idiot awards." As recipient Yates explains, "Michael is calling them the idiot awards because they are for people pointing out the idiocy in society." Instead, producers can only wait and hope Moore hears of them. Moore doesn't have a secretary or production staff and is intent on not creating the kind of funding bureaucracy familiar to most film- and videomakers. Rather, says Moore, he is keeping his ear to the ground and will give money to projects he feels "are politically and socially on the cutting edge and break new ground. Things which say and do dangerous things." Moore is also concerned about producers who are out of what he calls "the LA-NY loop." Finally, he notes, "The more rejections you've had from NEA, NEH, and PBS, the better your chances of hearing from me."

MARY JANE SKALSKI

MID-CAREER GRANTS INITIATED BY JEROME FOUNDATION

The Jerome Foundation is known as a staple funding source for emerging film- and video-



I prefer to do it myself.

Good news for rugged individualists, the under-capitalized, & misunderstood: Hi8 has arrived! At ESPI we are Hi8 experts. We offer rentals, editing, bump-ups, consulting, and a free seminar program.

Eric Solstein Productions
165 Ninth Ave.•NYC, NY 10011
212 627-3774 • Fax: 212 627-4479

GREAT WORKS WANTED

We're a nationally acclaimed distributor of film and video programs on health care, sexuality, mental health, family life and related issues— and we're looking for some great new works. (And so are our customers.)

Give us a call and tell us about your latest production.

FANLIGHT PRODUCTIONS
47 Halifax Street • Boston, MA 02130
617-524-0980

On line editing

BETACAM TO ONE INCH

BETACAM TO BETACAM

3/4" SP icluded as optional B-Roll
Computerized character generator
EFECTS- Freeze, Strobe, Mosaic, Posterize, Colorize.
WINDOW DUBS - BASICS - AUDIO DUBS

Starfish PRODUCTIONS
330 W 42 St. Suite 2410 NYC 10036
Tel. 212 463 7881/465 9953

MAMBORETA', INC.
Larry Garvin Management • Paula Heredia Productions

FINANCIAL AND PRODUCTION MANAGEMENT FOR FILM AND INDIVIDUAL ARTISTS

FILM/VIDEO PRODUCTION AND POST PRODUCTION IN NEW YORK AND LATIN AMERICA

INITIAL CONSULTATION FREE
307 EAST 44TH STREET, NEW YORK, NY 10017 (212) 953-3564

Call for Entries

National Educational Film & Video Festival

21st
ANNUAL COMPETITION

Documentaries
Dramatic Features & Shorts
Animation ■ Classroom Programs
Medical/Health ■ Training/Instructional
Special Interest ■ Made-for-TV
PSA's ■ Film & Video Art
Student-made Docs & Narratives

Deadline: Dec. 1, 1990

Entry Forms:
NEFVF
655 - 13th Street
Oakland, CA 94612
415/465/6885

makers of Minnesota and New York City. Last year, the foundation's board of directors decided to expand its scope, with limited dollars to be dedicated to mid-career artists. According to the foundation's guidelines: "On a limited basis, the Foundation will consider support for mid-career artists with established reputations, if the project proposed provides an opportunity for significant career development on a national level and/or a new and significant aesthetic challenge. The foundation wishes to respond to a critical juncture in the mid-career artist's development."

As in its support for emerging artists, the Jerome Foundation supports choreographers, composers, literary artists, playwrights, and visual artists as well as film- and videomakers. The operative word for the mid-career grants is "limited." According to executive director Cynthia Gehrig, the Foundation has awarded one grant under these new guidelines thus far, to choreographer David Gordon.

Artists interested in applying for these grants should contact the Jerome Foundation at W. 1050 First National Bank Building, 332 Minnesota St., St. Paul, MN 55101; (612) 224-9431; fax: (612) 224-3439.

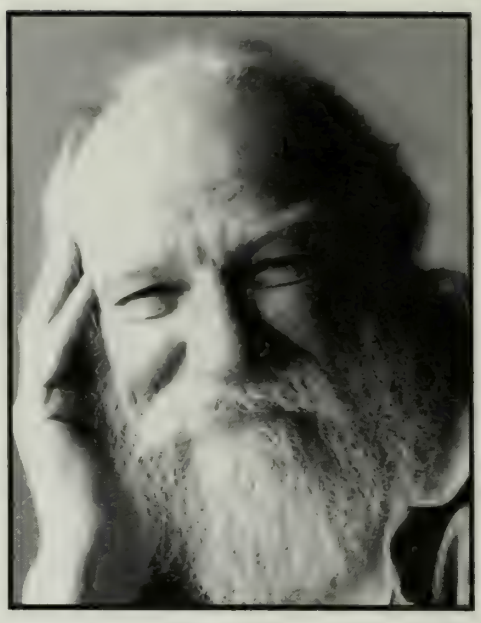
RENEE TAJIMA

ED EMSHWILLER: 1925-1990

Filmmaker and video artist Ed Emshwiller died of cancer on July 26, 1990, in Valencia, California, at the age of 65. Emshwiller was a seminal figure in avant-garde film and video art. At the time of his death, he was dean of the School of Film/Video at the California Institute of the Arts.

Emshwiller began working in film in the late 1950s after a career as an abstract expressionist painter and science fiction illustrator. He was active in experimental filmmaking throughout the 1960s and 1970s, making works that reflected a fondness for science fiction and an interest in presenting inner states of mind. Many of his films combined live action, dance, and animation, such as *Dance Chromatic* (1959) and *Relativity* (1966).

In 1970 Emshwiller began working in video. He soon started experimenting with electronic imaging techniques to further his interest in using the human figure to present metaphysical states. His videotapes, many of which were made while an artist-in-residence at the Television Laboratory at WNET, were heralded for their technical innovations. In *Scapemates* (1972), Emshwiller combined computer animation, keying effects, dancers, and architectural shapes to examine the emerging consciousness of a metaphoric figure. *Sunstone*, made in 1979 while Emshwiller was an artist-in-residence at the New York Institute of Technology, is a computer-animated exploration



Ed Emshwiller

Photo: Steven A. Gunther, courtesy CalArts

of image archetypes and the evolution of art, noted for its imaginative use of three-dimensional electronic space. His last completed work was the video opera *Hungers* (1987), made in collaboration with composer Morton Subotnick. It combined live dance performance, sound/image generation, and interactive devices that allowed the music to be altered by changes in the environment. Emshwiller's works were widely exhibited throughout the United States, Europe, and Japan and are represented in collections throughout the world.

A father figure in the field of video art, Emshwiller consistently worked at the cutting edge of the medium technically while exploring personal themes. Whitney Museum of American Art curator John Hanhardt says of Emshwiller, "He was a humanist with a large and supportive vision of the field and a spokesperson and activist for increasing support for the artist." Emshwiller was on the board of directors of the Independent Television Service and one of the cofounders of the Association of Independent Video and Filmmakers. "His roles as an educator, artist, and supporter of the arts were of a piece. Ed holds a special and unique position in the history of film and video art," Hanhardt continues. It is through the diversity of his roles in these fields that Emshwiller's generous legacy can be found. Video artist Bill Viola said at Emshwiller's memorial service, "His gifts, in art and education, will endure. When an art student comes through the film and video school [at CalArts], they will leave with a part of Ed in that experience. When a young artist sits down to perform the rotating image cube digital video effect that Ed and Alvy Ray Smith worked out for *Sunstone*—which is now a pre-set button on the machine—there is a part of Ed in there too."

MARITA STURKEN

Marita Sturken is a graduate student in the History of Consciousness program at the University of California, Santa Cruz, and has written about film and video for numerous publications.

SEQUELS

The Contemporary Arts Center and museum director Dennis Barrie suffered a setback in their defense against obscenity and child pornography charges, which were brought by the city of Cincinnati for the exhibition of **Robert Mapplethorpe's** sexually explicit photographs ["NAMAC Playback: Media Centers and National Arts Politics," August/September 1990 and "Punitive Damages: Congress Threatens Cuts in NEA Funding," October 1989]. Municipal judge David Albanese ruled against evaluating the seven contested photographs within the context of the 175-picture exhibition. Instead, the critical question of their "artistic value" will be determined without reference to the rest of Mapplethorpe's work. The case will go to trial on September 24.

When the travelling Mapplethorpe retrospective reached its final site, Boston's Institute of Contemporary Art, WGBH broadcast each of the 175 photographs in its news coverage of the controversy. As a result, three complaints against WGBH were filed in July with the Federal Communications Commission. One was from American Family Association's Donald Wildmon, whose campaign against Andres Serrano's *Piss Christ* in 1989 triggered the legislative offensive against the National Endowment for the Arts.

✣ ✣ ✣

The **National Film Registry** has released its newly drawn-up guidelines over what constitutes "material alteration" of films. Colorization and plot changes constitute alterations ["To Color or Not To Color," July 1989 and "Sequels," December 1989]. However, the rules provide considerable leeway for "panning and scanning" techniques and also permit the removal of six minutes from each hour of a Registry film either through cuts or lexiconning (time compression). Registry films exceeding these parameters will be labelled "materially altered." Non-Registry films may be colorized or otherwise altered without any labelling. To date, only 25 films have been chosen for the Registry. Another 50 will be selected over the next two years.

✣ ✣ ✣

After agreeing to abide by government demands that the **British Broadcasting Corporation** acquire 25 percent of its original programming from independent producers, the broadcaster has come under fire for falling short of its promise ["European Broadcasting: New Rules, Old Game," March 1989]. Critics say the BBC's newly released production plan includes provisions for only 14 percent. They charge that the BBC recently reclassified much of its regional production as news, which falls outside of the quota. Other aspects of the BBC plan have also raised the ire of independents, including a definition of an independent company as one that includes those in which the BBC is a minority investor.

✣ ✣ ✣

The Los Angeles-based International Documentary Assocation has hired a new executive director: **Lora Fox,** a producer and former acquisitions head at Samuel Goldwyn Co. and Heritage Entertainment. In New York City, **Joan Shigekawa**, former director of the Program for Art on Film, has moved on to the Nathan Cummings Foundation, where she is program director for the arts. Numerous staff changes are underway at Women Make Movies. Distribution manager **Patricia White** left WMM in order to complete her doctorate in the History of Consciousness program at the Univerisity of California, Santa Cruz. **Robin Vachal** has been promoted to fill White's position, and **Helen Lee** has been hired as WMM's sales and marketing coordinator. **Steven Soba** left his position as film program administrator of Film at the Public Theater and has been replaced by **Gerard Dapena.** Asian CineVision's exhibition director, **Marlina Gonzalez**, has also moved on and is now working as a freelance curator.

GIVE THEM PAL

If they want PAL!

Why give them a conversion. The Tape House can transfer your film to PAL 1" and PAL D-1 for that intercontinental look. Using Rank's and Sony's Sophisticated Digital Technology you can make your film look great all over the world without going through quality degrading conversion. Call Mademoiselle Michelle Brunwasser at (212) 557-4949 for more information.



The Tape House
Editorial Co.
216 East 45 St.
New York, New York 10017

NABET 15 NO MORE

The Rise and Fall of the East Coast Local

LARRY LOEWINGER

Few institutions have disappeared with the alacrity of the film technician's union, NABET Local 15. On September 1, 1990, the NABET (National Association of Broadcast Employees and Technicians) International withdrew the local's charter, forcing it out of business. On that same date the membership voted to join the East Coast International Alliance of Theatrical Stage Employees, IATSE, one of the first unions to organize and represent film workers.

Like a flaming meteor, Local 15 led a brief, intense existence. Founded in 1965, it grew from a small nucleus of people to 1,500 members when it went out of business in 1990. Far more than the older, more entrenched IATSE, Local 15 straddled the divisions between union and nonunion filmmaking. Over time, while its members worked on increasingly large-scale projects, as well as the majority of the commercials shot in New York City, they also crewed many smaller, nonunion films. Local 15's success—and it was successful during most of its active life—was partly due to capable leadership, an active membership, and the mistakes of a failing competitor, the IA. Local 15 prospered when many unions were failing. It failed, some would argue, when union labor might turn a corner. The ultimate demise of the local also sprung from conflicts over the internal governance of the organization.

The explanation of the local's rise is fairly simple: in some respects it didn't act like a traditional union. And it's not too difficult to understand why the local declined during the last few years: it began to act like a traditional union in difficult economic times. But to witness the precipitous collapse this past spring and summer, when it lost all its bearings as an organization, was still disturbing, disappointing, and painful.

I write as a once active member of Local 15. I was on its executive board for several years in the early eighties. I participated in some key decisions in the history of the local, decisions which retrospectively illuminate the events of the last several months. Like most members, I was stunned to learn this spring that NABET International intended to revoke the local's charter.

The story of Local 15 is inextricably intertwined with the film economy of New York City and with competition from the East Coast IATSE, especially the New York locals and, specifically, IATSE Local 52. The latter group, an amalgam of carpenters, electricians, grips, property and sound people, is one of the larger and more powerful film locals east of Los Angeles. Its power over the last 25 years resided largely in its ability to resist change. NABET was organized in 1965 because film workers could not get into Local 52, a policy that is only beginning to change. Throughout most of its history NABET's admission policy was relatively open, based on an individual's ability to pass a skills test. Local 52 also tested its applicants. However, admission into the local was determined by a membership vote that occurred only twice a year. If the applicant didn't know many members and had not actively campaigned, his or her chances of getting in were slim. During the late seventies and early eighties this contrast in admissions policy contributed to the growing success of Local 15. The NABET local actively recruited new applicants; Local 52 resisted new members.

Craft versus industrial organization, the AFL versus the CIO, videotape versus film, and, most important, staff versus freelance—these were the antipodes animating the relationship between Local 15 and the IATSE in New York, but also between Local 15 and its own international.

Craft versus industrial organization, the AFL versus the CIO, videotape versus film, and, most important, staff versus freelance: These were the antipodes animating the relationship between Local 15 and the IATSE in New York, but also between Local 15 and its own international. The NABET International represents two of the three television networks, ABC and NBC. When it gave Local 15 its charter in 1965, it gave birth to a bastard. Until recently, most workers at the networks were staff employees with weekly salaries. They were working-class in outlook, interested in security, and family-oriented. Local 15 workers were freelance. At the beginning they were young, more middle-class than their counterparts in the IA or the rest of NABET, and single. Unlike the IA, which had set up separate locals for the various crafts, Local 15 put all of the crafts into a single organization, creating a vertical structure. This proved to be an effective organizing tool and a more rational structure with which to challenge a changing labor market. From a producer's point of view, it was easier to negotiate with one rather than several locals.

But it was not only a vertical structure that made a far smaller NABET quickly become competitive with the IATSE. Small and vulnerable, the local survived through intelligent leadership and an aggressive membership. Commercial and feature producers were offered contracts that were more than competitive with the IA. The principal enticement was time-and-a-half pay after eight hours, rather than the double time that the IA's contract stipulated. This fall, as the two unions merge, the IA is negotiating a feature contract for New York, where a major issue will be the acceptance of time-and-a-half, 25 years after Local

15 first offered it. Local 15 also made the partial deals, organizing whatever individuals it could in a given work situation. These arrangements, usually resisted by the IA, helped build the fledgling union and helped it to remain viable.

From the late seventies on, when Los Angeles producers brought films to New York they often chose the NABET option. These were negative pick-up projects where studios gave producers the money to make the film, rather than produce them under their own auspices. This freed the studios of union obligations. To the Hollywood film community, for whom unionism meant the IA, Local 15 was a kind of East Coast union "nonunion" alternative.

From 1965 until 1990, Local 15 grew slowly if steadily. The years 1976 to 1984, when Tom Turley—Local 15's most effective and controversial business manager—was in power, witnessed the local's greatest expansion, geographically and numerically. It grew from 300 members to 1,500 over 25 years. It spread from New York City up and down the East Coast, to spots in mid-America and San Francisco. Although it began as strictly a film local, in the late seventies Local 15 organized video workers and even some cable operations in the New York metropolitan area.

Organizing video workers began to bring Local 15 into conflict with its international. While the latter initially encouraged Local 15 to unionize videotape workers, NABET International was wary of the growing political power of the local. NABET International is a relatively small organization of less than 12,000 members. A local of 1,200 to 1,500 members came to represent a significant voting bloc at conventions of the international. And as the relationship between the local and the international began to sour, this voting bloc became a potential threat to the power of the international president.

During the late seventies, Local 15 began to compete seriously with the IA for work in New York City and elsewhere. By the early eighties, Local 15 controlled the bulk of work on commercials in the city. It had also begun to make serious inroads into the unionized feature world. When Local 15 was at the peak of its power, in the early eighties, it seemed as if it might replace the older, less flexible IA.

If by 1980 Local 15 had all of earmarks of a successful organization, with hindsight, it is clear that there were serious problems. Local 15 was run by both an executive board and officers elected from the membership and a professional business staff appointed by the executive board. Ideally, the executive board's role was to set policy. The business staff was responsible for running the everyday affairs of the local.

Throughout the life of Local 15 there was a continuing power struggle between the executive board and officers on one side and the business staff on the other. During the late seventies and early eighties there was a synergy between the membership and a talented business staff that muted this conflict. This explained the local's

SCREENWRITERS NEED ACT1!

Generate 65,000 different concepts! **ACT1** — the amazing computerized screenwriting course — puts a professional script consultant in your computer!

ACT1 guides you in:

•Creating plots •Creating characters •Dramatic tension
•Story structure •Dialogue techniques •Formatting rules
•Idea generating methods that work . . . and much, much more!

Even if you've never written a screenplay! The notes and ideas you create can be loaded into your own word processor. Works with or without a mouse.

IBM compatible — dual floppy or hard drive — supports CGA/EGA/VGA.

Send $125 to **EXPERT ASSOCIATES**, P.O. Box 99677, Troy, MI 48099

DIRECTORS CHOICE®
Short Film And Video Showcase
We Still Need Your Shorts
20 mins & under - any genre
*** No Entry Fee ***

A panel of media professionals meets once a week to select shorts for broadcast on NYC's first and only production industry TV show. Select shortmakers will be interviewed on the show and be asked to join the roster of artists who freelance with Sterling Productions.

Now Looking For The Following:

• Add'l Video Rig / Operator •
• Lights •Segment Producers •
• Video Post • Film Processing •
• Film To Tape Transfer •
• Production Crew Volunteers •
• Catering • Car Service •

In Exchange for show credits and / or commercial air time. For additional information and entry form: Call 10 am - 5 pm.
(212) 861-2444

COULTER & SANDS INC.

Independent Insurance Brokers

Debra Kozee-Sands Julie Coulter

* * *

All Forms of Production Insurance

* * *

Discounted Liability Insurance for AIVF Members

* * *

3 Hanover Square, Suite 13C
New York, NY 10004
tel: 212-742-9850
fax: 212-742-9852

Members: AIVF, IFP, NYWF



burgeoning membership. This was also a high point in film production in New York City. During this time the IA, which controlled a shrinking commercial clientele in New York and the studio features, appeared moribund.

In the fall of 1984, members of Local 15's executive board forced Tom Turley out of office. He was a charismatic but undiplomatic leader, as well as a weak administrator. Initially, during the period of the local's explosive growth, when there was general unanimity between the membership and business staff over long-term goals, Turley was a lightning rod for the local's organizing successes. Yet it was his success in creating a relatively large and powerful organization that contributed to his downfall. In less than 10 years, the local was transformed into a mature and somewhat conservative trade union. The liberal coalition on the executive board that had previously sustained Turley now joined with conservative members to force his ouster. It was an ugly scene that sent a signal to the film world that Local 15 would no longer tolerate a strong business manager.

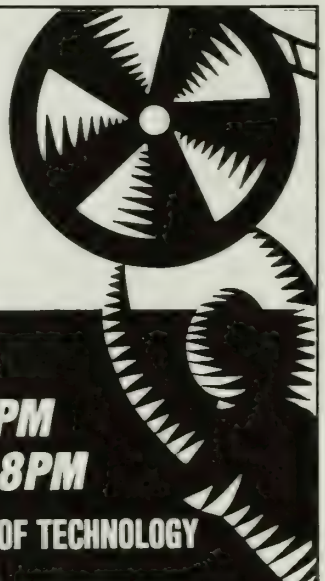
From 1984 until the local's demise the position of business manager was a revolving door through which passed five business managers in six years. At the same time, the pool of people in the local willing to run for elective office diminished considerably, especially during the past decade. Because of this, department heads, who comprised the executive board, had to be appointed. By default, a political cadre came to run the local with less and less input from the membership. In the end, no one was in charge, and, it often seemed, no one cared.

Internal bickering sapped the local's energy to deal with an increasingly menacing world. First, the local was forced to spend its reserve fund to prop up a faltering health plan. Health coverage was an obvious benefit of membership. It was also the most effective organizing tool the local had. With skyrocketing costs and decreases in coverage, the medical plan became a questionable benefit. Testing, which was once a sign of a democratic admissions policy, became increasingly cumbersome and restrictive. Membership stagnated and then declined, due in part to the difficulties applicants had in passing admissions tests, but in large part due to a declining film economy in New York City, which was becoming a nonunion town. Film workers had less need to hold a union card in order to find employment. In the late eighties, much commercial production, which had been the bread-and-butter union film work for decades, fled New York City for the sunnier, nonunion climate of California.

While Local 15 struggled, leadership changes in the IA in New York and nationally brought about a renewed, activist policy. One of the continuing weaknesses of Local 15 was its camera department. As camera people matured they often moved on to the IA, which provided the conduit for more alluring work, such as big budget studio

> Will Local 15's merger into the East Coast IA make a difference? Will the growing nonunion film sector increase, or can a resurgent IA persuade producers about the virtues of signing a union contract?

THE 9TH ASBURY FESTIVAL OF SHORT FILMS



NEW YORK'S MOST *POPULAR* UNKNOWN FESTIVAL

FRIDAY NOVEMBER 16TH — 8PM
SATURDAY NOVEMBER 17TH — 8PM

HAFT AUDITORIUM — FASHION INSTITUTE OF TECHNOLOGY
(27TH STREET/7TH AVENUE)

TICKETS: $8 GENERAL ADMISSION

THE USUAL UNANNOUNCED GUESTS & SURPRISES

FOR TICKETS · RESERVATIONS & INFO:
212 · 366 · 1337 • 718 · 941 · 6602

A CELEBRATION OF AMERICAN INDEPENDENT FILM MAKING

New York Women in Film's
13th Annual
GALA CHRISTMAS LUNCHEON

SUSAN SARANDON
Honored Guest Speaker

Presentation of the Muse Award for Outstanding Vision & Achievement

Tuesday, December 11th

GRAND BALLROOM
THE WALDORF ASTORIA

Admission by pre-paid reservation only: $125 per person, $90 NYWIF Members only

Send your check to:
NEW YORK WOMEN IN FILM
274 Madison Ave • NYC 10016

For Program Book ad space, call
212/679-0870
Deadline for camera ready art:
November 5th

features. In 1986, when the New York IA camera local hired Lou D'Agostino, an aggressive business manager, this trend merely accelerated. But the most significant change in the IA took place on the national level when Alfred DiTolla was elected international president in 1986. He was determined to make the IA competitive in an increasingly nonunion industry. By the end of the decade the Los Angeles locals had a new contract which stipulated time-and-a-half after eight hours rather than the traditional double time. The new Hollywood contract went beyond anything Local 15 had ever offered by making workers available at straight time for any eight out of 24 hour period and any five out of seven days. Both previous IA and NABET contracts had always mandated a financial premium for any work begun in the afternoon or the evening and any work done on weekends. During this same period the international presidents, DiTolla and James Nolan of NABET, began sporadic conversations about merging the film locals.

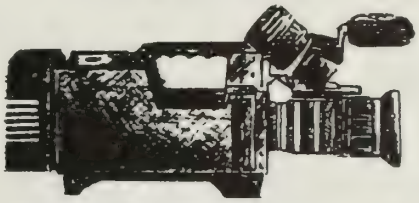
In the spring of 1990, NABET International announced it was going to revoke the local's charter, putting it out of business. The international claimed that the local was trying to negotiate its way out of the international by talking directly to some East Coast IA locals, which is contrary to union rules. This was after the international, with the local's knowledge, was actively seeking a new partner for the local during the fall and winter of 1989. In other words, in the spring of 1990 the international accused the local of what it—the international—had been doing for the last several months. While several of the charges and countercharges were valid, the battle primarily exhibited the problems of a staff videotape union versus a freelance film local.

Will Local 15's merger into the East Coast IA make a difference? Will the growing nonunion film sector increase, or can a resurgent IA persuade producers about the virtues of signing a union contract? Any merger between organizations takes time and effort. Because of the peculiar nature of this one, the actual blending will be particularly delicate. IA International president DiTolla orchestrated the merger not only to augment the size of his organization and to eliminate a competitor but also to use the Local 15 members, especially those moving on to Local 52, as a progressive bloc that will force reform on the IA in New York. The merger was conditioned on Local 15 members having substantial voting power on the various IA local executive boards. Once the merger is fully worked out, can the new IA respond to the needs of small and medium-sized films, documentaries, industrials? In the past the answer would have been no, but we will be looking at a revamped IA. The next five years will tell us if unions have a place in filmmaking in the twenty-first century.

Larry Loewinger is a film producer, sound engineer, and journalist.

AT **P.A.B.C. Studios**
We Strive to put State-of-the-Art Media Technology in your hands
@ ROCK BOTTOM PRICES
For your NEEDS we have:
* 42' x 22' Recording Area:
* Multi-Camera Recording
* *3/4" Sony 9800-9850 SP Machines with R.M 450*
* *JAZZ* for Digital Effects - only Big Networks can afford
* SuperSlick Graphics by AMIGA COMPUTER
* *D.P.S. 275 T.B.C.*
* **Peevy Stereo Audio Mixer**
* Regular & Super VHS Recorders
AND MUCH MORE
P.A.B.C. Studio # 305
270 Lafayette Street, NYC 10012
(At the Corner of Prince St.)
ONE BLOCK FROM:
TRAINS: N,R,F,B,D,Q, & 6
TEL: (212) 274 0062 OR
(800) 666 7258

INTENSIVE VIDEO WORKSHOPS
Classes Begin February 1, 1991



DOCUMENTARY VIDEO WORKSHOP - a professional production experience.
The most complete documentary video course in the New York area. Fully exploring all aspects including: pre-planning, scripting, shooting, and editing. Recent workshop tapes have been cablecast and broadcast.
VIDEO EDITING Designed for media professionals and other serious students, this course offers intensive study of the electronic editing process with an introduction to computer editing.
Also offered: **ADVANCED COMPUTER EDITING.**
GLOBAL VILLAGE
INTERNATIONAL VIDEO STUDY CENTER
* ALL COURSES ARE OFFERED IN CONJUNCTION WITH THE NEW SCHOOL FOR SOCIAL RESEARCH COLLEGE CREDIT IS AVAILABLE AS WELL AS STUDENT LOANS IF YOU QUALIFY
For information call 212-431-7261 John Reilly, Exec Dir

ELECTRONIC ARTS INTERMIX EQUIPMENT LOAN SERVICE

- Low-cost rentals to artists and non-profit organizations, for use in public exhibitions and installations
- Sony PVM-2530 25" color monitors
- Sony VP-7020 playback decks
- Sony VPH-1041Q state-of-the-art video projector
- 7'x10'6" Da-Lite "fast fold" screen
- Custom shipping cases and cables for all items
- Technical assistance for equipment set-up
- Long term rentals at weekly and monthly rates far below those of commercial facilities

Equipment Loan Service application forms, rate schedules, rental procedures and equipment lists may be obtained by contacting:

Electronic Arts Intermix
536 Broadway, 9th floor, New York, NY. 10012
tel. (212) 966-4605 fax. (212) 941-6118

NEW KID ON THE BLOCK

Community TV Comes to Philadelphia

RENEE TAJIMA

Independent media producers and independent-minded people nationwide have been fighting to diversify public broadcasting. And in Philadelphia—Independence City, no less—there is a new public television station struggling to do the same. After an eight-year gestation, WYBE-Channel 35 finally went on air last June with the goal of providing grassroots programming in the area's multicultural milieu, even planning primetime scheduling of independent work. As operating committee member Louis Massiah envisions it, "I don't see WYBE as another public television station, but a community-based station—Philadelphia's television equivalent to community radio."

In its first months, WYBE has been operating on a bare bones schedule and budget—four hours of air time each evening, broadcast from a facility that general manager Aaron Ezekial describes as something akin to "a very nice trailer" sitting atop a paint store in the Roxborough section of Philadelphia. But the station's goals for diversity are ambitious within the realm of television broadcasting, which still remains one of the most homogenizing forces in US culture. According to board member Linda Blackaby, WYBE's philosophy mirrors the case made by independent and minority producers to Congress when arguing for a recognition of their contributions to national culture and funding from public TV coffers that would ensure their place within the system. "It's a similar analysis, critique, and hope," says Blackaby. "Right now [the station's operations are] hand-to-mouth, but on a massive scale." WYBE's greatest challenge may be its commitment to thinking small.

"We want to be an alternative to a PBS station," says board president Patricia Watkins, "to represent independents, minorities, females, and children; to be willing to experiment. It's a form of narrowcasting—and to accept the lower [audience] numbers that result."

In order to achieve their purpose, WYBE must overcome external resistence from the state's PBS establishment, which hasn't taken kindly to the new kid on the block. Pennsylvania's Public TV Network Commission, which is controlled by existing public television stations, has refused to grant WYBE membership in its ranks, thereby excluding the station from a variety of resources, including financial assistance.

> "We want to be an alternative to a PBS station," says WYBE's board president, "to represent independents, minorities, females, and children; to be willing to experiment... and to accept the lower audience numbers that result."

Money has been one of the fledgling operation's major problems. WYBE's eight-year history has been checkered with stops and starts since 1982, when its three founding members—Peter Cuozzo, the former general manager of WXPN-FM, National Public Radio producer Elizabeth Perez-Luna, and investment banker Frank Martin—successfully vied with the Church That Pleases God for the UHF band once owned by Philadelphia's public television station WHYY. The next year, the group was granted a construction license from the Federal Communications Commission and was faced with the prospect of building a television station from scratch. But WYBE's exclusion from membership in the state Public TV Network Commission also excludes it from substantial state and federal monies. According to Ezekial, the Commission did further damage by opposing WYBE's application to the National Telecommunications and Information Administration's Public Telecommunications Facilities Program for funding to construct the facility. The NTIA ultimately rejected WYBE's request.

In the end, it was private sources that made the station possible. Independence Public Media, the nonprofit organization that runs WYBE, raised about $1-million, including grants from the Phoebe Haas Foundation, the Instructional Telecommunications Foundation, the William Penn Foundation, and the Philadelphia Foundation. With these contributions, WYBE was able to construct a temporary facility consisting of one three-quarter-inch SP edit suite, a handful of decks for broadcasting and recording the satellite feeds, two cuts-only decks for editing, and no field production capabilities. Not much, but enough to go on air from 7 to 11 p.m. every day.

Of the original license applicants, only Cuozzo remains on the board. (Perez-Luna recently relocated her radio production facility to Miami, Florida.) Other board members include Linda Blackaby, director of the Neighborhood Film/Video Project; Nolan Bowie, associate professor at Temple University's School of Communications; Libby Goldstein, a member of the Mayor's Commission on Neighborhoods; David Haas, director of the Philadelphia Independent Film/Video Association; attorney Beverly Lucas; John Schwartz, president of Instruction Telecommunications Foundation; Kenneth Sleeman, an engineer and manager; Patricia Watkins, the director of the Double Helix community media center in St. Louis, Missouri; and Tom Weinberg, board chair of the Center for New Television in Chicago and producer of *The 90's* series, now in its premier season on public television.

As an upstart station, WYBE's programming woes are many. Although it has been able to join the Central Educational Network and PBS (Ezekial claims they are the only member station that is required to pay PBS dues in advance), WYBE has not yet gained membership to the Interregional Programming Service, the main programming entity for public television. If entree into the state Public TV Network Commission were forthcoming, WYBE would have access to a microwave interconnect with the eight other member stations and an uninterrupted link with the PBS satellite. The interconnect also would allow WYBE to do cooperative programming with other stations. One such plan in the works is a new series, *Labor Live*,

to be produced at WQEX-Pittsburgh by Stephanie Domike (*Women of Steel*). WYBE would be the Philadelphia outlet for the show, but they need the microwave interconnect to do a live show.

Eventually WYBE would like to add daytime adult education programs, along with local productions created with community groups. For the time being, however, without original programming or an acquisition fund the station is substantially constrained in its range of program choices.

The schedule is put together by Ezekial, who came to WYBE in 1987 from the Ohio office of the New Day Film collective, and associate general manager John Vernile, whose background is in community radio. The program menu consists largely of taped talking heads, public affairs, educational, and cultural programs, with shows ranging from *Understanding Bereavement* and *America's Defense Monitor* to the musical series *The Lonesome Pine Specials*. Among the Wednesday offerings, for example, are *Organizing Labor*, *Tony Brown's Journal*, and the documentary series *The Africans*, as well as *Paper Tiger TV*. Thursday features the New Age talk show *Thinking Allowed*, *World Chronicle* from the United Nations, the Kentucky-based *Appalshop Presents*, and NHK's news program *Today's Japan*.

WYBE has been careful to create a programming identity distinct from Philadelphia's existing public television station WHYY. "We have absolutely no desire to duplicate what WHYY does," explains Massiah, who formerly produced the *Independent Images* series for the larger station. The board and staff is even more careful to avoid any suggestion of potential rivalry between the two. Philadelphia, after all, is one of the nation's largest television markets, already served potentially by the Camden, New Jersey-based WNJS, in addition to WHYY. Says Blackaby, "My theory of WYBE is the same as my approach to alternative film exhibition: The more public television venues there are, the more people will watch."

In fact, WYBE seems closer in spirit to public access cable than public television. With the exception of Temple University's campus access channel, public access is virtually nonexistent in Philadelphia. "Cable has been in process for a long time," explains David Haas, "The franchise deals have been so heated and protracted, they didn't get resolved until after deregulation diluted public access requirements. Many activists got discouraged, and no nonprofit access centers have been set up yet. Philadelphia is really behind in terms of equipment access for local producers." Haas hopes WYBE could help create the critical mass in resources and production that would support the existence of independents. Rather than a volume of in-house production, he envisions nurturing a base of production associates, who would produce within community organizations, as well as a community-based training program. According to Ezekial, the ideal hardware for use by these groups would be low-cost, half-inch digital video equipment, which would minimize the loss of signal quality that results with hi-8, which requires dubbing to a different format.

Hardware may not be WYBE's only challenge in achieving a truly community-based station. Much has been said about their plans for incorporating new voices from Philadelphia's ethnic mix, such as the sizable African American, Latino, and Southeast Asian communities. At the first stage, representation of these groups in station decision-making was minimal, with the two principal staff positions filled by white men. In terms of board representation, in 1987 Perez-Luna was still the only nonwhite member, and the majority of board members did not live in the state. To date, the number is only two. However, four people of color were added to the expanded staff, now totalling 10, in September. Although WYBE's facility is convenient to the transmitter, described in homey terms by Philadelphia papers as down the street from Bob's Diner and Koszowski's Carpet Gallery, it is located in a predominantly white neighborhood on the edge of a city that has a majority population of color.

In an attempt to address both problems, the board created a station operating committee that has substantial supervisory and planning powers and from which future board members may be recruited. At present, the operating committee has four members: union leader Thomas Cronin; Dorothy Prusack, the vice president of Philadelphia's largest teacher's union; Luis Hernandez, a consultant for Taller Puertorriqueño; and African American producer Massiah, along with the locally-based members of the board. The operating committee remains under the ultimate control of the board of directors, which has the power to appoint and remove its members.

WYBE's struggle to diversify its own ranks are significant precisely because the station has promoted itself as standard bearer of a multiracial, multicultural broadcasting future. "It just seems like such an extraordinary opportunity," Massiah points out, "but we're concerned that what's on paper is realized in reality. The power simply must be shared, especially if you're living in a racially mixed city."

A broadcast license is a precious thing. At present, even with Supreme Court affirmation of FCC policies that give minority owners preferences in bidding for radio and TV licenses, only 3.5 percent of the nation's 11,000 broadcast stations are owned by minorities. For WYBE, the ramifications of a policy of community involvement also extend beyond representation and program diversity to survival. Too often, communities of color are perceived in terms of what they lack—access, representation—but overlooked for the considerable internal resoures they can marshall. WYBE needs clout to keep the station running, and their strongest card may be their natural constituency in Philadelphia's majority community.

CODE 16

16 MM EDGE NUMBERING

☆ Codes Every 16 Frames

☆ Prints on ***All*** 16 MM Stock Including ***Polyester***

☆ ***Clearest***, Easiest to Read Numerals Anywhere

Lowest Prices Anywhere

1,000 ft. $10.00

Polyester Track
1,000 ft. $12.00

Let **CODE 16** Sync up your dailies – low rates call for information

496-1118

Same day service –
Weekends & rush hours possible

262 W. 91st St.
Monday - Friday 10 - 5

16 m/m B&W REVERSAL
processing & workprints

16 m/m B&W NEGATIVE
processing & workprints

16 m/m VNF
processing & workprints

S/8 E160, 7244 & B&W
processing & workprints

State of the Art Film to Video Transfers

YALE LABORATORY, INC.
1509 N. Gordon Street
Hollywood, CA 90028
(213) 464-6181

"We take S/8 and 16 m/m Reversal Film Processing Very, Very Seriously"

FOREIGN ACCENTS

The 1990 San Francisco International Film Festival

VIVIAN HUANG

The thirty-third San Francisco International Film Festival opened on April 20 after almost two months delay, due to the earthquake in September 1989. This postponement caused the festival's final days to overlap with the opening days of Cannes. Although the festival's associate director of programming, Laura Thielen, rushed to Cannes immediately after San Francisco closed, she said that the changed schedule had no other negative effects. One of the independent filmmakers whose work was shown complained that the festival did not invite enough distributors because it occurred so close to Cannes. However, according to Thielen, attracting distributors has never been the priority of SFIFF. As she stated, "It is a film festival but not a film market."



Hong Kong director John Woo turns the violence and melodrama up several decibles for his male-bonding gangster film *The Killer*.

Courtesy Circle Films

As a film festival, the SFIFF "tries to encourage people to make experiments, expose themselves to different cultures," said Thielen. Held mainly at the AMC Kabuki 8 and three other theaters in San Francisco, as well as the Pacific Film Archive in Berkeley, the festival this year comprised a total of 76 programs—including more than 130 feature-length and short films—from 39 countries, representing five continents.

Mali filmmaker Cheick Oumar Sissoko's *Finzan* (which means "rebellion" in Bambara) caused a stir by showing an example of a teenage girl being forcibly given a clitorectomy and a widow attempting to escape her fate of being married to her brother-in-law. During the question period following the screening of *Finzan*, audience members focused on feminist issues in Africa. Sissoko insisted that the film's focus was about individual freedoms. The 10 episodes of *Decalogue*, by Polish filmmaker Krzysztof Kieslowski, originally made for Polish television, also aroused debates concerning moral issues. A faithful audience quickly developed for *Decalogue*. Viewers who saw at least one episode often kept coming back until the series was completed. "If [the distributors and filmmakers] did not make a deal on the napkins," Thielen said, "at least they could see the audiences' responses."

The San Francisco audience remains very enthusiastic about this annual event. People of all ages could be seen sitting at the cafés at the theaters, filling out the audience surveys provided by the festival, and making plans to see as many films as possible. One man showed me his schedule, which indicated that he had come to see at least three films each day. The filmgoers' enthusiasm was also fired by the festival's offer of different types of discount tickets for members of the San Francisco Film Society and University Art Museum, senior citizens, and students for daytime weekday screenings. Even with these discounts, the festival was able to recoup 50 percent of its budget from the box office.

About 15 percent of the programs were sold out, although most films were shown three times. *My Twentieth Century*, by Hungarian director Ilkiso Enyedi, *A City of Sadness*, by Taiwan director Hou Hsiao-hsien, and Peter Greenaway's video project *A TV Dante* warranted even more screenings. Indeed, flexibility and mobility were two of the SFIFF's strongest suits. By leaving several "to be announced" slots in the schedule, supplemental screenings of popular films could be implemented.

The event did have flaws, however, particularly several technical problems that could largely be laid at the door of the unfortunate projectionists. According to Thielen, they were union workers unaccustomed to working 16 hours per day. The reels of one film were jumbled, while some others suffered burns in a few frames. And there were also framing mistakes, since several projectionists appeared to misunderstand the European measuring system.

However, most of the filmmakers who took part in the festival seemed enured to these problems. "I still have the negative," said Portugal filmmaker Joao Cesar Monteiro philosophically. His *Recollections of the Yellow House*, winner of the Silver Lion Award at Venice last year, was a victim of burning. Wandering around the Kabuki, watching films, and enjoying the hospitality provided by the festival staff, Monteiro noted that he felt much more relaxed at the SFIFF compared to other festivals, largely because of the lack of a competition. Besides, he said, he liked the program.

Archival and Technicolor classics were a major highlight of this year's SFIFF, including an excellent print of Buster Keaton's second feature, *Our Hospitality* (1923), and Vyacheslav Tourjansky's *Michel Strogoff* (1926), which featured live piano accompaniment by Jean-Marie Senia in his US debut. The Technicolor series included

Pandora and the Flying Dutchman (Albert Lewin, 1951), *Red Desert* (Michelangelo Antonioni, 1964), and *The Red Shoes* (Michael Powell and Emeric Pressburger, 1948).

Jiri Menzel, the renowned Czech director and a major figure in the Czech New Wave, accepted the annual Akira Kurosawa Award as the festival re-presented his first feature, *Closely Watched Trains*, first shown at the festival in 1967. His *Larks on a String*, made in 1969 but not released until this year, also had its US premiere, as did his latest film, the comedy *The End of Old Times* (1989).

Films that had won acclaim either in the past or at other international festivals were far from the only categories represented at the SFIFF. Unlike its wealthy neighbor Hollywood, Thielen explained, this impressive showcase tends to select "films that are outside of the market but with critical acclaim, films that move us and say things that needed to be heard and seen." As a result, independent filmmakers were well represented. There was a special salute to documentary filmmaker Bill Jersey for his 30-year career, notably his early contribution to the direct cinema movement. The festival organized "An Evening of Clips and Conversation" with the filmmaker and also showed his *Incident on Wilson Street* (1963), *A Time for Burning* (1965), *Children of Violence* (1983), and *Faces of the Enemy* (1987).

Recognizing that filmmaking is a team effort and that credit for a successful film deserves to be shared, the 1990 SFIFF presented a retrospective of the films produced in France by Polish-born Anatole Dauman: *Rineis et Jupettes* (Jacques Rozier, 1967), *Masculine-Feminine* (Jean-Luc Godard, 1966), *Two or Three Things I Know About Her* (Godard, 1967), *Muriel* (Alain Resnais, 1963), *Chronicle of a Summer* (Jean Rouch, 1960), *Letter from Siberia* (Chris Marker, 1957), as well as some shorts. While Dauman's production company Argos Films had recently celebrated its fortieth anniversary, Francis Ford Coppola celebrated the twentieth birthday of his Zoetrope Studio by supplying the SFIFF with restored 70mm prints of *Apocalypse Now* (1979) and *One from the Heart* (1981).

The festival also gathered 22 US premieres, including *How Nice to See You Alive* (Brazil), *Recsk 1950-53: Story of a Forced Labor Camp* (Hungary), *The Re-enactment* (Romania, made in 1969 but not released until 1990), *Oranges Are Not the Only Fruit* (England), *Return Home* (Australia), *The Story of Boys and Girls* (Italy), and the world premiere of *Thousand Pieces of Gold*, by the Bay Area filmmaker Nancy Kelly.

Produced by Kelly and her third-generation Japanese American husband, Kenji Yamamoto, *Thousand Pieces of Gold* reflects the Asian American cultural mix of San Francisco, a city in which Asians and Asian Americans now outnumber Caucasians. It is not surprising to find that five of the 13 Asian films selected for the SFIFF garnered full houses for at least one screening. And this year, the SFIFF gave the 1990 Mel Novikoff Award to Donald Richie for his role in introducing Japanese film to Western audiences.

The festival's contribution to the can-commercial-film-be-art-film-at-the-same-time? controversy was Hong Kong native John Woo's *The Killer*, which provoked a debate similar to the one aroused by Jackie Chan's *Police Story* in the New York Film Festival in 1987. "Hong Kong cinema has its own commercial cinema—passionate and full of energy," Thielen explained as the reason she chose *The Killer*, which tells the saga of a professional murderer. She added, "We showed clips of Jackie Chan's films last year, and people were excited about the energy. Since then, a lot of them started going to Chinatown to look for videos."

Those who see film as a didactic medium, with a duty to present positive images and messages, might have difficulty accepting the lavish violence of *The Killer* and the graphical brutality of Wayne Wang's *Life Is Cheap...But Toilet Paper Is Expensive*, also screened at the festival. Unlike Wang's previous features, *Dim Sum* and *Eat a Bowl of Tea*, which approach Asian American culture quietly and sweetly, *Life Is Cheap* adopts a much more cynical and critical stance toward the blind traditions, destructive social practices, and vestiges of colonialism in Hong Kong culture, where Wang lived until the age of 18. For example, in one scene a man spits in front of hanging roasted ducks, and announces, "We Chinese have a 5,000 year history." Following the screening, the director explained that his use of graphic violence represented an attempt "to capture my feelings about Hong Kong during recent visits."

While some Chinese viewers here and abroad have been concerned that Wang portrays too many negative aspects of Chinese culture, the Motion Picture Association of America found it offensive for other reasons. Prior to its theatrical release, the MPAA Classification and Rating Administration deemed the film worthy of an X rating, based on a surreal cutaway of a man's hand being cut off, documentary footage of duck slaughtering, and a few quick shots of pornographic photos of pregnant women.

A very different vision of Chinese culture could be seen at the 1990 SFIFF in *A Tale of the Wind*, a film by Joris Ivens and Marceline Loridan. Loridan attended the the SFIFF and was surprised to find a screening of the cinema verité classic *Chronicle of a Summer*, in which her life was documented 30 years earlier. "It is such a wonderful concidence," said Loridan, who had not seen *Chronicle* for years. "It was a very youthful and confusing time," she commented, looking back at a the period when Jean Rouch, Edgar Morin, and their friends were trying to discuss politics and society with a newly invented documentary style, adding, "It's much nicer to be young and confused than to be old."

Unless you've aged as well as the San Francisco International Film Festival.

Vivian Huang is a film critic in New York City.

POOLSIDE Studios



HARD DISK RECORDING W/ DIGIDESIGN SOUND TOOLS
EUPHONIX CRESCENDO AUTOMATED CONSOLE
KLAUS HEYNE-MODIFIED NEUMANN MICS
24-TRACK 2" • 16-TRACK 1"
$60 - $125 PER HOUR

AUDIO FOR FILM AND VIDEO
2269 CHESTNUT STREET #310
SAN FRANCISCO, CA 94123
415 • 931 • 9390

CALL FOR ENTRIES

1991 American Film & Video Festival

MAY 27 - JUNE 1, 1991
Wyndham Franklin Plaza
Philadelphia, Pa.

Approximately 100 categories in the areas of documentary, educational and other nontheatrical genres are included. Film and Video works produced or released in 1989, 1990 or 1991 are eligible for entry.

ENTRY DEADLINE: January 4, 1991. Early Bird Deadline (10% discount on entry fees) November 9, 1990. For more information and entry forms contact:

Kathryn Lamont, Festival Director, American Film & Video Association, 920 Barnsdale Road, Suite 152, La Grange Park, IL 60525. (708) 482-4000. FAX: (708) 352-7528.

AN ECLECTIC EYE

Peter Scarlet and the San Francisco International Film Festival

JANICE DRICKEY

It may seem self-evident, but it isn't, that a film festival be organized primarily by people who know and care about film and whose primary impulse is that, at some point in their lives—not every day, but not just once—a film moved them or touched them or spoke to them in some way, or made them laugh 'til they fell off their seat, and they had that primordial sense of, "Gee, it would be fun to share this experience with somebody else."

—Peter Scarlet
director, San Francisco Film Society



Thanks to Peter Scarlet's programming priorities, San Francisco audiences are able to see numerous films that have not yet been picked up by distributors, such as *A Short Film About Love*, part of a series made for Polish TV by Krzysztof Kieslowski.

All photos courtesy San Francisco International Film Festival

In 1957 film exhibitor Irving M. Levin founded the San Francisco International Film Festival (SFIFF). He imbued his brainchild with a spirit of discovery and a willingness to take risks. That inaugural festival honored *Pather Panchali* as best picture and recognized Satyajit Ray for his brilliant direction. Among the 14 features exhibited were three films destined to become classics: Antonioni's *Il Grido*, Kurosawa's *Throne of Blood*, and Wajda's *Kanal*.

Thirty-three years later, festival director Peter Scarlet is keeping Levin's pioneer spirit alive. Highlights of the 1990 festival included a tribute to Czech director Jiri Menzel (*Larks on a String*); a salute to San Francisco documentary-maker Bill Jersey; Krzysztof Kieslowski's *A Short Film About Love*, an expanded episode from a 10-hour Polish television production *Decalogue*; the US premiere of African filmmaker Cheick Oumar Sissoko's *Finzan*; and the revival of *Michel Strogoff*, a silent film made in France in 1926 by Russian emigré Vyacheslav Tourjansky.

Striking the right balance between old and new, widely touted and largely unknown can be a daunting task, even to a man who has been programming diversity into film festivals since the early eighties. "The day before the festival, you always reach into the top drawer for the suicide pistol," Scarlet jokes. "You always think, 'Nobody's going to come.'"

But the yearly celebration of diversity has become this 46-year-old film aficionado's one-man stand against the narrowing of independent exhibition resulting from the consolidation of the film business throughout the country. "As art houses have declined and become programmed more by corporations than by film buffs, film festivals have, more and more, begun replacing art house exhibition," Scarlet explains from the SFIFF offices in downtown San Francisco.

Although admitting that the dearth of outlets for independent and foreign film "helps us at the festival," Scarlet acknowledges that "culturally, it's not healthy that people only get to see certain kinds of movies two weeks out of the year."

SFIFF tries to keep to a minimum films that already have distributors, Scarlet says, "with the thought that if a film is in distribution, it doesn't really need the push of the festival." On the other hand, he admits he wouldn't mind having a few more studio films to help "balance the recipe." He blames the lack of support from major US studios on their provincial attitudes. "They seem to feel that a film being in a festival automatically types it as an art film," he says disbelievingly. "In major European festivals, you'll see the latest Clint Eastwood film and the latest David Lynch film—those films are never in American festivals."

Another obstacle is the festival's position in the year—in early May, just before Cannes. "Either the studio films are already out in the Christmas season, or they're saving them for the summer season, or they want the exposure at Cannes," Scarlet explains. Without the mainstream fare, he says, the festival is sometimes criticized for being too "specialist."

"There's nothing hoity-toity or arcane or difficult about the great bulk of the films that we show," he argues. "One or two, sure, but that's not what we're after." What festival organizers are seeking, Scarlet says, is to "keep the windows open." He explains, "When you go to the movies in America, you see mostly middle-class white people. It's not statistically true that most of the films made in the world are about middle-class white people. What we do in the festival is try to redress the balance." He continues, "We have tried to make it a very eclectic festival, representing the very best that is being made in the world and things that people may not otherwise get a chance to see."

He recalls that his own recruitment to SFIFF happened at "an odd historical moment." By 1981,



This year SFIFF programmed a tribute to French independent producer Anatole Dauman, whose collaborative efforts brought about such key films as Godard's 1967 *Two or Three Things I Know About Her*(pictured), Rouch's *Chronicle of a Summer*, Resnais' *Hiroshima, Mon Amour*, and Oshima's *In the Realm of the Senses*.

years of haphazard organization had left the festival in disarray, staggering under a quarter-million dollar debt. A decision by SFIFF organizers to forego the event for 1982 diverted audiences to the nearby Mill Valley Film Festival, which Scarlet was programming for the second year in a row. By including events such as Monica Flaherty's restoration of Robert Flaherty's *Milanos* and a tribute to Jean Moreau, Scarlet attempted to make the festival a more international event than it had been before—"or, I would have to say, since," he adds.

His ambitious ideas resulted in a financially successful program and "a lot of attention." "The press was full of David and Goliath stories which were really quite inappropriate at the time," he observes, "because Goliath was at that point lying bruised in the ditch."

In January 1983, a few months after the Mill Valley festival, film exhibitor and SFIFF board member Mel Novikoff called Scarlet and asked if he could "help out for a couple of weeks" on the San Francisco festival, scheduled for spring. "I said yes, and I haven't been out the door since," Scarlet notes wryly.

During the eight years since that "yes," attendance at the San Francisco International Film Festival has grown from under 20,000 to 45,000 annually and sponsorship has increased every year. The festival operates on a budget of just over $500,000, which includes money from the California Arts Council and the city's Grants for the Arts, a hotel tax fund that goes to support fine arts in San Francisco. Today, Scarlet says, the festival has paid off its debt and is a financially healthy organization.

Scarlet's background includes film production in New York with independents like Jim McBride and Martin Scorsese during the sixties, followed by a stint of film and public television production in Los Angeles. He spent the seventies teaching film history and theory at Sonoma State University in northern California. In an effort to get films other than the standard college fare of Marx Brothers and Humphrey Bogart, Scarlet offered to pay distributors $100 to let him show their films in class, then rescreen them at night to the public and charge admission. "And the next thing I knew," he says, "I was in the film exhibition business."

As the seventies drew to close, Scarlet found himself more enthralled by exhibition, which had become a seven-night-a-week job, and less interested in teaching. "In exhibition, there's a chance for people to learn, maybe better than in a classroom," he observes. "There isn't the classroom mentality of, 'Is this going to be on the final?'" Exhibition led to programming the Mill Valley Film Festival, which opened the door to SFIFF.

One of the first changes Scarlet made in the organization was to replace its all-volunteer staff, who sandwiched the festival in between their other commitments, with paid workers whose primary allegiance was to film. (During an interview with Scarlet, he frequently stops to introduce coworkers.) The full-time staff spends the major

INSURANCE BROKERS SINCE 1899

DEWITT STERN, GUTMANN & CO. INC.

Specialists in Entertainment Insurance

New York:
Jolyon F. Stern, President
Carol A. Bressi, Manager
420 Lexington Avenue
New York, NY 10170-0199
212-867-3550 Telex: 886142

Los Angeles:
Jerry VandeSande
Bill Hudson
11365 Ventura Blvd.
Studio City, CA 91604
818-763-9365

AFFILIATES
LONDON • PARIS • MUNICH

ALL YOU CAN EAT!

VHS Video Editing Studio

Our Menu

Fully Equipped--Digital Freeze Frames, Dissolves, Wipes, Etc.; Computer Animation and Titling; 3/4" Transfer; Complete 8-Track Recording System; and More.

Designed for Comfort

All for Only $15.00 an Hour

Call about subsidized studio time for artist projects, funded by New York State Council on the Arts

By Train:
2,3,4,5,A,C,F,M,N,R,G,B,D,Q,LIRR

MARGOLIS/BROWN ADAPTORS
397 Bridge Street
Brooklyn,New York 11201
(718)797-3930 or (212)727-0157

29TH STREET VIDEO, INC.
(212) 594-7530

PRODUCTION

Broadcast
- SONY Betacam
- Ikegami 3/4"
- Full Light & Sound Packages
- Experienced Crews

Industrial
- 3/4" JVC KY310
- Fluid Head Tripod
- Same Crews

EDITING
- $50/hr with Editor
- Sony 3/4" System
- Full Color Correct
- Fortel TBC
- High Resolution Char. Generator

New
The VHS Room
- New 8600 System
- Fades & Wipes
- Full Color Correct.

DUPLICATION
- SONY 3/4" Record/Playback
- Videotek Amps
- Mitsubishi HS 306 VHS Decks
- Only High Grade Tape Stock Used
- Flexible Pricing
- Extra Care Always Taken

PROFESSIONAL VIDEO EDITING COURSE
- 3/4" SONY System
- Color Correction
- Two Days/16 hours
- Full Audio Mixing
- Character Generation
- Max 4 Students per class

Total $250

29TH STREET VIDEO, INC. THE INDEPENT CHOICE

COORDINATOR OF AUDIO VISUAL PRODUCTIONS

Non-tenure track Coordinator appointment with the Labor Education Service, Industrial Relations Center, University of Minnesota. This position is a full-time twelve month professional appointment; renewable annually. Duties are to work with Labor Education Service staff, labor organizations, and labor federations to direct the production, writing and directing of films and videos which meet the needs of the Minnesota labor movement.

Applicants are required to have either a MA in labor studies, industrial relations, or related field; or a MA/MFA in film/video production. Additional requirements include: a minimum of two years experience represented by successful productions in audio-visual media; and knowledge of, and a commitment to the labor movement.

Send letter of application and resume by December 1, 1990 to:

Dr. Charles Davis
Labor Education Service/IRC
271 19th Avenue South, #437
University of Minnesota
Minneapolis, MN 55455

The University of Minnesota is an equal opportunity educator and specifically invites and encourages applications from women and minorities.

Help Yourself. Join AIVF today!

Membership in AIVF provides you with:

- THE INDEPENDENT Film and Video Monthly
- Insurance
- Festival Bureau
- Advocacy
- Seminars
- Discounts
- Free MPE Directory

AIVF

Call or write:
625 Broadway, 9th floor
New York, NY 10012
(212) 473-3400

The Association of Independent Video and Filmmakers

VIDEOMAKERS N.Y.C.

CAMERA RENTALS:
IKEGAMI 79 EAL
PANASONIC CCD 300 CLE
PANASONIC AG 400 CAMCORDER
SONY VIDEO 8 CCD V5 CAMCORDER

VIDEOTAPE DECK RENTALS:
AMPEX CVR BETACAM SP
SONY 3 4" VO-8800
PANASONIC SUPER VHS AG-7000

PLUS:
PEPPER LIGHT BLUE KIT
SENNHEISER MICROPHONES
(SHOTGUN & LAV.)
OFF-LINE SUPER VHS EDITING

105 E. 9th ST. N.Y.C., N.Y. 10003
(212) 674-3404 FAX (212) 473-7427

part of the year researching new entries for the festival. "We are in a privileged position because we are able to travel and explore and lift up the corner of the rug, so to speak, and to see a tremendous amount of films that are made on the planet every year," Scarlet concedes. "And, no, they're not all masterpieces. But that's not the point."

Scarlet expanded the organization's activities to include monthly screenings and year-round symposia with filmmakers. Last year, a reshuffling of the operation and a corporate name change—"to clarify to people that we don't just do the festival"—resulted in the birth of the San Francisco Film Society, which has grown to more than 1,000 members.



***Why Has Bodhi-Charma Left for the Orient?*, by self-taught Korean filmmaker Bae Yong-Kyun, received its US premiere at SFIFF. Shot over three years, this feature about three generations of monks was made entirely outside the Korean film industry.**

But the film festival continues to be the Main Event. On a tour of the "Hall of Fame"—a wall covered with posters of films that have debuted at the festival, secured distributors, and gone on to relative success—Scarlet singles out *She's Gotta Have It*, *Stop Making Sense*, *Prick Up Your Ears*, *Bagdad Cafe*, *The Singing Detective*, and *Commissar*. "I'd be an idiot if I told you that if we hadn't shown these films, then they wouldn't have been bought and wouldn't have been successful. That's probably not the case," he readily admits. "But we feel a particular glow of pride that they were seen here and bought here."

Every year after the festival, Scarlet says, the staff performs "all kinds of postmortems," polishing and refining the organizational process. "I think many people think that putting on a film festival is like 'Let's fix up the old barn and put on a show.' It is a lot of organization and requires a lot of planning and is a very complex piece of work," he stresses.

But the challenge is one Scarlet obviously relishes. "There is a chance that something quite magical and quite splendid can happen when filmmakers and audiences get to meet in a way that normal conditions of film exhibition and distribution and promotion don't permit," he observes. "And, when it comes to this festival, that's the key."

Janice Drickey is a freelance writer in northern California.

WHAT THE MANUAL DIDN'T TELL YOU

Behind the Title: Graphics I

RICK FEIST

This article is the seventh in a series written by members of the Standby Program.

The ease with which the power of the word can be superimposed on a picture is deceptive. Titles and video don't mix. A billboard along a highway is a better form for presenting text than TV, for it can accommodate full sentences on one line. Video is practically illiterate. The smallest legible typefaces fit only 20 to 30 characters across the screen. Longer words will not fit on one line in larger typefaces. Besides, the resolution of a TV screen is low, phrasing becomes awkward, and abbreviations abound.

There are embellishments available. Borders and drop shadows set type off from the image. Titles can be any color, even filled with a video image. Character generators can create crawling or rolling credits. With the use of digital video effects, titles can be animated, limited only by the resolution acceptable with enlargement and the two-dimensional nature of such machines (i.e., rotated characters appear paper thin).

Title Cards

Some titles are still shot from flat art work placed in front of a camera. Art directors often insist on this method, since it allows for custom typefaces or a distinctive layout. But thin and elegant lettering may vibrate or break up when keyed over a background. Fine type and customized logos often require paintbox time (for a further discussion, see the next chapter of this series) to touch up thin lines and edges made jagged by the miserable resolution of video.

Titles can be white on black or black on white, but they must be high-contrast. The keying circuitry of the switcher produces rough edges with lower contrast. Artwork with grays or colors will not key cleanly; a high-contrast matte must be drawn on a paintbox to cut a key for the artwork [see "What the Manual Didn't Tell You: Dissolves, Wipes and Keys," in the March 1990 *Independent*]. Running long lines of text across the screen will make the words too small to be legible. This may be appropriate for an undesired disclaimer but not for words that are supposed to be discernible.

Titling cameras are cumbersome to use, requiring that each plate be manually aligned. Generally, artwork should be designed for a viewing field one foot wide. Most producers wish to see type placed straight and center. Even when aligning type by means of a switcher grid, lens distortions noticeably bend the type, most severely at the outer edges of the frame. Titling stands rarely spread light evenly across the camera's field of view, thus changing the thickness of the lettering on the screen. The alignment of image cut-off on televisions and monitors varies widely, so allow for an area of title safety to guarantee that the entire title will not be cropped on all screens.

Most titling cameras used in editing suites are black and white. Animation stands offer color cameras. Zooms, pans, tilts, and circular rotation can be preprogrammed and run automatically. Newspaper headlines, still photographs, and other printed materials are usually recorded on tape before the edit session. Type, however, is usually too fine to be prerecorded even on 1" videotape. Titles played back on 3/4" tape are generally found unacceptably soft or broken-up by most producers. Try to feed titles directly onto the master during the edit session. In all titling, be prepared to go from fine print resolution to low video resolution. Each generation matters.

Character Generators

Character generators can automatically center and align text, and the lettering is certain to key properly. In the CG vocabulary, typefaces are called fonts. Higher grade machines load the fonts off of floppy disks. A facility may offer a selection of as many as 50 fonts (fonts they have bought, or in rare cases, created themselves). A good CG permits as many as eight to 16 fonts to be used at once. Title pages can likewise be saved on a floppy disk, called the message disk, to be called up later in the session. The studio will not allow you to take your message disk, so write down the disk and page numbers where your titles are saved, as well as the font and size selected. You may need this information to change a title a month later. Do not expect the studio to save your messages indefinitely.

A character generator is often called a "chy-

The grid (crosshatch) is used to align artwork on the screen.



The inner box is title safety, the outer box is video safety.



Uneven lighting makes the letters on one side appear fatter than those on the other.



Northern Lights Communications

Off-line Editing in your home/office
3/4" SP SONY System with BVE-800
Time Code - Frame Accurate
Mixer/Color Monitors, etc.

2-Day Rental - $ 450.00
5-Day Rental - $ 950.00
7-Day Rental - $1,100.00
Set-up & Instructions Included

Great Rates on Betacam SP & 3/4" SP
Field Production Packages

CALL (914) 739-0692

LiveOakMedia

Production
Sales & Consultation

Video Post System
3/4 JVC offline with Amiga 2000,
SuperGen 2000S, VHS, BETA ED,
Video8

Audio System
Mirage DSK, TX-7, ARP 2600,
MIDI-CV, SoundLab, Dr T's, M

Sales and Consultation
Specializing in
Sound and Imaging
Hardware and Software
for the
Amiga Computer

LiveOakMedia
847 S. Goodman St.
Rochester, NY 14620
Voice or FAX 716-442-8060

Short Comedy Film Festival

The Lucille Ball Festival of New Comedy Seeks Comic Film Shorts!

The LucyFest, a new multi-media comedy festival to be held over Memorial Day Weekend 1991 in Jamestown, New York (Lucy's hometown), is seeking comedy film shorts up to15 minutes in length. Competitive event offers $350 awards to each of up to 12 finalists. A Selection Committee of film and entertainment professionals will select the finalists to receive awards and be screened at the festival. Entry Fee: $5 per film. Format: 35 or 16 mm. Preview on 1/2" VHS. For more information, contact:

LucyFest Film Shorts
c/o American Vaudeville, Inc.
630 Ninth Avenue, Suite 1410
New York, NY 10036
Phone: (212) 586-3035
Fax: (212) 262-9490

Sub. Deadline: Dec. 15, 1990.

ron," after the equipment manufacturer with the most established brand name. Vidifont, Laird, 3M, and Aston also make character generators, and many consider these superior to Chyron machines. Do not expect to use the character generator yourself. They are difficult to operate and have few of the marvelous tricks found in simple PC word processors. Blocks of texts cannot be moved and changing typefaces often requires respacing.

Only the most recent generation of machines (Chyron Scribe or Infiniti) allow for vector fonts—fonts that can be scaled to different sizes; most character generators require a separate font designation for characters of different sizes, and individual typefaces are not available in all sizes. One recourse is to utilize an effects device to enlarge or shrink a title. But enlargement lowers the title's resolution. Nor will reducing the size of the type create room for more words across the screen. The character generator provides a full screen output only and cannot add words beyond the edges of the frame.

In video, font size is not measured with typographical points, but in video lines. A font 25 lines high takes up 25 lines of the 525 line raster, or is equivalent to about one-twentieth of the height of the screen. The smallest fonts, as used in subtitling, are about 20 lines high. Some fonts offer 16 to 18 line typefaces which are difficult to read. Lower thirds (titles placed at the bottom of the frame to identify a speaker's name and title) are commonly done with slightly larger typefaces, in the 24 to 32 line range. A 30 line size may even be appropriate for the tape's title if it is long or contains a long word. Line sizes in the 40 to 50 line range work only for very short words.

Common Mistakes

Beware that the cavalier approach—to throw on the credits at the end of session with whatever font is "in the machine"—may prove untenable. Selecting possible fonts from a printed list means that each font must be loaded into the machine. Typefaces look different on the screen than on paper. None of the blocky video fonts are pleasing, more fonts are loaded, previewed, rejected. It's time to arrive at a grudging compromise. An

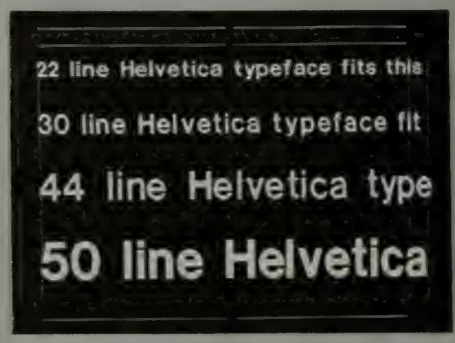
VIDEOPLEX PRODUCTIONS

EQUIPMENT RENTALS
FILM TO TAPE TRANSFERS
PRODUCTION CREWS

212 . 807 . 8211

530 West 25th Street NYC 10001

A font without serifs in lower case letters.



hour has passed and not a single credit has been typed.

The typeface selected may not be available in a size suitable for the task. Use your longest title to test font size. Fonts too large to allow for one line titles may require two or three lines for lower thirds, covering the mouth of a person speaking. Revising font size and layout midway through postproduction is extremely problematic, and inconsistent title sizes result. Strange one or two word line breaks are sometimes tried several ways, all unsatisfactory, and text is then rewritten with abbreviations and ampersands. Certain fonts have no copyright sign or foreign character accents. Sometimes a font's numerical characters seem too big compared to the letters. Another font must be loaded to provide the desired component.

Character devices usually provide incremental spacing, allowing for fine adjustments in the space between letters, words, and lines. Try not to get carried away in adjusting the placement of each individual letter. Similarly, selecting colors from the available palette (usually about 4,000) gobbles up time. The colors that look best on the palette often read poorly over the picture, or the color desired is too intense and "bleeds," looking shaggy and vibrating. Color can also be added in a switcher where it is easier to adjust, but titles combining two colors (e.g., yellow and white) must be colorized directly by the character generator.

Special Effects

Character generators feature certain effects. A crawl is a line of titles moving right to left across the bottom of the screen ticker-tape style. A roll passes a list of titles from the bottom of the screen to the top. The length of a roll or crawl depends on the memory available in the character generator, although broadcast grade machines provide "unlimited" length (actually, limited by the space on the disks, which can hold several long credit rolls).

The speed of a roll or crawl can be adjusted, but not freely. Most machines come with four to eight discreet speeds (never the one that is just right for you). It is not possible to match edit to a crawl or roll. If there are background images with cuts or dissolves, an element reel is made first (pre-build) and played back under the crawl or roll. A credit roll can be paused at the beginning for a fade-up on the producer/director title, or at the end for a fade-out on the copyright.

Some CGs offer ripple—characters are revealed one by one, usually at a uniform rate that does not look at all like a person typing. And some CGs have built-in "3D" animation, which is not true 3D but allows for character animations. Since it takes a longer time to design such a move on the character generator than to perform it with an ADO or similar effects device, this is rarely done.

Subtitles

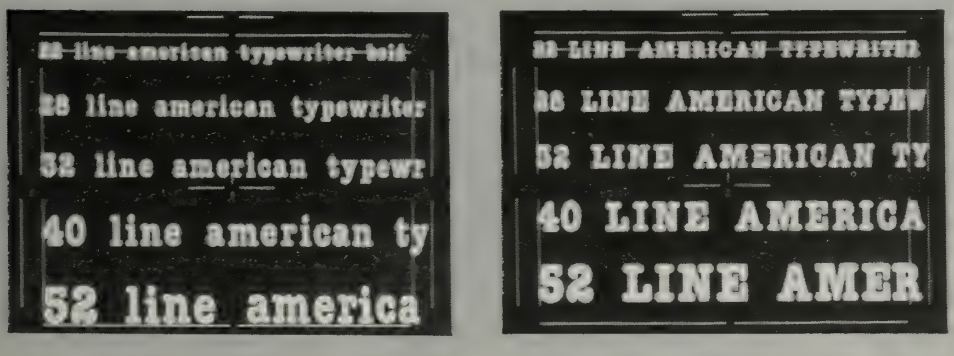
Subtitles generally are used to translate languages. Any quantity of such titles can take hours and even days of preprogramming—typing on the character generator. Again, line breaks must be worked out (20 to 30 characters per line). Most producers consistently overestimate the amount of text that can be fit on a page. Usually, subtitles can only summarize the spoken word; full translation won't fit.

Subtitling is rarely done on the original master tape. Instead, an untitled master is built first and then used as a playback source in the creation of a subtitled master. This is named after the language of the subtitles, as in "Spanish version." As the tape runs during the titling session, someone who understands both the spoken and titling languages calls the subtitle changes (or annotates them in a transcription for someone else to call) so that the translated phrases coincide with their spoken counterparts. Subtitling a language that you don't understand is a far more complex and time-consuming endeavor.

The uninspiring practical problems of titling make it the most underestimated part of most on-line edit sessions. Complex credit rolls may take several hours of preprogramming and then several hours to adjust and record. Incredible as it seems, some projects require more time for titling than for editing the video.

Rick Feist is an on-line editor and member of the Standby Program.

A font compared in upper and lower case letters.

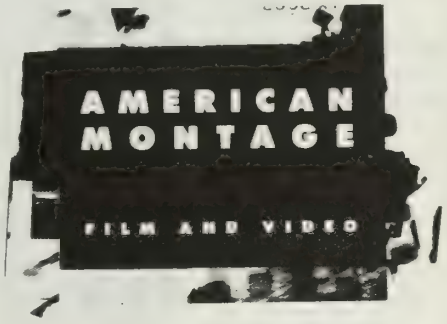


Lowest Prices In New York

35mm Arri BLIII	$2,000 per week
Betacam SP	$250 per day
Super 16	$200 per day
16mm Arri	$150 per day
Accessories	Call

High quality, low prices, come see for yourself.

PRODUCTION PARTNERS
17 East 17th Street, 7th Floor
New York, NY 10003
(212) 675-3000
(212) 675-3275 FAX



CREATIVE PRODUCTION AND POST-PRODUCTION

AFFORDABLE OFFLINE/ ONLINE EDITING

INDEPENDENTS AND COMMERCIAL

At LRP Video
305 East 47th Street
NY, NY 10017
(212) 759-0822

(Formerly Video Deal)

THIRD CINEMA AT HOME IN THE FIRST WORLD

MARTIN BLYTHE

Questions of Third Cinema
edited by Jim Pines and Paul Willemen
London: British Film Institute (distributed by Indiana University Press), 246 pp., $29.95 (cloth), $12.95 (paper)

Blackframes: Critical Perspectives on Black Independent Cinema
edited by Mbye B. Cham and Claire Andrade-Watkins
Cambridge, MA/London: Celebration of Black Cinema and MIT Press, 85 pp., $9.95 (paper)

For most of us, the term Third Cinema calls up the term Third World along with it. Having followed the history of both terms, I think this is slightly misleading but entirely understandable. Where Third Cinema has had a fairly narrow function in academic discourse, Third World has made it into the popular media as a less patronizing synonym for "developing nations." It may be that neither of these terms will be around in 10 years, but at present they do have their uses in pointing out that there are other ways, after all, of writing or making films than those found in Western academic and Hollywood film cultures. For the time being, the two books reviewed here provide an excellent introduction to the genres of Third Cinema and its younger relation, Black Cinema.



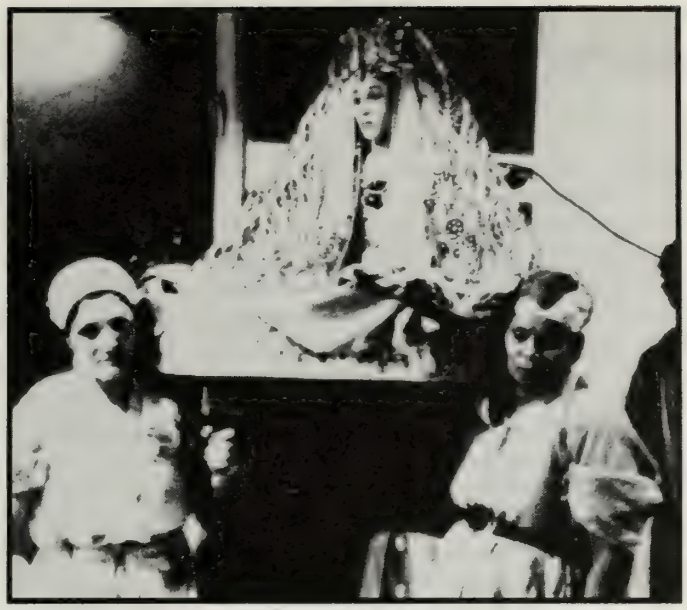
Nice Coloured Girls, a film by Aboriginal producer Tracey Moffatt about Aboriginal prostitutes, was criticized by whites for romanticizing oppression. Is it part of Third Cinema? The author proposes some answers.

Courtesy Women Make Movies

Conceptually, *Questions of Third Cinema* is the earlier book, in that it describes a movement that began in the late 1960s and early 1970s as a loose alliance of independent writers and filmmakers united mostly by their antagonism toward Hollywood. At that time they were in no way connected to a US independent scene with similar motives. Back then Third Cinema lived in the so-called Third World (Argentina, Brazil, Cuba, India, West Africa, etc.). At first there wasn't much in the way of unity. It took later critics to figure out the forms that unity took—the primacy of social relations over individual values, the use of space over time, a sharpened political bite, but above all, an emphasis on the local, the indigenous, in the production and interpretation of aesthetics. To put this another way, what mattered most was the telling of the tale within familiar oral traditions rather than the tale itself, and these were films that audiences could claim for themselves. Sometimes we may forget just how exciting many of these films were back then.

Paradoxically, those distant filmmakers were united in their commitment to an independent political cinema generally hostile to the mainstream national cultures they grew out of. These filmmakers promoted a whole new way of thinking about history and nation. Remember, this was a time when national cinemas flourished all over the world, when academic discourse sprouted words like "self," "subject," "identity," "materialism," and "colonialism." It was the activity of people aggressively willing their difference from their imperial roots. As this era passed, Hollywood once again consolidated its distribution setup worldwide, stronger than it had ever been, and Third Cinema migrated to the First World where it has found a home among its "diaspora" cultures.

Paul Willemen provides an overview of Third Cinema's history in his essay "The Third Cinema Question: Notes and Reflections," making it a good place to begin the book. Along with coeditor Jim Pines, Willemen has strongly encouraged the growth of Third Cinema both at home and abroad through conferences, journals, and letters. I find Willemen a little too nostalgic for the dead-on definite days of Marxism and historical materialism and a tad embarrassed about being a White centrist academic writing on "the Other," but this seems to be a condition of writing within "English" academic culture, a condition that does not afflict those working in the United States to the same degree. Ironically, the best part of his essay is the nationalist context in which he discusses Third Cinema, providing a counterbalance to the heady internationalism of Teshome Gabriel, whose book *Third Cinema in the Third World* (Ann Arbor, MI: UMI Research Press, 1982) was the key text in the arrival of Third Cinema in the First World.



Like many Third Cinema producers, Moroccan-American Naguib Ktiri investigates his cultural roots and crosscultural exchanges in the romance *Aziz and Itto: A Moroccan Wedding.*

Courtesy filmmaker

One further reservation: when a movement is celebrated at a major international conference and film festival—Edinburgh, 1986—which generates a book of this kind, then that movement's days may be numbered, nailed by the scientists. Remember, Third Cinema's writers and filmmakers always spoke of its being "unfinished," "imperfect," "a research category"; when an academic concept makes it into an anthology, it is usually only as fresh as last year's concept is in Hollywood. Third Cinema will only survive if it remains vaguely defined and allows everyone to belong, when it is regarded as a practice as well as a theory.

The thing I find most appealing about Gabriel's 1985 essay in this anthology, "Towards a Critical Theory of Third World Films," is that he uses the term Third World quite freely. For Gabriel, Third Cinema grew out of the Third World, and he designs all sorts of binary oppositions with the West and Hollywood on one side and the Third World film on the other. This is something that some Western academics (including "minority" ones) now find difficult to accept, because binary oppositions set up two "sides" with nothing in common, nothing to offer each other. For me, however, "essentialist thinking" may be nothing more than an alternative rhetorical strategy for getting where you want to go, especially in the early years of a movement when it is necessary to distinguish its positions from the mainstream. Nor does Gabriel promote essentialist thinking per se. In his essay for the *Blackframes* anthology, titled "Thoughts on Nomadic Aesthetics and the Black Independent Cinema," he is as relativist and elusive as one could wish. This seems to be a natural evolution: one starts out definite and gradually relaxes the rules as others try to apply them.

In what is still the best essay on Third Cinema, "Colonialism and 'Law and Order' Criticism," which appeared in *Screen* magazine (May/August 1986), Gabriel rejects the idea that there is a blueprint for Third Cinema or "progressive" films and that Western academics should be the ones to design it. The article was Gabriel's response to an argument made by Julianne Burton in an earlier issue of the journal, who claimed that Western academics were in the best position to articulate the parameters of Third Cinema since they were more clued into what amounted to a formalist and modernist aesthetic. To Gabriel, this was not only paternalistic, it simply did not do justice to the particularities of local cultural context.

Gabriel always seems to aim for new and fresh ways of telling stories—even in his analytic writing—which challenge conventional modes of thinking, from Third Cinema to popular memory to nomadic aesthetics. He assimilates everything in sight, not just the ideas of fashionable theorists. In a sense he demonstrates that you don't have to be overtly political to be revolutionary. Each of his pieces is more elusive and allegorical than the last—he'll be writing poetry next!

Gabriel's writing does what all challenging writing and filmmaking does—it inspires *and* it entertains. It unlocks the dreamsense by unzipping the old modes of narrative and filtering them through other modes, like oral storytelling, jokes, music, gossip, poetry, maps, diagrams. I am reminded of the way Walid Jumblatt, Lech Walesa, and other Third World leaders respond to direct questions from First World interviewers about politics, culture, and life in general. They frequently answer in parables and allegories that simultaneously refute the rationalist, analytical problem-solving style *and yet* obliquely answer the questions. They understand the Barthian dictum that readers write texts, not writers.

Not all the contributors to *Questions* focus specifically on the concept of Third Cinema. Haile Gerima, for example, is more interested in an African American cinema. Unfortunately, he drastically overstates the "brainwashing" effects of "escapist conventional cinema" where audiences are "castrated of their potential to be human beings." Writers or filmmakers who incessantly diagnose "oppression" do exactly the same thing to their readers and viewers. Ambiguity is a smart way out of this vicious cycle. For example, Gerima's *Harvest 3000 Years* (1976) stands apart from his other films because it consciously allows the viewer some ambiguity of interpretation.

¾" VIDEO & POST PRODUCTION

Dekart VIDEO

$40. Computerized Edit System
w/Editor Eagle 2 w/DOS, Printer & CMX compatable disk.
Address Track Timecode, TBC, Freezes, Switcher w/GPI, Hi-res. Character Gen. (70 fonts), Fairlight Dig. Effects.

$60. A/B Roll w/all the above

$20. **Do-it-yourself** with RM440 & Fade to Black (3/4 to 3/4 & VHS - 3/4)

$30. **with Editor** - Cuts only

Striping - Window Dubs - Copies
3/4 Location Package with Ikegami 730, S-VHS Camcorder

TEL: (212) 219-9240

FOX/LORBER

is acquiring
independent features
and
documentaries
for all
markets and
territories.

Contact: Liz Empleton

FOX/LORBER Associates, Inc.
432 Park Avenue South, Suite 705
New York, NY 10016
Tel: (212) 686-6777
Fax: (212) 685-2625
Tel: 425 730 FOXLOR

One of the most interesting points Gerima makes in his essay—the ancient bones that Europeans call Lucy, Ethiopians insist upon calling Dinknesh—dramatizes the power of names we are really talking about here. Words like oppression and colonialism exploit the violence of naming. This has its plus side: Gerima's rhetorical onslaught demands that young African Americans treat film as a serious career option, and essays like this serve as a call to arms. If Willemen tells it as history and Gabriel tells it as imagination, Gerima tells it as the filmmaker, grassroots political organizer, and cheerleader.

It is clear that Third Cinema did not remain in the Third World. Whatever is talked about in the Third World, it probably isn't Third Cinema. It probably isn't cinema at all. But there are exceptions. Fernando Solanas, one of Third Cinema's pioneers, is quite explicit that his popular ventures like *Tangos: The Exile of Gardel* (1985) and *Sur* (1988) are firmly in the tradition of Third Cinema. But the historical drift of Third Cinema, both as a genre of film theory and as a practice, has been toward the First World, and, of course, *Tangos* is set among exiles in Paris.

Consider the following, and decide if they qualify as Third World and/or Third Cinema:

1. A Navaho woman goes to the reservation to film her grandmother, but she speaks only English and her grandmother speaks only Navaho and regards the film as an invasion of her privacy. The film falters. This is the core of Arlene Bowman's autobiographical *Navaho Talking Picture* (1986).

2. A Moroccan American man returns to Morocco to shoot a fiction film about a marriage between a young Arab man from Fez and a young Berber woman from the Atlas Mountains. This film, which affirms cross-cultural romance, is Naguib Ktiri-Idrissi's *Aziz and Itto* (1988).

3. An Australian Koorie (Aboriginal) woman makes a film which appears to glamorize the lifestyle of young Koorie prostitutes and is criticized (naively) by White filmmakers and critics who think it romanticizes oppression. This is Tracey Moffat's *Nice Coloured Girls* (1987).

4. An Aboriginal fiction feature film is rejected by all film festivals because it "seems like a documentary" and then rejected by all the documentary film festivals because technically the actors are "acting." This is Ned Lander's *Wrong Side of the Road* (1981).

5. The Australian Film Commission proposes a film festival program in which the two films mentioned above will appear in a section called "Savage Cinema." When challenged, they reply that this provocative title is at the request of the Aboriginal groups themselves. One person's racism is another's irony.

6. A Maori woman director makes a powerful documentary about the visit of the South African rugby team to New Zealand in 1981 and the chaos that ensues. She is criticized by Left and Right for giving it a "Maori" slant instead of an "objective" slant. This is Merata Mita's *Patu* (1983).

7. The New Zealand Film Archive restores some old ethnographic documentaries from the 1920s and takes them upriver to the isolated Maori areas where they were originally shot. White academics decry the films as paternal and racist, but the local Maori audiences recognize the stereotypes of the past and take enormous pleasure in recognizing ancestors and familiar landscapes. One person's racism is another's home movies.

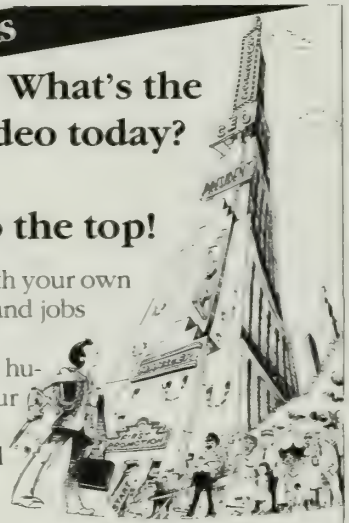
8. A controversy erupts around a parable on contemporary urban race relations in the United States—Spike Lee's *Do the Right Thing* (1989), made within the Hollywood studio system. Like no other film in recent years, *Do the Right Thing* marries an urban Black street culture to the most complex political issues it faces today—the ethics and politics of violence. But, more interestingly, the film represents this through allegory, with a "Greek chorus" no less, and it mixes up contemporary genres with wit and panache.

Several overlapping themes emerge here which I think characterize Third Cinema while by no means limiting it:

- the return to one's cultural roots and reexamination of memory and identity
- crosscultural collisions which blur the frontiers between them
- the inversion of conventional stereotypes into a sharply ironic mode

SPECIAL—15% OFF FOR AIVF MEMBERS

What's the toughest job in video today? Getting a job. Getting to the top!



HOW TO MARKET YOURSELF can help. With your own Personal Marketing Plan, you'll target the clients and jobs you want.

Clear, concise, and with just the right touch of humor, this book will let you break through your current situation and build on your strengths.

So order your copy today—**at the special AIVF price**—and learn HOW TO MARKET YOURSELF.

Name _____

Address _____

_____

Method of payment ☐ Check ☐ MasterCard ☐ Visa

Credit Card No. _____ Exp. Date _____

Signature _____

HM2

Send with payment to Union Square Press, Five East Sixteenth Street, Dept.HM2, New York, NY 10003. Phone (212) 924-2800. Purchase covered by a full money-back guarantee.



• the mixing of genres and styles in such a way as to confuse conventional categories (nomadic aesthetics)
• the preference for allegory and parable over realism.

This is all very encouraging after the surfeit of Eurocentric psychoanalytic and semiotic theories in academia during the 1980s. Still, these books on Third Cinema and Black Cinema are quite theoretical, too. Any reader not familiar with recent academic debates in the area of cultural studies may find some of the essays mired in jargon. But skirt melodramatic words like "crucial," "critical," "seminal," and the fighting talk of "incursions" and "quest(s) for a radical practice" and there are some real gems to be discovered.

If I have given less space to *Blackframes: Critical Perspectives on Black Independent Cinema* this is not because the book deserves less attention. Many of the contributors overlap with *Questions of Third Cinema*, however, and it rehearses similar arguments, albeit in the more specific context of Black Cinema. Three of the six essays in the collection are historical: James Snead's survey of Black independent films in the US, Jim Pines' essay on Black British cinema, and a discussion of Anglophone African cinema by Manthia Diawara. All of the essays are consistently useful, but Gabriel's "Thoughts on Nomadic Aesthetics and the Black Independent Cinema: Traces of a Journey" is the tour de force of the anthology.

Frankly I don't understand the anger that motivates the English contributors to the book. Perhaps it has something to do with the sense of frustration that develops after years of tilting at England's racial, sexual, and class windmills. Gabriel, on the other hand, confirms that shrewd advice of the ever-controversial V.S. Naipaul, that we must break those "prisons of the spirit that men create for themselves and for others—so overpowering, so much a part of the way things appear to have to be, and then, abruptly, with a little shift, so insubstantial."* To appreciate Gabriel's nomadic aesthetics, you must first throw out all the intellectual baggage that prevents you from leaving the home (Naipaul's prisons) that guarantees you security. To be a nomad means to wander the plains as if intellectual concepts were distant pyramids maybe worth a visit, and maybe not.

There are no fixed frontiers anymore, if there ever were. The Third World is in the First World, not just vice versa. The possibilities are endless. Hollywood, like academia, is just another frontier for Third Cinema and the Third World to cross. It is already happening.

Martin Blythe works in International Marketing at the Walt Disney Studios. He is also author of a doctoral dissertation, From Maoriland to Aotearoa: Images of the Maori in New Zealand Film and Television.

* *New Yorker*, June 6, 1988, p. 105.

100% COMPONENT VIDEO IMAGING

On-Line Betacam SP Editing ..... *$240/hr.*
GVG 141 Editor, (2) Sony BVW-65 PLayers w/Dynamic Tracking, Sony BVW-70 Recorder, (2) Fortel CC-2 Color Correctors, GVG 100 Switcher, Sierra ChromaKeyer, Digital F/X 200 3D Effects, Paint & Typography w/4:4:4:4 Component Digital Quality, Bencher M2 Stand W/Sony DXC-3000 Camera, Soundcraft 200-BVE Audio mixer, Orban Limiter/Compressor, DAT, CD, Cassette & Turntable, Couches, Cappuccino & Cool!

Betacam SP Field Production *$700/Day*
Sony BVW-200 Camcorder w/Nikon S15x8.5 Lens, Sachler Video 20 Tripod, Shure FP-31 Mixer, (3) Lowell DP Lights w/Umbrellas, Samson Wireless Mics, JVC TM-22 Monitor, Ford 4x4 Truck w/Phone.

3/4" Off-Line Editing ..... *$30/hr.*
Sony 5800 PLayer, Sony 5850 Recorder, Sony RM-440 Editor, Fairlight CVI Effects, Cassette, Tascam Mixer.

3/4" Field Production *$450/Day*
Sony DXC-3000 Camera w/Fujinon 12x Lens, Sony VO-6800 Deck, Bogen Tripod, JVC TM-22 Monitor, (3) Lowell DP Lights w/Umbrellas, Assorted Mics.

Dv8video *738 Broadway, NYC 10003* **212.529.8204**

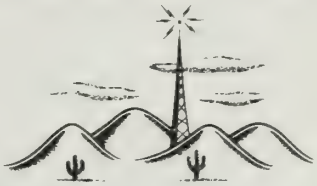
THIESI
post productions, inc.

SOUND DESIGN
&
SOUND EDITING

35MM - 16MM FILMS
-FEATURES -
-SHORT NARRATIVES -
-DOCUMENTARIES-

POST PRODUCTION SERVICES
SOUND EFFECTS LIBRARY
MAGNETIC TRANSFERS
FILM-TO-TAPE TRANSFERS
BUDGET SUPERVISION
STUDIO RECORDING
STOCK AND SUPPLIES

contact: PIERO MURA
(718) 626-7441
32-85 33RD ST. ASTORIA NY 11106



HARMONIC RANCH
AUDIO FOR VIDEO

- *LOCK VIDEO TO 16 TRACKS OF AUDIO WITH SMPTE*
- *SOUND EFFECTS*
- *FOLEY*
- *LIP SYNCH DUBBING*
- *AUDIO SWEETENING*
- *CREATIVE SOUND*
- *ORIGINAL MUSIC*
- *$60 PER HOUR*

59 FRANKLIN ST
NEW YORK, N.Y. 10013
212 · 966 3141

3/4" off line video editing facilities
VALKHN VIDEO
Award winning editing staff available
Supervising editor Victor Kanefsky
Sound effects library and sound transfers
Lok-Box: film sound preparation for video sound mixing
1600 Broadway, New York
(212) 586-1603
Twenty years of film expertise brought to video editing

Micro Markets

FINE-TUNING HOME VIDEO SALES

DEBRA FRANCO

Editor's note: The following article is an excerpt from a report on the current state of distribution for independent and alternative films and tapes, entitled Alternative Visions: Distributing Independent Media in a Home Video World. *The report surveys the changes in the nontheatrical market today, as well as the home video market for this work.*

Written by Debra Franco, an independent producer and distributor, the report will be available as a book through the Association of Independent Video and Filmmakers and the American Film Institute in November 1990.

WHAT IS THE HOME VIDEO MARKET LIKE FOR ALTERNATIVE MEDIA? Are individual consumers interested in "consuming" anything beside features, children's tapes, and exercise videos? If so, where do they get them from? What kinds of distribution channels have arisen to sell home videos, other than the most commercial kinds, to individuals? And what is the future potential for alternative and independent work in the consumer market?

In order to explore these questions, it is important to first understand where alternative tapes fit into the larger world of consumer home video.

Of all the tapes purchased and rented in the US, by far the largest percent are feature films, which make up over 60 percent of the business. Children's films (features and animation) make up about 25 percent. The rest of the pie, about 15 percent, is a category called "special interest." Special interest, according to the home video business, includes anything that is *not a feature film*. The category covers exercise tapes, travel videos, how-to's, sports videos, informational tapes, self-help, "mood" tapes, and documentaries of all kinds.

For our purposes, we will break the special interest category down into three parts. The majority of special interest titles are made to appeal to the largest number of consumers and are therefore on mainstream subjects like exercise, golf, fishing, travel, sports, and how to's. Then there is a smaller group that we will call "quality special interest"—videos with cultural import. Much quality special interest centers on performances of cultural works that will appeal to consumers of opera, ballet, and art, especially. A quality special interest tape might be one of Placido Domingo performing *Don Giovanni* or a documentary on the work of Van Gogh or Georgia O'Keefe. Quality special interest accounts for an estimated two percent of the entire home video market.

And, finally, the third group within the special interest category would be what we call "alternative" tapes. Within the home video world, we are calling alternative those tapes which express a vision that is different from those emanating from established social and political institutions. These include social documentaries, video art and experimental video, tapes of cultural analysis, independent works on art, short fiction, and some educational and children's tapes. Their percentage of the home video pie is well below half of one percent. In fact, the category of alternative videos is not even recognized by most professionals in the home video business.

There are basically three channels through which special interest videos are sold to consumers: retail, direct marketing, and direct response. This article looks at the latter two channels—to see how each developed and what possibilities they hold for alternative media. And we will look at the changing market forces that may spell some promise for the future. It is important to understand the dynamics of the marketplace in order to make informed decisions about when, if, and how to position an alternative title in the home video market.

Direct Marketing

The second major channel of distribution for special interest tapes, one which accounts for an increasing percentage of special interest sales, is direct marketing. The term "direct marketing" includes all the ways that a distributor reaches an audience directly, without going through stores. For home video, this includes direct mail and catalogue marketing. We will then look at advertisements and television sales under the heading "direct response."

■ Catalogues and Direct Mail

As the video business grew through the 1980s, sophisticated mailing lists that pinpointed consumers who bought videotapes were developed. As it became clear that retail was not going to sell the bulk of special interest titles, more video distributors began using these lists to target consumers with specialized interests and try to sell them videotapes relating to those interests. Mail order sales, which have risen dramatically for all kinds of products in the last 10 years, became a viable option for special interest video.

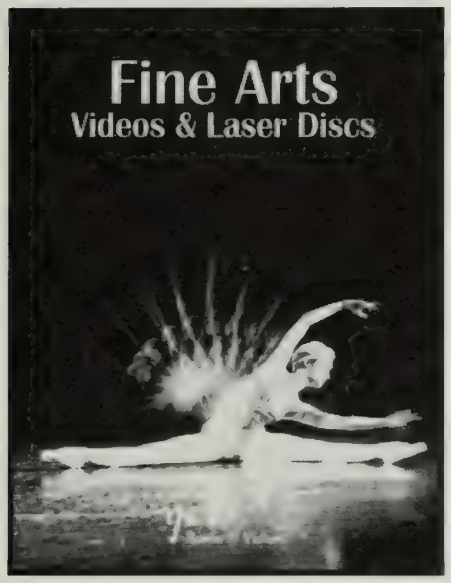
Currently, direct mail sales account for about 15 percent of the *entire* home video market. For feature films, direct mail is an important channel of distribution, but the bulk of sales is through retail. But for much special interest material, direct mail can account for as much as 25 percent to 50 percent of sales.

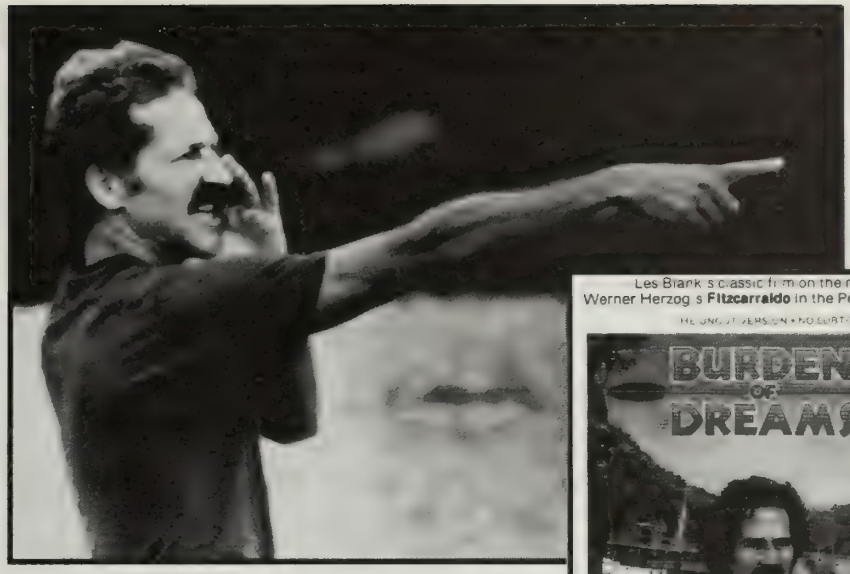
Direct mail is a fairly simple distribution mechanism. A distributor creates or purchases lists of video buyers, or purchasers of products that relate to the videos s/he is selling, and mails to them directly. It is, however, extremely expensive—hundreds of thousands of potential customers must be reached in order to generate enough sales to cover costs.

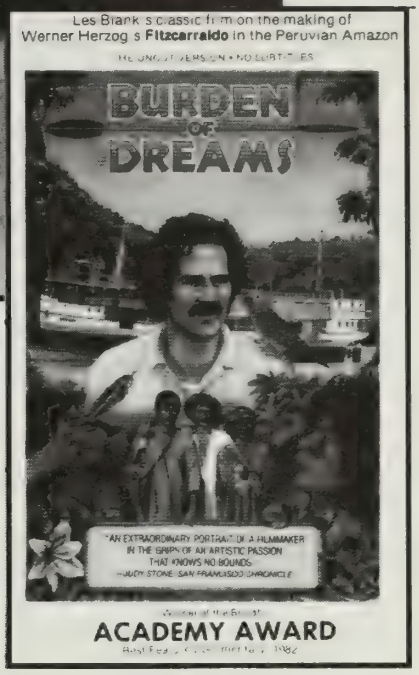
Reader's Digest is one of the most successful companies selling video this way. They have a mailing list of over 20 million magazine subscribers, and they can pinpoint them with great precision by interest and purchase patterns. They do very careful product testing with videos, including test mailings to determine desire, price level, and length of tape, against different demographics for each potential title. In this way, they have determined what kinds of videos appeal to their subscribers. As one would guess, these include mainstream special interest titles on the national parks, travel, America in the 1940s, World War II, and the Civil War. As a result, they tailor their product list to their extremely homogeneous readership. And they have been extremely successful. They expect to sell about 2,000 units out of 100,000 customers reached—an extraordinarily high rate of return.

Below: Bill Moyers' series on Joseph Campbell, *The Power of Myth*, was a home video success story for downtown New York cassette distributor Mystic Fire. The publicity surrounding the program's repeated plays on PBS and the accompanying book gave it the kind of name recognition that translated into sales. Mystic Fire has sold tens of thousands of copies through catalogues like the Yes! Bookstore's and Signals—for which it is one of their all-time best sellers—among other outlets.

Courtesy Mystic Fire, Yes! Bookstore

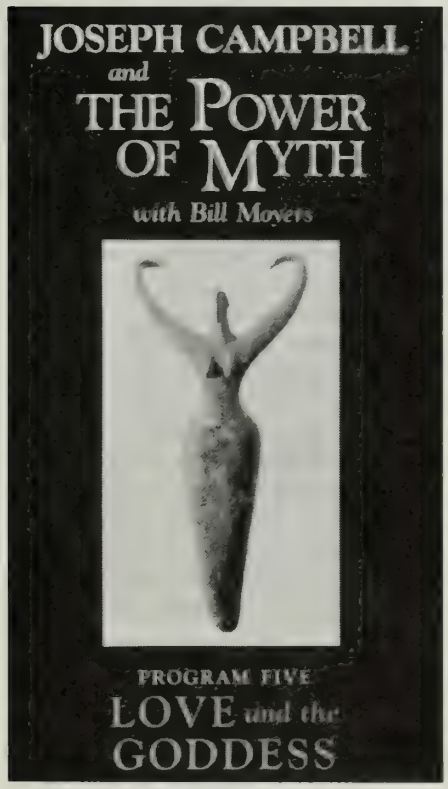




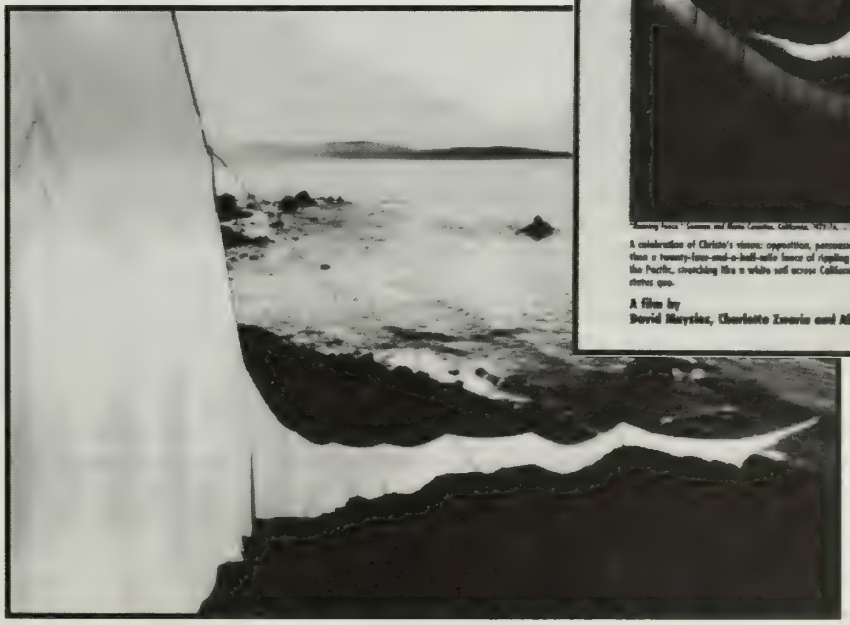


Without name recognition—a known star, a trusted program title like *National Geographic*—alternative videos can fare poorly in catalogues. This has been the case even with titles as well-known within the independent community as Les Blank's documentary on Werner Herzog, *Burden of Dreams*, and the Maysles brothers' *Running Fence*, on the artist Christo.

Courtesy Flower Films, Maysles Films, and Educational Film and Video Project







National Video Resources



In the not so distant past, the favorite metaphor for the embryonic home video industry was publishing. In the minds of media futurists, there would soon be a wealth of popular outlets for all kinds of tapes—video stores akin to book stores, where the browser might find the latest bestsellers (read Hollywood blockbusters) alongside cinema classics and more rigorous independent works. And there would be video magazines comprising shorts in different styles available via subscription. Those with more esoteric interests would be offered tapes issued by video distributors that operated along the lines of small presses.

However, the empire-building that has radically restructured the publishing industry—resulting in increased mass-mediafication of the printed word which leaves both authors and small presses at a disadvantage—may recommend a reassessment of that model. More to the point, the analogy doesn't necessarily hold, especially for independent producers and distributors who have ventured into the home video marketplace. Still, the interest in home video as a means of enhancing the circulation of independent work to an expanded circle of viewers has not abated, even if the appropriate mechanisms to effect this remain elusive.

Enter National Video Resources (NVR), the recent creation of the Arts and Humanities Division of the Rockefeller Foundation. Less than a year old, NVR has already stimulated several new projects among nonprofit film and video distributors and has sparked considerable speculation about its ability to revive some of the old dreams of popularizing independent media. Although officially a separate entity, NVR was established last spring with an $850,000 grant from Rockefeller, designated as "seed money" by foundation president Peter Goldmark. A foundation press release described NVR as "dedicated to expanding audiences for high quality educational, cultural, political and social films from the United States and abroad," as well as "strengthen[ing] the efforts of distributors of [such] works." In response to questions about additional Rockefeller support at a press conference held to announce the formation of NVR, Goldmark stated, "We're here for the long course."

The foundation's initial interest in increasing awareness of and access to independent work stems from the realization on the part of its Arts and Humanities staff that the films and tapes which had received funding through its intercultural and international media program might be consigned to relative oblivion after completion, due to the dearth of viable outlets for such work. Preliminary research also indicated that similar films and tapes—work made in the US, as well as an enormous trove of Latin American, Asian, and African media—remain unknown to the US public. So, in the summer of 1988, the foundation launched a study on the feasibility of setting up a new nonprofit home video distribution company for "intercultural media."

What followed was a barrage of letters to Rockefeller outlining the misconceptions and potentially damaging effects implied by such a project, written by an ad hoc consortium of nonprofit distributors—including Black Filmmaker Foundation, Third World Newsreel, California Newsreel, and Women Make Movies, among others—and several other nonprofit media organizations. To its credit, Rockefeller rapidly abandoned the idea of setting up a potentially competitive distribution company and regrouped, establishing a task force to consider alternative solutions to the problem.

The personnel convened for this purpose included many of the critics who had written to the foundation, and, in effect, NVR was born from their deliberations, plus the studies commissioned by the task force as well as the foundation's original interest in the distribution of "intercultural media" via videocassette. The shopping list of possible initiatives that NVR might undertake, issued in late April, included assembling thematic packages aimed at identified markets, offering advice to filmmakers and distributors on rights and promotion, and designing campaigns for cassette sales in conjunction with broadcast, cablecast, book releases, and festivals.

Within weeks, NVR's first director, Gretchen Dykstra, was in the process of refining these broad guidelines and entertaining proposals for projects that might help achieve NVR's objectives in four program areas. These she enumerated in an interview last summer, conducted in NVR's downtown Manhattan office: 1. venture capital for new marketing strategies—institutional, retail, direct marketing, and post-broadcast; 2. audience development with a user-oriented perspective based on data about who comprises these audiences; 3. technical assistance in all aspects of the interconnected

But very few distribution companies can do such elaborate market research and so many targeted mailings. While most distributors have developed their own customer lists and mail to them continuously, their own lists are nowhere as large as those of Reader's Digest. And, to reach new names, it is simply too expensive to mail to hundreds of thousands of people for returns usually far smaller than 2,000 sales per 100,000.

Further, most distributors are not as homogeneous as Readers Digest in their collections. For example, a distributor might carry tapes on opera as well as nature documentaries, but a consumer interested in the opera tapes will not necessarily be interested in the nature tapes. To sell both kinds of tapes, the distributor will need to promote its opera titles specifically to opera fans and its nature documentaries to natural history enthusiasts. The problem is that the costs of developing so many separate subject-specific mailing lists is prohibitive for most smaller companies.

What has developed to address this need for specialized direct marketing of videos is the growth of catalogue distribution. Catalogue companies put together specialized catalogues selling products to customers of a certain type—specific demographics, income, and interests. Some catalogues sell only video this way; most sell video as well as other products, usually books and gift items. In this way, for example, a catalogue geared to parents of young children might include videos on child-rearing, Disney animated features, and children's learning videos, as well as clothes, toys, books, greeting cards, audiotapes, and children's gifts.

There are currently between 30 and 40 major cataloguers reaching the consumer market that are willing to carry some special interest videos. They include catalogues like the Sharper Image and American Express, which sell videos appealing to a high-tech, upscale clientele; large book cataloguers like Publisher's Clearinghouse and Barnes and Noble, which sell videos along with books and audiotapes; and compendium-type cataloguers like Special Interest Video, which lists huge numbers of video special interest titles. As well, there are many other mail order catalogues specific to a special interest: Self-Care, which carries items on self-help and personal growth; Artec, which sells children's items; Red Rose and the Yes! Bookstore catalogue, which carry personal growth, fine arts, and global issue items; Facets, which carries documentaries, experimental, and art tapes as well as foreign, classic, and independent features; and Signals, which carries tapes, books, and products connected to public television programs.

In addition to cataloguers that sell predominantly through direct mail, there are also catalogue companies that sell their products through other direct marketing techniques. Avon Products, for example, has added low-cost children's videos, makeup, and exercise tapes to its door-to-door sales force. Scholastic and Field now sell videos directly to students in schools, through their magazines *Scholastic* and *Weekly Reader* respectively.

Further, a number of cataloguers sell videos through direct mail to the educational market, huge wholesalers like Baker and Taylor, Ingram, and Comtron, for example. They sell primarily feature films, and, secondarily,

production, distribution, and exhibition arenas; 4. ancillary information on new developments in technology and business practices in the electronic media field.

Formerly a teacher, writer, editor, and, most recently, director of communications and community relations for the New York City Charter Revision Commission but a newcomer to the independent media scene, Dykstra has become conversant in the debates that occur in the nonprofit media world and familiar with many of its key institutions with remarkable speed, not to mention diplomacy. Along with the roughly sketched areas defined above, she offered concrete examples of potential projects, as well as a few already underway.

In the category of audience development, she cites the 37,000 members of the Modern Language Association (mainly university and college literature faculty) and says that NVR is planning a study to ascertain "what impedes distribution" of independent work to that influential group. Then, she suggests, plans could be made "to shape projects to bring work to these audiences," which include students as well as those who teach them. The annual conferences and publications of other academic organizations were mentioned as efficient mechanisms for bringing independent titles to the attention of educators. On a more modest level, NVR has underwritten an audience survey for the Video Drive-In, an outdoor exhibition of independent videotapes organized by the Video Data Bank and held in New York's Central Park last August.

In the realm of technical assistance, Dykstra describes NVR's interest in projects like the recently constituted film and video roundtable within the American Library Association; *The AIVF Guide to Film and Video Distributors*, profiling US distributors of independent films and videotapes; Debra Franco's study of home video marketing for independents (excerpted here), commissioned by the American Film Institute; a report on subtitling by Karen Ranucci; and the Coalition of Distributors of Independent Video and Film, which was formed at the Building Bridges conference last spring. And, in terms of ancillary projects, she noted that NVR has commissioned papers on fiber optics, the use of 800 numbers in direct marketing, and piracy.

However, the most ambitious components of NVR's overall scheme to cultivate the home video landscape on behalf of cultural diversity fall under the heading of new marketing strategies. The first grant given by the organization went to California Newsreel for a project entitled *The Library of African Cinema: Seeing Africa through African Eyes*, designed as a videocassette series accompanied by an ambitious promotional campaign and publication.

"A viable institutional market provides the basis for building audiences for the New African Cinema among theater-goers, television viewers and home video consumers," a prospectus for the series argues. Cornelius Moore, the project's director at California Newsreel, sees the *Library* as an outgrowth of the organization's previous efforts to distribute African and African American cinema to the institutional market. California Newsreel's extensive track record of sales and rentals to educational institutions and libraries, combined with the experience accrued by its Southern Africa Media Center's distribution of anti-apartheid films and tapes in the US, led to the development of a complex and sophisticated scheme for generating interest in the series.

Beginning in the early months of 1991, a program of seven or eight films—including *Mapantsula*, *Wend Kuuni* (*God's Gift*), *Yeleen* (*Brightness*), and *Zan Boko*—will be screened on tape at "festivals" held in six major cities: New York, Washington, DC, Atlanta, Chicago, Oakland, and Los Angeles. Although not yet selected, Moore says the venues will be institutions like museums, libraries, and cultural centers—"not theaters," he emphasizes. In addition, California Newsreel plans to conduct "demonstration projects," which entail donations of the tapes to a limited number of video stores and libraries "with a tradition of serving African American communities." A third prong of the promotion is a 24-page catalogue, which includes essays on the films in the series written by noted scholars like Manthia Diawara and Mbye Cham, as well as introductory material on African cinema and suggestions for nontraditional uses of the tapes beyond classroom screenings.

The $60,000 NVR grant covers about half of the project's expenses, but if California Newsreel's calculations are correct, the series will spawn enough income to supplement the *Library* and increase its promotion in coming years. And the atypical approach to audience-building—what might be described as grassroots marketing—along with the choice of significant films virtually unavailable to US viewers, complement well NVR's mandate.

MARTHA GEVER

special interest and educational titles, to the retail and educational markets through huge catalogues and sales forces. But there are numerous smaller companies that reach parts of the institutional market with smaller catalogues containing low-priced educational tapes and home videos. Zenger Video for Social Studies, ETR Associates for health-related titles, Professional Media Services for the library market, ArtsAmerica to the art market, and Great Plains National are only a few of the companies that sell videos nonexclusively to specific parts of the institutional market through large numbers of catalogue mailings.

Catalogue distribution is one of the fastest growing ways that special interest tape distributors are reaching the consumer market for two main reasons. One is the growing number of catalogues carrying video and their increasing specificity. Two is that the catalogue deal is advantageous to the distributor. Although some cataloguers demand an up-front fee to cover printing costs, most cataloguers simply buy inventory from the distributor at a discount off the retail price. Depending on the size of the order, the cataloguer's discount will be anywhere from 35 percent to 50 percent off list. So, the distributor's major risk in this kind of marketing is the cost of manufacturing inventory.

What has evolved is that producers and distributors with special interest titles use a number of catalogues essentially as subdistributors. By matching different titles with the catalogues where they are most likely to reach interested buyers, a distributor can hit thousands, or hundreds of thousands, of consumers it would be too expensive to reach otherwise. Thus, in many cases, special interest video distribution becomes a case of plugging a title into as many catalogues as possible. And hoping that all these channels will generate enough sales to be profitable.

In theory, this would seem to be a surefire way to do low-risk, large-scale distribution of special interest videos. And for certain kinds of titles, it has been extremely successful. Kultur, like other companies selling quality special interest videos, reports a full third of its sales from catalogues, including those that service the consumer and educational markets. Mystic Fire has sold tens of thousands of copies of *The Power of Myth* through catalogues such as Signals, Facets, the Yes! Bookstore, Barnes and Noble, and others. But what about less well-known independent and alternative titles? How have they fared in catalogue marketing?

Placing a title into a series of catalogues is no guarantee that it will sell well—or at all. The same obstacles to selling through retail outlets obtain in catalogue sales. For independent and alternative titles, especially, the obstacles are great.

The first is competition. There are currently thousands of special interest titles on the market. Simply having a low-cost special interest video is no guarantee that any cataloguer will choose your title for placement in its catalogue, or that, if placed, it will sell more than a few copies. This is especially true for alternative tapes that do not fall into an easily identifiable subject category, do not have a recognizable name attached (subject, star,



Display advertising can be effective for films like Les Blank's *Ziveli: Medicine for the Heart*, a study of Serbian culture, which has a narrowly targeted audience and can limit ads to equally targetted magazines, such as *Serb World*.

Courtesy Flower Films



When the home video distributor Mystic Fire released its three-title package of films produced by Andy Warhol, it used a multi-pronged marketing approach, combining direct mail, catalogue listings, video stores, and advertising.

Courtesy Mystic Fire

narrator, director, etc.), and/or do not have well-produced, attractive packaging.

Most catalogues are mass market vehicles. The bulk of videos sold through catalogues is the same as the bulk of video that sells through all other home video channels—feature films and children's films. On the next largest rung down, most of the consumer-oriented catalogues do the best with special interest videos on sports, WWII/combat, exercise/makeup, personal growth, etc. Of all the special interest tapes carried by the *Sharper Image* catalogue over the past few years, the best-selling video was Playboy's *Art of Sensual Massage*. Of the hundreds of special interest tapes compiled and sold in the *Special Interest Video* catalogue (including a number of social issue documentaries), one of the biggest sellers was *Buns of Steel*.

Even those catalogues specializing in niche marketing to consumers rarely carry alternative titles. The Yes! Bookstore, in its fine arts catalogue, does best with those titles that appeal to the largest number of its educated clientele—those on opera sell most strongly, those on lesser-known artists, such as a tape on Maya Deren, sell much less. *Signals*, which reaches a PBS-subscriber clientele, carries many quality special interest titles, but few that could be considered alternative. Its all-time best-selling titles are *The Power of Myth*, *Anne of Green Gables*, and *Pride and Prejudice*.

Clearly, if they sold well, more catalogues would carry alternative works. But when independent titles have been placed in catalogues, they have suffered the same key problem they face in all channels of home video distribution—lack of publicity.

Catalogues do not *promote* tapes, they merely present them to the consumer for sale. A tape that the consumer already knows something about—its subject is well-known, it has a known actor attached, it is one of a series that the consumer trusts (like *National Geographic*), or it has been visible through a public television broadcast or reviews in newspapers or magazines—is much more likely to be purchased than a tape with which the consumer has no familiarity. It is up to the distributor to generate as much publicity as possible so that consumers and institutional buyers have knowledge of, and interest in, a title.

For example, a series as successful as *The Power of Myth* had numerous national PBS broadcasts, was reviewed in many national publications, and is cross-promoted in major bookstores along with the book of the same name. By the time consumers received a piece of mail selling the series, they had heard and seen the name and a positive description from a large number of sources outside the catalogue.

Very few quality special interest titles, and fewer still alternative ones, have been able to generate that kind of publicity. And, unlike large numbers of mainstream special interest titles, alternative tapes usually cannot be sold according to genre, because they do not fit into one. In the often small space available to list and describe a video title in most catalogues, there is no place for contextualization.

So, although there have been numerous attempts by distributors to sell independent titles to consumers through catalogues, the results have been disappointing—at least by home video standards. Here are some examples.

The Video Project placed a tape on *Star Wars: A Search for Security* into the *Special Interest Video* catalogue. This catalogue went to a broad customer base of over a million and a half individuals. The video sold fewer than 50 copies. The Video Project also placed *Women—For America, For the World*, its Academy Award-winning inspirational documentary on women and peace, in the Red Rose catalogue, which goes to a customer base interested in personal growth, world, and peace issues. The video was featured prominently, receiving a full quarter page. The catalogue went to 500,000 individuals—less than 50 sales resulted. Maysles Films placed its five home video titles (*Salesman*, *Grey Garden*, and three films on Christo) in the Book of the Month Club catalogue, and sold about 60 copies over all five titles; from the American Express Specialty Video Collection catalogue, they received two sales. Flower Films placed *Burden of Dreams* in the North Atlantic Press catalogue, which also sells the book of the same name, and sold fewer than 10 videos.

Some independently produced videos have sold moderately well through consumer catalogues because they fit into genres that consumers buy. Certain titles from Kidvidz, two independent filmmakers in Boston with a line of children's special interest tapes, fit into the children's video genre, even though they are not like most mainstream children's tapes. There have also been a number of video art titles, specifically computer animation, that have made decent sales to consumers this way (*State of the Art of Computer Animation* and *Pixar* are two examples). But many independent works do not fall into a special interest category for which large numbers of people want to buy gifts. No matter how inspirational, interesting, or important, many of these titles tend to be seen by the public as educational, inaccessible, or intimidating.

There is a hope that, as consumers become more comfortable with purchasing special interest tapes in general, their interests will slowly expand. And that, gradually, there will be more openness to nongenre material, as there is in the purchase of books. The people at the Yes! Bookstore, whose video catalogue sales have doubled over the last two years, believe that consumers *are* beginning to buy videos like books. As catalogue marketing grows as a distribution channel for quality special interest titles in general, it can be hoped that its growth incorporates more alternative titles.

Direct Response

■ Advertising

Placing ads in magazines is another method of attempting to get information about special interest tapes directly to the consumer. Advertisements seem to have the attraction of being a less expensive way to reach a large number of possible consumers than sending them all a piece of mail.

For well-known titles, like *The Power of Myth*, ads have had some success. But for lesser-known works, including most alternative titles, they have not been tremendously effective, unless they are extremely pinpointed.

Kidvidz has a story that illustrates the problem. When they started their line of children's special interest tapes, they took space in a large national magazine for working mothers. They paid a lot of money for a glossy ad and got next to no results. As they explain it, the first problem is lack of recognizability. Unless someone is interested in the subject of a tape, and would order it on that basis alone, an ad without anything recognizable (brand name, actor, etc.) does not give enough information to motivate further interest. Then, even if readers had been interested, they would probably not go to the trouble of writing or calling the distributor's office. And since Kidvidz' titles (like most independent titles) are not available at most local video stores, any interest that was generated went nowhere. As one of the partners states, "Unless you're Disney and you're everywhere, ads don't work."

Other independents have had similar experiences. Cambridge Documentary Films tried to sell its documentary *Choosing Children*, about lesbian parenting, to individuals through ads. They took out a series of ads in the magazines they knew their potential audience would read—*Ms.*, *Off Our Backs*, *Out/Look*, and *Lesbian Connection*. They sold five copies.

Maysles Films, in launching its titles in home video, ran an expensive display ad in the *New Yorker* for four weeks, hoping to trade on the Maysles' reputation as cult artists. They received 25 orders—which exactly covered the cost of the ads. Other classified ads, placed in *Premiere* and *American Film*, brought in a trickle of sales.

Ads *can* be an effective secondary channel for sales if they are extremely pinpointed in their target audience. Flower Films has a documentary called *Ziveli: Medicine for the Heart*, a celebration of Serbian culture made by an anthropologist of Serbian descent. All its sales have been generated from ads placed in the magazine *Serb World*. Davenport Films has four tapes on fox hunting within its larger collection of titles on rural American culture. It sells about 200 of the fox hunting tapes a year through ads every month in the *Chronicle of the Horse* and a mailing every year to the publication's mailing list. These are examples of extremely narrow niche marketing that can work if a title matches the interests of a publication's audience so exactly.

Ads are also used for other reasons. Larger video companies place ads to expand awareness of the company—not so much to reach consumers, but to position themselves with retailers, cataloguers, and wholesalers. Companies also often run ads to "support" titles preceding their release in order to generate excitement and hopefully increase orders from retailers. Few independent companies can afford the expense of this, however, since it does not necessarily result in direct sales for a lesser-known film.

■ Television: 800 Numbers

The selling of videos through a televised 800 number has been extremely lucrative for certain videotapes. Most of us have seen "infomercials" on late-night television, where a 30- or 60-minute "faux documentary" is used to sell a video course on makeup, success, or losing weight. *Where There's a Will, There's an "A"*, a video series on improving students' grades, has reportedly grossed over $50-million through infomercials starring John Ritter shown on commercial television.

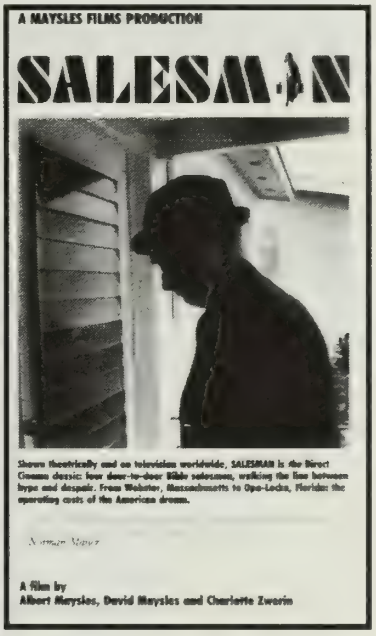
Clearly, few special interest tapes—and no alternative tapes—can generate the kind of vast mainstream interest necessary to make this kind of marketing successful on commercial television. But many have looked to public television as a possible way to reach the consumer directly with the chance to purchase quality special interest tapes. The mechanism usually consists of an 800 number shown following the broadcast of a public television program, offering videos of that program (or series) for sale. The brief on-air "tag" featuring the 800 number is called "the offer."

This mode of distribution is one of the most promising for selling quality special interest and even some independent videos to the consumer market. A number of characteristics make it potentially more advantageous than other methods.

1. *This is the the only distribution mechanism that lets prospective consumers view the work in its entirety before purchasing.* This is important for quality special interest programs, but especially important for alternative works. These don't usually fall into an easily identifiable genre—like an opera performance or a how-to about home repair. For independent works, a description of the show will rarely be as effective as the experience of actually viewing it.

2. *This method can reach a prime audience for quality special interest work,* and reach it directly. The well-educated, usually well-to-do viewers of public television are already a key audience for this kind of material. But viewers who tune into a specific program are further demonstrating a high level of interest in its subject—and are thus a preselected and extremely significant group of potential consumers.

3. *This method reaches its market instantaneously.* Anyone with a credit card and a telephone who is motivated by what they have seen can own it immediately. There is no time lapse and no complicated distribution mechanism between the viewer and the purchase during which the consumer can change his/her mind or be distracted by competing interests.





One advantage of selling alternative videotapes through a televised 800 number is that it allows consumers to preview the work. During its 1990 season, the PBS series *P.O.V.* began running some on-air offers. The Maysles' *Salesman* garnered 200 requests as a result.

Courtesy Maysles Films

4. *It is relatively nonrisky.* The show's offerer must be prepared to cover the following costs: producing the spot, fulfilling the orders, duplicating/purchasing tapes, and maintaining the 800 number. But one generally knows within 48 hours whether an offer will be successful. If the telephones aren't ringing, the presenter does not need to spend money on inventory and

Video Against AIDS—The Video Data Bank



One of the first nonprofit distributors to experiment with direct marketing of half-inch videocassettes was the Video Data Bank, based at the School of the Art Institute of Chicago. For some years, the Data Bank organized tapes in its collection as series or packages—grouped on the basis of artistic premises, like performance art, or formal concerns, like narrative—in order to encourage neophyte video programmers to rent or purchase works that are considered difficult.

In 1985, Data Bank co-director Lyn Blumenthal began to work on compiling 37 films and tapes by women into a series entitled *What Does She Want?*, which was subsequently sold as a package of six 90-minute tapes to individuals and institutions. With a pricetag of $59.95 per tape and promotion costs nearing $100,000, the series has not come close to turning a profit, although the Data Bank negotiated royalties for participating artists in such a way that they were paid from the start. And despite the less than booming business garnered by *What Does She Want?*—260 copies in all—this foray into home video provided the Data Bank with experience that they could apply to their next home video series, *Video Against AIDS*.

"We thought we were going to sell hundreds of thousands of copies of *What Does She Want?*," recalls Data Bank director Kate Horsfield, explaining that their perception of a defined audience for the package was extremely broad, as is the collection itself, and thus difficult to identify or attract. "There *is* a defined audience for material on AIDS," Horsfield adds, "from community organizations to health care workers to media educators to cultural venues." So the strategy for this project began with a clear, and narrower, concept of how to get the videotapes in front of interested viewers.

A co-distribution arrangement was established with the Canadian nonprofit company V/Tape, and *Video Against AIDS* premiered at the Sixth International Conference on AIDS, held in June 1989 in Montréal. The three-cassette, six-hour compilation combines subjective, often experimental work by media artists—e.g., Stashu Kybartas' *Danny*, Ann Akiko Moriyasu's *Gab*, and Barbara Hammer's *Snow Job: The Media Hysteria of AIDS*—with more conventionally structured documentaries and dramatic narratives—Jean Carlomusto and Maria Maggenti's *Doctors, Liars and Women: AIDS Activists Say No to Cosmo*, Patricia Benoit's *Se Met Ko*, and Amber Hollibaugh and Alisa Lebow's *The Second Epidemic*, for instance.

Selected and grouped into nine sections by co-curators Bill Horrigan and John Greyson, the series offers a range of information and analysis bearing on a crucial topic. For Horsfield, engaging outside curators was an essential ingredient in making *Video Against AIDS* coherent and useful. Both

fulfillment beyond what is ordered.

Recognizing the potential of this type of distribution, PBS has tripled the number of on-air tags in the past three years. The results of these offers have varied widely. Certain programs that have done well through other home video channels have indeed done equally well via 800 numbers after broadcast. *The Power of Myth* sold 15,000 units the first time the series aired,* and large numbers each time the program was rebroadcast. Bill Moyers' 1989 program about poet Robert Bly, *A Gathering of Men*, which deals with men and emotions, sold 5,000 units via an 800 number in the weeks during its first broadcast. Mystic Fire, its distributor, expects it to do as well after additional broadcasts. Both these titles have done extremely well in all channels of home video distribution.

But the potential of this method of distribution can be seen in certain shows that were *not* successful through other forms of distribution. The example PBS is fond of relating is *The Struggle for Poland*. This nine-part series is a history of Poland in the twentieth century, focusing on the struggle of the Polish people to claim a national identity. It was turned down for home video distribution by most distributors as being too narrow in focus. WNET took a chance and advertised it for sale during the nine weeks the series aired in primetime. The series was packaged for consumer sales as five cassettes, with the whole series selling for $99.95 and an individual cassette for $29.95. Over 3,000 series were sold, resulting in about $340,000 in revenues.

Why were so many sales made of such a seemingly uncommercial title at such a high price?

Twelve percent of the sales of *The Struggle for Poland* were to institutions, but the bulk were to individuals, mostly in cities with large Polish-American communities, like Milwaukee and Chicago. The strong ethnic pride of the Polish-American population and its very personal interest in the subject were the motivating factors in the success of the series' sales. What the example points up is the real potential for this form of distribution to reach audience segments that may be too costly or difficult to reach through the standard, more broad-based home video pipeline.

Clearly, not all programs have had successful sales through on-air offers—it is by no means a sure thing that offering cassettes after a broadcast guarantees any consumer interest at all. Many shows have sold fewer than 500 units, and quite a few, only a handful.

What has become clear is that the programs with the best chance for selling well in this way are those that *appeal to viewers' special interests*, or that *connect with the interests of a motivated ethnic or demographic group*, or that *hit a deep emotional chord in a group of viewers*. An example of the latter was the little-known religious documentary *The Madonna of Maidja Gorge*, which sold a few thousand copies after its first broadcast in 1988, far outstripping many other programs.

Regional interests can also be a factor—KCET's program on how to prepare for an earthquake, originally broadcast after a quake in the Los Angeles area, has sold over 40,000 units to West Coast viewers via an 800 number. A recent show on Lyme Disease has also done well, especially on the East Coast.

According to PBS, the most successful type of programs sold this way are how-to shows that appeal to special interests, like *This Old House* and highly-profiled series like the Bill Moyers shows. However, a lot of publicity, or even high ratings, do not guarantee consumer interest in *purchasing* a program. It still has to fill a psychological or informational need. A 1990 broadcast of David Macauley's *Pyramid* resulted in very low consumer sales, even though it was well-publicized and Macauley's books (*Cathedral* and *Castle*, among others) have sold millions worldwide.

■ Independent Videos as On-Air Offers

How do independent works that find their way onto public television fare through on-air tags? Is the public television audience more receptive to purchasing this kind of material than other home video consumers?

In terms of numbers of units sold through on-air tags, PBS reports that

* The first broadcast of *The Power of Myth* did not actually advertise the videos, but only offered a phone number for ordering transcripts of the show. Viewers called that number and were referred to the distributor, a testament to the popularity of the series and the motivation of its viewers.

Greyson and Horrigan, she notes, were extremely knowledgeable about the current work on the subject. Greyson, a Toronto film/videomaker, was responsible for the 1988 *Deep Dish TV* program of tapes on AIDS made by public access cable producers and independents. He has produced several tapes dealing with AIDS (including *The ADS Epidemic*, which appears in the Data Bank package) and has been active in AIDS political organizing for a number of years. Horrigan is the film and video curator at the Wexner Center for the Visual Arts at Ohio State University in Columbus and has been involved in programming a number of exhibitions that include works on AIDS. The curators' assignment was to give audiences for the series ideas of a range of ways to address the issue of AIDS through media.

Once the package was finalized, the producing organizations sent four people to saturate the Montréal conference with brochures advertising the series. From June to September, when the master tapes were actually completed, the Data Bank and V/Tape collected orders. This method was then repeated at numerous conferences and other AIDS-related events, backed up by mailings to lists of AIDS media users, people involved in issues of women and AIDS, librarians, health care workers, and other categories. Altogether, 10,000 brochures were distributed in this initial phase.

A critical feature of the marketing plan for the series is that the three tapes must be purchased as a set. The reasoning behind this condition derives not from retail methodology but from an awareness of the delicate economies of independent media distribution. Horsfield explains that while the Data Bank intends to keep the price of the tapes low in order to encourage wide distribution, they have no interest in undercutting the prices charged by producers whose work is distributed through other sources. For instance, if an institution wants to obtain a copy of *Se Met Ko* but not the other 21 pieces in *Video Against AIDS*, they can buy it from the Brooklyn AIDS Task Force at a lower cost than the entire series.

In the first 11 months, the Data Bank sold 80 copies of *Video Against AIDS* and V/Tape sold 18, amounting to gross receipts of $27,926. Again, as with *What Does She Want?*, the Data Bank pays the producers with work in the series 50 percent of this income as royalties, which are calculated using a point system. Work under 15 minutes counts for one point, work over 15 minutes receives one and a half points, and each curator is given one point. The series is priced at $150 for individuals ($180 Canadian), $300 for institutions ($360 Canadian), and $500 for institutions that receive a one-time exhibition license ($600 Canadian). Thus, the royalties due producers for this period (which includes sales in all three categories) equal $457.81 per point. The Data Bank pays $5.80 for dubbing and shipping each cassette, tasks performed by a firm in the Midwest. With production and promotion costs estimated at $27,000, the organization still has some distance to travel before breaking even on the series.

Although the Data Bank's balance sheet for the project will not inspire commercial copycats, Horsfield remains very optimistic about its success. She doesn't measure this solely in financial terms but cites the importance of the educational function of the series, which is accompanied by a program guide with background material and cuing instructions. "I'm a strong believer in the compiled package," say Horsfield. "Strong titles help weaker titles. You can give different points of view in one context." And, she adds, "We'll be doing more."

MG

general documentaries make average sales of between 500 and 3,000 units. Programs that are part of a series generally do much better than one-time-only programs. Independent documentaries, many of which are one-time-onlys, usually fall into the lower end of the scale, selling fewer than 500 copies

P.O.V., the public television anthology series which showcases social issue documentaries, began running on-air offers for videotapes after broadcast in the summer of 1990. Three programs participated in the offers. The first, Nina Rosenblum's *Through the Wire*, is an exposé of the treatment of three women political prisoners in a secret Kentucky jail. Priced for consumers at $39.95, the program offer garnered about 300 sales. The second, *Salesman*, is the Maysles' and Charlotte Zwerin's direct cinema classic that follows four door-to-door Bible salesmen in their rounds through small American towns. At a price of $39.95, *Salesman* received about 200 requests. The third program, *Ossian*, is the story of an American boy who became a Tibetan monk. Its offer brought in fewer than 100 sales, priced at $29.95.

The American Experience is another PBS series that anthologizes documentaries on aspects of American culture. Although some on-air tags have been run after shows, they have been only for institutional sales, as most of the series' shows are not now available for home video. At institutional prices of around $69 for an hour, a spokesman at PBS Video (their AV distributor) said that a few of the shows on *American Experience* have sold up to 200 copies to institutions this way. But, in general, he said, this kind of material does not sell especially well through televised offers—to consumers or institutions—unless a specific show really touches a nerve in people.

Clearly, these numbers are on the low end of response compared to other, more popular public television programming, like *Nova* or *This Old House*, or quality special interest programming like the Bill Moyers specials. No matter how important and well-made these films are, they may not be the kind of material that large numbers of consumers—even those who watch public television—want to own.

However, knowing what we now do about independent media and the consumer market, selling even 300 copies of a video after broadcast can be considered positive for an independent work. This is especially true if seen in comparison to the way independent works sell through other distribution channels.

The question then becomes, does making any sales through on-air tags translate into meaningful revenues for the producer?

The answer to this question is complex, because it involves numerous considerations, including how PBS decides to give permission for on-air tags and whom they allow to offer the sale. To more fully understand the issues involved, we need to look at the PBS guidelines governing the use of on-air tags, and see how they impact on the independent producer.

■ PBS Guidelines and Independents

According to the PBS Business Affairs department, PBS sees on-air offers as primarily a viewer service. Therefore, their first criterion is that the offer will *provide a service to the public television audience.*

PBS makes its decisions as to what programs will be allowed to offer video sales on a case-by-case basis. In a number of cases entailing independent works, it has not granted permission for on-air tags, only allowing transcripts of the program to be offered. PBS admits it is still learning what shows do well with the public, and that experience influences these decisions. But its choices can often seem arbitrary to a producer whose work is being broadcast yet is turned down for an on-air offer. It is important to know that producers looking to sell their work through an on-air tag will not automatically get the chance to do so.

The second major criterion of the guidelines is that the *on-air offer must be made by a nonprofit entity.* If the producer of the show is nonprofit, they can apply to be the "offerer"—in other words, they are the name on the tag offering the program for sale. This is important, because the offerer is the one who controls and keeps the lion's share of the profits. According to PBS, distributors are not considered entities, whether they are nonprofit or not.

If the producer is *not* nonprofit, PBS encourages the producer to contract with a public television station to be the offerer (the stations are all nonprofit). The offering entity must own the rights to the title or own

The Glasnost Film Festival—The Video Project

The traffic in films and videotapes between the Soviet Union and the United States seems to increase with every passing day. But despite the interest from both sides in exchanging cultural representatives and cooperating on coventures, documentaries from the USSR have remained practically unseen in this country. To alter that situation, in 1989 the Citizen Exchange Council in New York and the American/Soviet Film Initiative (ASFI) in Moscow organized the Glasnost Film Festival, consisting of 22 Soviet documentary films. These films, all produced between 1986 and 1988, toured a number of North American cities. And in Los Angeles, one of the stops along the way, documentary producer Vivienne Verdon-Roe met Leonid Gurevich, a Soviet documentarian and an executive of the ASFI, when they both participated in a panel discussion at the LA premiere.



Verdon-Roe is also the co-founder of the Video Project, a San Fancisco media organization that promotes and distributes tapes dealing with peace and environmental issues. Her interest in the work represented in the festival quickly was translated into negotiations with its organizers for home video and educational distribution rights, which the Video Project then crafted into a 12-tape package appropriately titled *The Glasnost Film Festival*.

Since the series' release in February 1990, about 2,100 individual cassettes have been put into circulation, according to Video Project executive director Steve Ladd, who adds that about 95 percent of these were sold and the rest rented. More impressively, they have sold 132 full sets at $575 each, as well as 483 separate tapes at $59.95 apiece, with a film on Chernobyl and one on religion ranking as the most popular titles. They subcontracted two distributors of foreign films to the home market, Facets and Tamarelles, and 55 complete sets have been sold to video stores through these companies. Also, "A couple of libraries ordered two or three sets," Ladd remarks. He reports that the income from the project so far is $90,000, with 30 percent earmarked for the Citizen Exchange Council.

An important factor in the Video Project's promotion of the package has been reviews in the national and local press. Ladd cites an article syndicated by the *LA Times* and reviews in *Washingtonian* magazine and the *Detroit Free Press* as useful in attracting interest. Copies of these and similar endorsements are now folded into the elegant brochure designed to advertise the tapes. The original mailing of the promotional piece was sent to 40,000 addresses: 27,000 to lists of college-level Russian and foreign language teachers, their department libraries, and public libraries; 4,000 to the groups and individuals, including a number of politicians, on the mailing list of the Institute for Soviet/American Relations; and 8,000 to previous purchasers of other work from the Video Project.

The organization enhanced its direct mail campaign with display ads in the *Video Rating Guide for Libraries* and in the program for the American Association of Slavic Studies conference. And, Ladd says, 10,000 more brochures are due to go out soon. The Video Project has spent $23,000 on promotion and $11,000 on subtitling (in some cases, retitling) the films and producing master tapes for dubbing.

Reflecting on the evident success of distributing *The Glasnost Film Festival* as a videocassette package, Ladd sums up the experience: "I think there is an audience out there for this sort of work. The question is, can it be reached cost-effectively? This project shows that it can, and the best way to do that is as a series, a collection, a festival."

MG

inventory of it. It must maintain an 800 number for the length of the PBS broadcast period (usually three years). No matter who is the offerer, PBS must approve the offer—its wording and placement on the show.

Finally, in its desire to return revenues back to the network, PBS requires that *20 percent of net revenues from on-air offers be returned* to PBS or to the Clearinghouse (a consortium of stations).

These latter two guidelines are meant to protect the nonprofit integrity of PBS. It is concerned that on-air tags do not become, in effect, "commercials" for profit-making producers and distributors. At the same time, PBS is clearly interested in receiving some financial benefits from on-air sales and in channelling some to the community of public television stations.

However, these policies can limit the potential for independent producers to earn meaningful revenues. This is what happens.

If a producer who wishes to do an on-air offer is nonprofit, s/he has an opportunity to earn a significant share of the revenues derived from the offer. The producer pays the costs of creating the on-air spot, maintaining the 800 number, fulfilling orders, and returning 20 percent of the net revenues to PBS. If the offer is successful, the balance can be meaningful income to the producer. For example, let's say a nonprofit producer is the offerer for an hour program. If the video sells for $39.95 and even 300 units are sold, the producer can net about $6,000.

The problem is that many independent producers are not nonprofit. In accordance with the PBS guidelines, they can work out a deal with the station presenting the show to be the offerer. This means the presenting station will create the offer, cover the costs, return 20 percent to PBS, and give a percentage to the producer. In this case, there are three parties sharing the revenues—the station, which controls the revenues, PBS, and the producer. In addition, the producer frequently comes to a public television broadcast after already assigning video distribution rights to a distribution company. In this case, there will be at least four major parties sharing in the revenues of an on-air offer—the presenting station, PBS, the distributor, and the producer.

This situation is exacerbated by the fact that the stations, who are themselves looking for additional sources of revenue, are seeking to keep

greater portions of the on-air sales pie. In cases where they must purchase sale tapes from the distributor, they are asking for steep discounts—as high as 50 or 60 percent off list price. More than one distributor has suggested that the on-air deal at these discounts is barely worthwhile, unless the show has blockbuster potential. The biggest loser in all this is the producer, whose earnings from the offer will be a royalty based on what the distributor makes.

Here is an example of the way this kind of deal might work. The following scenario is a sample arrangement for a children's show, in which the producer has assigned home video rights to a distributor, and KCET in Los Angeles is the offerer. The station asks the distributor to sell it tapes at 60 percent off the list price of $19.95. The distributor thus receives 40 percent of $19.95, or $7.98 for every tape sold. The station will sell the tapes for $19.95 plus a $4.00 shipping and handling charge, or $23.95 per tape.

Let's say the offer is successful, and 1,000 units are sold. This is how the revenues would break down. The *station* buys the tapes from the distributor for $7,980. The station covers all other charges (the 800 number, fulfillment, creating the on-air spot, and returns) at about $7,200. Having grossed $23,950 total, the station's initial net revenues are $8,770. The station, as offerer, then must return 20 percent of that, or $1,754, to *PBS or the Clearinghouse*. The presenting station's final net is around $7,016.

The *distributor* grosses the $7,980 from the 1,000 tapes sold. From this, it must first cover the cost of duplicating the tapes. At a rate of $4.00 for a one-hour tape, including packaging, this would be $4,000. The distributor's initial net is thus $3,980. From this amount, it will return a royalty to the producer, usually between 15 to 20 percent of revenues after merchandising costs have been deducted. After paying a royalty of 20 percent to the producer, the distributor is left with a final net of $3,184. The *producer* receives the 20 percent royalty, which comes to $796.

Clearly, the system as it stands, leaves PBS, the stations, distributors, and producers "all chasing the same few dollars," as a programmer at WNET described it. Further, although PBS has stated that outside distributors will not be considered as entities which can offer on-air tags directly, some stations are beginning to distribute tapes to the educational and home video markets. Many distributors feel that this conflict is unfair. They perceive that the system in essence allows the stations to become protected distributors with access to a mode of selling which is restricted to them.

On the other hand, it is easy to understand the dilemma of the stations and PBS, as they are pursuing increasingly shrinking funds. Many of the producing stations are currently forced to produce programming with little or no underwriting, and must find other sources of revenue to cover their costs.

PBS has said that its guidelines are open to regular review and that there will be an ongoing attempt to reinterpret the policies surrounding on-air offers. In the meantime, for some producers, on-air offers on public television will remain one of the most promising mechanisms for selling non-mass market videos to the consumer market. If some of these policies are reinterpreted to allow greater access to the system, independents may yet be able to do more experimentation with the consumer market through on-air sales.

While we see how this distribution mechanism develops, there are a number of points that independents considering on-air tags should note.

1. *Holding out on-air rights:*

Some producers, in an attempt to maximize revenues from every dissemination channel, try to hold out home video rights for on-air sales. The thinking is, it is better to make a direct deal with a public television station for on-air sales, and make a distribution deal afterwards. Clearly, if a public television broadcast is imminent, this can be advantageous to a producer—we have seen that s/he will receive more revenue from a successful on-air offer if a distributor is not involved.

However, there are other considerations to take into account. If a tape has real consumer potential, on-air tags will probably be only one outlet for sales. In this case, it helps to have distribution in place before the broadcast. Consumer recognition from broadcast will help sell tapes through all other outlets—but only if they are in place. With *The Power of Myth*, for example, the publicity from public television fed catalogue and retail sales. Had there been a long lag time between broadcast and the tape being available elsewhere, it would have been harder for the distributor to exploit the interest generated by the broadcast.

If there is no imminent public television broadcast, a producer must weigh the risk of not exploiting the home market while waiting for a possible on-air tag deal against the chance of making greater revenues if the tape does sell well on air.

2. *Producer/station deals for on-air offers:*

When a producer who has not assigned the distribution rights to his/her work makes a deal directly with a public television station for an on-air offer, the range of deals is great.

The basic relationship is that the station is the offerer, and covers the costs of making the offer and selling the videos, as described above. The station also returns 20 percent of net revenues to PBS. However, the relationship between the producer and the station can be one of many.

In some cases, the station will purchase inventory from the producer at a discount. These deals will be similar to the one given above, with the producer taking the place of the distributor. In other cases, the station may negotiate the rights to package and create inventory itself and simply return a percentage to the producer.

As stations become more involved in distribution, they will often ask for additional rights when negotiating the on-air tag deal. For example, WNET will often offer a producer a better percentage of on-air sales if the station gets educational or home video distribution rights for the work. It is important for the producer to assess all possible distribution options and explore the station's distribution track record, as well as its relationship with other producers, before giving up any additional rights.

3. *On-air tags and educational distribution:*

There is nothing in the PBS guidelines that limits the sale of videos through on-air tags to the consumer market. It is possible, in theory, to sell a video program for educational use this way. It is also possible to make an offer that lists a consumer price and a separate institutional price. This is one way of keeping the institutional market separate when experimenting with consumer sales of a tape that may not have much crossover.

However, doing this has not been extremely successful from a practical point of view. PBS Video, which has offered *American Experience* programs for sale to the educational market through on-air tags, reports that many institutional purchasers do not order through credit cards. Schools and universities often need to generate purchase orders through their own systems. This limits their ability to purchase via 800 numbers.

In other cases, offers that have listed consumer prices and separate institutional prices (below $100) have had a difficult time actually keeping them separate. Doing this requires that operators answering the 800 number are trained to inquire and discriminate calls, which often is not worth the extra time and expense. So a number of consumer sales will actually be to individual teachers or institutions in these cases.

One can use on-air tags indirectly, however, as a way to reach the educational market, by offering transcripts or study guides to institutional users after broadcast. If they are offered free, PBS is more likely to allow them. James Klein's *Letter to the Next Generation*, which was broadcast on *P.O.V.* in the summer of 1990, offered a free study guide to institutional users. It garnered 400 requests, many of which were turned into rentals and sales.

Debra Franco is producer of Am I Normal?, Dear Diary, *and numerous other films. She is a consultant, long-time distributor, and a member of New Day Films.*

Copies of *Alternative Visions: Distributing Independent Media in a Home Video World* can be ordered from AIVF Publications, 625 Broadway, 9th floor, New York, NY 10012, or the AFI Publications Department, 2021 N. Western Ave, Los Angeles, CA 90027. The book costs $9.95 for members of either organization and $12.95 for non-members; orders from AIVF should include $2.50 for postage and handling of single orders and an additional $1.00 each for multiples copies.

IN & OUT OF PRODUCTION

RENEE TAJIMA

Oreos with Attitude, a new film by Larry Carty, explores the issue of stratification through the story of Janet and Richard Grayson, an African American "buppie" couple. After calculating the risk of producing a dark-skinned baby, the Graysons decide to adopt a white child, in their words, "to promote racial harmony." But their persistent attempts to "socialize" their new adopted son, Jimmy—teaching him golf, tennis, ballroom dancing, and the like—are constantly and comically thwarted by Jimmy's persistence in choosing African American children as friends. In this topsy-turvy world of racism in New York City's predominantly white, upper-middle-class milieu, a white couple by the name of Astor have adopted an African American child. The child befriends Jimmy, but the Astors are nonetheless perturbed by the Graysons' choice, exclaiming, "Blacks adopting whites—what's this world coming to?" In Carty's film, stereotypes appear and reappear, only to be constantly subverted. *Oreos with Attitude*: Apparatus Productions, 225 Lafayette St., Ste. 507, New York, NY 10012; (212) 219-1990.

With funding from the Virginia Foundation for the Humanities and Public Policy, and the Maryland Historical Trust, filmmakers Daniel Rainey and Robert Starbird have completed **American History? It's Beneath Your Feet.** Filmed in the exotic archaeological locales of Alexandria (Virginia), Baltimore, and New York, the new documentary is a journey through the graveyards, homesteads, wells, and urban artifacts of these US cities. The trek is led by Pam Cressey, the city archaeologist for Alexandria. Cressey takes the audience to the Alexandria home of Robert Miller, where his secret, experimental water filtration system is revealed. In Baltimore County, we explore the remains of the homestead of the pioneering African American scientist Benjamin Banneker. A self-taught astronomer and mathematician, Banneker is known as a surveyor of the boundaries of Washington, D.C., and a publisher of almanacs. The odyssey of New York City's Onderdonk House is told by Nan Rothschild from Barnard College. Built in the mid-1700s as a farmhouse, the building had many lives—as a harnessmaker's shop, a florist shop serving Queens' graveyards, a glass recycling center, and finally, a warehouse for the NASA Apollo project. *American History?*: Robert Starbird and Daniel Rainey, 1200 S. Washington St., #216E, Alexandria, VA 22314; (703) 385-7074; (703) 739-2810.

Portable video pioneer Skip Blumberg has teamed with cultural historian Susan Goldbetter and tap dancer Charles "Cookie" Cook to create a new video short, **Essentials of Tap Technique**. The six-and-a-half minute tape features three generations of tap masters—Cook, Brenda Bufalino, and Kevin Ramsey—as they demonstrate basic and advanced tap steps in a unique format combining video art and dance art. *Essentials of Tap Technique* was made possible with a fellowship in dance/film/video from the National Endowment for the Arts and funds from the Electronic Film and Media Program of the New York State Council on the Arts. *Essentials of Tap Technique*: Circuit Theatre, 635 Carroll St., Brooklyn, NY 11215; (718) 638-4878.



In *Oreos with Attitude*, by Larry Carty, a buppie couple adopts a white child, who winds up comically subverting their idea of a proper son.

Courtesy filmmaker

To describe the inspiration behind **Just Hold Still**, Jem Cohen states his manifesto: "Where documentary collides. Music video as independent film. Birds as punctuation." Shot in film and postproduced in video, *Just Hold Still* compiles short works and collaborations and reflects on the grey areas between documentary, narrative, and experimental genres. The project collaborations include *4:44*, with composer Gabriel Cohen, *Love Teller*, with graphic artist Ben Katchor, *Never Change*, with writer Blake Nelson, and Cohen's own *Light Years* and *Selected Cityfilms*. Cohen also collaborated with the bands R.E.M. and Fugazi to create two "anti-music videos," *Talk about the Passion* and *Glue Man*. *Just Hold Still* premiered at the American Film Institute Video Festival and has been released on home video. *Just Hold Still*: C-Hundred Film Corp., Box 506, Lancaster, PA 17603; or Jem Cohen, (718) 387-7580.

The folks at Green Mountain Post Films—Daniel Keller, Charles Light, and Rob Okun—have just completed two productions. **Unknown Secrets: Art and the Rosenberg Era** is a portrait of the Cold War's first victims as told through the images and words of artists from Picasso to Sue Coe, from Arthur Miller to Adrienne Rich. Few stories from that era spark more debate than the arrest, trial, and execution of Julius and Ethel Rosenberg, who were convicted on June 19, 1953 of conspiring to pass the secret of the atomic bomb to the Soviets. Based on a recent book and touring art exhibition, the 30-minute documentary conveys how artists and writers, then and now, view the Rosenberg controversy. **Abe Ajay: Dimension x 3** is a portrait of the life and work of Ajay, the Connecticut-based constructivist artist who began his art career in the the 1930s and is one of the survivors of the renowned Federal Arts Project of the WPA. Afterward, he built a successful career as a commercial artist but returned to the fine arts in 1963. The 30-minute film covers a day at the studio with Ajay, watching the process of his work, studying the finished wall hangings, and exploring the life and mind of this fascinating artist. *Unknown Secrets* and *Abe Ajay: Dimension x 3*: Green Mountain Post Films, Box 229, Turners Falls, MA 01376; (413) 863-4754/863-8248.

The Caribbean culture of New York is the subject of three short films by Karen Kramer. **Rice and Beans** is a 12-minute portrait of a Trinidadian woman living in Brooklyn. As she demonstrates the art of cooking rice and peas, the woman talks about her life in Trinidad and opening a restaurant in New York. **Moko Jumbie** portrays the Afro-Caribbean stilt walkers who appear at parades and festivals throughout the city. The custom has its origins in West African religion, but has traveled to the Caribbean and onto New York. The 15-minute film employs footage from New York, the Virgin Islands, and Nigeria. Finally, **The Last of the New York Cigar Rollers** is a 13-minute film about the last three men in New York who still make hand-made cigars. *Rice and Peas, Moko Jumbie, The Last of the New York Cigar Rollers*: Erzulie Films, attn: Karen Kramer, 22 Leroy St., New York, NY 10014; (212) 691-3470.

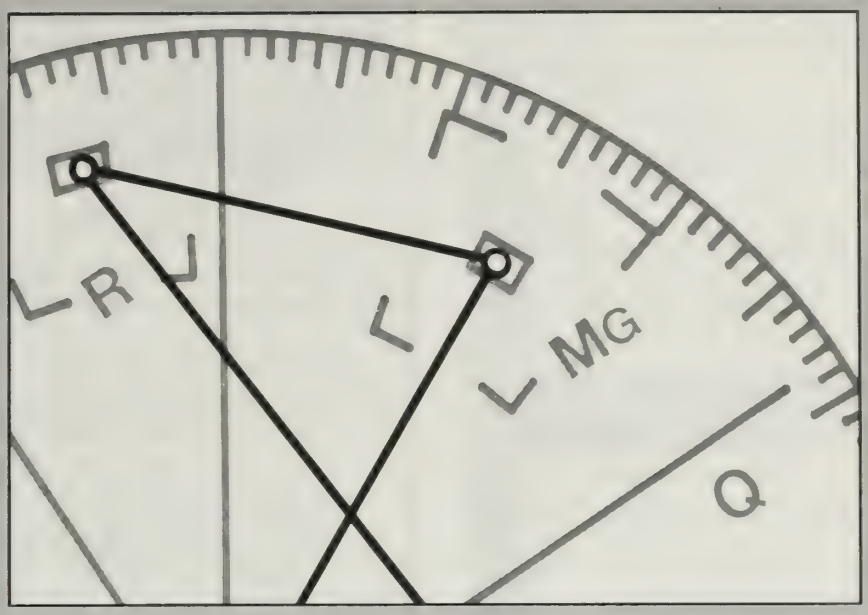
Illinois-based independent Shuli Eshel has just completed **Women's Peace**, the first film to focus on the Palestinian intifada from the perspective of women. In it, Israeli, Palestinian, and US women make peace on three different levels. Personal peace takes on a deeper meaning when viewed through marriage, the maternity ward after the birth of a baby, and the cemetery where a son, fallen in battle, is buried. Political peace is conveyed through the activities of a diverse group of

women as they move from separate peace efforts to unprecedented joint collaborations after the Women Speak Out Conference in Brussels during May 1989. And historical peace is explored, from the establishment of the state of Israel through the intifada today. *Women's Peace*, which was shot in Israel, the West Bank and Gaza, and the United States, will be available for broadcast on Israeli and US public television. *Women's Peace*: Shuli Eshel, 4831 Conrad St., #2B, Skokie, IL 60077; (708) 679-6511.

Nigerian Art—Kindred Spirits profiles Nigerian artists whose work is reshaping Western expectations of art. Produced and directed by Carroll Parrott Blue for the Smithsonian World series, the film features a number of artists—including sculptors Sokari Douglas Camp, Ben Enwonwu, and El Anatsui, woodcarver Lamidi Fakeye, and printmaker Bruce Onobrakpeya—who discuss their own cultural traditions, history, and experiences. In addition, art historians Emmanuel Arinze, Dele Jegede, and Rowland Abiodun provide insight into the history and diversity of Africa's artistic bounty. *Nigerian Art—Kindred Spirits* was produced with support from the Southwestern Bell Corporation, the Corporation for Public Broadcasting, and public television stations. *Nigerian Art—Kindred Spirits*: Blue Sky Productions, 28 Greenwich Park, Boston, MA 02118-3004; (617) 536-9865.

New York-based filmmaker Mario Chioldi has completed a seven-minute sample of **World Without End**, a fiction film-in-progress scheduled for completion next spring. The 50-minute, experimental film script is written from the point of view of a 17-year-old named Joseph, whose memory of his mother and search for his father leave him at the edge of sanity. Joseph is among the more than 80,000 homeless people in New York City. Through a series of disconnected encounters, we see how the frustrations of his life intensify, although he does manage to elude the bureaucracy that surrounds the homeless. And he continues his search for meaning. The production group working with Chioldi in producing *World Without End* have worked with the homeless on a grassroots level. The sample was released in cooperation with the Media Alliance. *World Without End*: Mario Chioldi, 414 W. 49th St., Suite 5d, New York, NY 10019; (212) 307-6434.

An estimated 7,000,000 children in the US between the ages six and 18 are deliberately inhaling common household products to achieve a drug "high." Texas leads the nation in reported cases of inhalant abuse. Dallas-based filmmakers Allen Mondell and Cynthia Salzman Mondell have collaborated with coproducer Steven Baker to complete **Inhalant Abuse: Kids in Danger/Adults in the Dark**. The video was created for parents, teachers, health professionals, and law enforcement officers as both a warning and a guide for effective prevention. Because inhalant abuse effects all ethnic groups, the producers featured Anglo, African American, and Latino subjects in the program. Funding was made pos-



Audio for Video & Film

- SMPTE lock: 1/2" 8 track, 1/4" Stereo centertrack, and 3/4" video
- Macintosh MIDI/Computer system for sound effects and music
- Advanced audio signal processors
- Voice-over and live music recording

NEW! Soundtools/Macintosh IIx
60 minutes Stereo CD quality audio
SMPTE Time Code locked to video
and Eventide H-3000B
Broadcast digital signal processor

A•I•R 91
Harvestworks Inc.
Grants For
Studio Residencies
Call for Info

Studio PASS
596 Broadway (602)
New York, NY 10012
212-431-1130

SAVE

POST-PRODUCTION TIME=DOLLARS

Networks and independents are utilizing this cost effective step to increase precision and effeciency in editing. Spend a little to get a lot. A transcript of your audio will increase content accuracy, aid in narration dubbing, and speed up the editing process. Call Pat Jackson for professional transcripts. (212) 877-1852

BETACAM SP
BVW 35 SP or 1 inch pc $199
IKEGAMI 79E &
CHIP Cameras

STUDIO or location.
Low rates on Studio,
crews & equipment.

Editing $12/hr.
W/ Editor $25
SONY 3/4 5850 off-line
Audio tape deck · Windows-food!
VHS deck for copies
Options Voice over mics
Switcher · Training available
Titles - Character generator
Window dubs - Time Code
Cameras- lights - STUDIO
14th Street Video
212 627-5324
near subways & PATH Trains

The Media Center
at
Visual Studies
Workshop

is accepting proposals for its
Equipment Access Program.

Artists and independent producers will be awarded access at reduced rates to the production and post-production systems at the Media Center for work on non-commercial projects.

3/4-3/4 with timecode & TBC,
Hi8 -3/4, MIDI Room,
Amigas for animation, sound, & CG,
16mm 4-plate flat bed,

Classes and workshops for all systems.

For more information call
716-442-8676
or write to
The Media Center at VSW
31 Prince Street
Rochester, New York 14607

Video Duplication
READY NEXT DAY- Mon-Fri
3/4" U-matic & 1/2" VHS or Beta II Copies

FROM ONE MASTER	FROM 3/4", 1/2" VHS MASTER 20 MINUTES 3/4"	1/2"	30 MINUTES 3/4"	1/2"	Add $25.00 per ONE INCH Master 60 MINUTES 3/4"	1/2"	1/2" VHS/Beta II 90 MIN.	120 MIN.
One Copy	$4.00	$4.00	$6.00	$5.00	$9.00	$8.00	$11.00	$14.00
2-4 Copies	3.50	3.00	5.50	4.50	8.00	6.00	8.00	9.00
5-9 Copies	3.00	2.50	4.50	3.50	7.00	5.00	7.00	8.00
10-19 Copies	2.50	2.00	4.00	3.00	6.00	4.50	6.00	7.00
1-4 RUSH Dubs	$8.00		$11.00		$17.00		$22.00	$28.00
TC Burn In	$10.00		$14.00		$26.00		Inquire for LABELING	
Window Dubs	5.00		7.00		13.00		& SHRINK WRAP	

PRICES ARE PER COPY- STOCK NOT INCLUDED. ASSEMBLY CHARGES ARE ADDITIONAL.

EQUIPMENT: 3/4" Sony, 1/2" Panasonic 2 ch. industrial recorders and Grass Valley & Videotek distributors. Time base correction, optional, with Microtime and Tektronix equipment. TITLING & EDITING FACILITIES AVAILABLE

3/4" & 1/2" EDITING Evenings & 24 Hour Access
With and Without an Editor Instructions Available
CHYRON TITLER AVAILABLE
ONE LIGHT FILM TO TAPE TRANSFERS
FILM STOCK, VIDEO TAPE, AUDIO TAPE, LEADER & SUPPLIES

RAFIK (212)475-7884
814 BROADWAY
NEW YORK, NY 10003

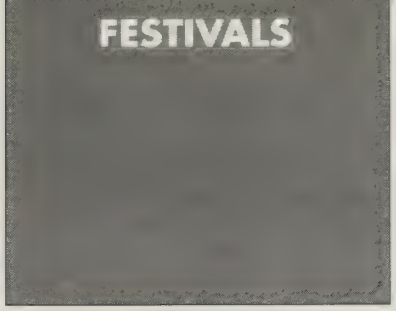
sible from the Contran Corporation and Dallas' Office of Cultural Affairs. *Inhalant Abuse*: Steven Baker, Media Projects, 5215 Homer St., Dallas, TX 75206; (214) 826-3863.

AIVF member Pamela Robertson-Pearce and Anselm Spoerri have released **Imago Meret Oppenheim**. The film presents a portrait of the Swiss artist whose fame rests on one piece: the *Fur-lined Teacup*, the renowned Surrealist work now in the collection of the Museum of Modern Art. Narrated by the actress Glenda Jackson, the 90-minute film explores Oppenheim's creative crisis and transformation, the Paris of the Surrealists, Jungian psychology, nature, feminism, the playful, and androgyny. The story of Oppenheim's life and art is based on her own words, letters, poems, and dreams. A German version of *Imago* has premiered at European film festivals and earned the Prize for Outstanding Quality by the Swiss Film Board. The English version won the Golden Apple Award at the National Educational Film and Video Festival this past year. *Imago Meret Oppenheim*: Pamela Robertson-Pearce and Anselm Spoerri, 20 Elm St., #3, Somerville, MA 02143; (617) 776-9818.

Nebraska videomaker Konrad Pregowski has completed **A Time in the Life of Israel Szapiro, #129564**, the story of a Nazi death camp survivor. In the half-hour documentary, Irving Shapiro describes life in the small Jewish town of Miedzyrzec, Poland, which was annihilated by Nazi occupiers. Shapiro's parents, Mala and Hershel Szapiro, were taken to the Treblinka death camp where they were killed. Shapiro and his younger brother, Alexander, ended up in another extermination camp, Majdanek, from which Alexander eventually disappeared but Israel survived. *A Time in the Life* was funded in part by the Nebraska Committee for the Humanities and has been picked up for broadcast by the state's educational TV network. *A Time in the Life of Israel Szapiro, #129564*: Konrad Pregowski, Professional Video Services, 3108 18th Ave., Scottsbluff, NE 69361; (308) 635-3606.

ATTENTION AIVF MEMBERS

The **In and Out of Production** column is a regular feature in *The Independent*, designed to give AIVF members an opportunity to keep the organization and others interested in independent media informed about current work. We profile works-in-progress as well as recent releases. These are not critical reviews, but informational descriptions. AIVF members are invited to submit detailed information about their latest film or videotape for inclusion in **In and Out of Production**. Send descriptions and black and white photographs to: *The Independent*, 625 Broadway, 9th floor., New York, NY 10012: attn: In and Out of Production.



This month's festivals have been compiled by Kathryn Bowser, director of the FIVF Festival Bureau. Listings do not constitute an endorsement. Since some details change faster than we do, we recommend that you contact the festival for further information before sending prints or tapes. In order to improve our reliability and make this column more beneficial to independents, we encourage all film- and videomakers to contact FIVF Festival Bureau with their personal festival experiences, positive and negative.

Domestic

AMERICAN FILM AND VIDEO FESTIVAL, May 27-June 1, IL. One of the oldest major competitive fests for nontheatrical film & video in the US, now in 33rd yr. Screens over 1000 entries & selects about 450 to participate. Juries throughout country judge entries in about 100 cats, awarding Blue & Red Ribbon Awards to winners in ea. cat. Blue Ribbon winners eligible for nomination for doc/short Academy Awards. Other awards incl. Emily (Best of Festival) & John Grierson Award to 1st time director. Competition cats (which contain sub-cats) incl. shorts, arts & culture, humanities, world around us, human concerns, concerns & controversies, children & young adults, instructional media, special competitions, film/video vanguard, feature, professional, health care professionals, home video, student. Media buyers & programmers from universities, public libraries, media centers, museums, school systems, hospitals, businesses attend, as well as distributors, producers, media critics & other media professionals. Several workshops & awards ceremonies held. Also features market exhibits w/ materials from distributors, producers, publishers. Entries must be produced &/or released in US between Jan. 1, 1989 & Dec. 30, 1990. Distrib. rights should be avail. Fest held in different city each yr; 1990 is at Wyndham Franklin Plaza in Philadelphia. Entry fees: $50-155, based on length (discounts to AFVA members). Formats: 16mm, 3/4", 1/2" (home video cat.); prescreening on 16mm & 1/2". Deadline: Jan 4. Contact: Kathryn Lamont, American Film & Video Festival, 920 Barnsdale Rd., Ste. 152, La Grange Park, IL 60525; (708) 482-4000; fax: (708) 352-7528; telex: 403681 AFVA.

AMERICAN FILM INSTITUTE-LOS ANGELES INTERNATIONAL FILM FESTIVAL, Apr. 12-25, CA. AFI-Fest now celebrating 5th yr. Noncompetitive & invitational, fest is organized & presented by AFI. Program focuses on int'l cinema, incl. several world & US premieres. Last yr 200 features, docs & shorts shown. Seminars & workshops held. No entry fee. Formats: 35mm, 16mm; preview on 3/4", 1/2". Deadline: Jan. 15 (features); Dec. 15 (shorts). Contact: Ken Wlaschin, AFI-Fest, 2021 N. Western Ave., Los Angeles, CA 90027; (213) 856-7707; fax: (213) 462-4049; telex: 3729910 FILM LSA.

ASIFA-EAST ANIMATION AWARDS, Jan., NY. ASIFA is int'l society of animators, founded 1961 for purpose of holding annual fest. Now holds meetings throughout yr on animation issues. Fest accepts amateur & student productions, nonsponsored works (any length) & sponsored works of specified lengths. Awards given for direction, animation, design, concept, soundtrack, student productions. Work must be produced w/in last 3 yrs. Formats: 16mm, 3/4". Entry fees: $5-30. Deadline: Jan. 1. Contact: Dick Rauh, ASIFA-East Animation Awards, 111 8th Ave., New York, NY 10011; (212) 924-9140.

ATLANTA FILM AND VIDEO FESTIVAL, May 8-12, GA. Presented by media arts center IMAGE, this competitive fest, now celebrating 15th yr, is dedicated to ind., innovative productions. $5000 in cash & equip. prizes awarded to entries in dramatic, experimental, animated, doc, student & other cats. Last yr judges viewed 425 works from US & Canada. Work by over 40 artists showcased. Topics range from AIDS, racism, abortion, the arts, rural America to comedy. Screenings held at High Museum & IMAGE's new screening facilities. Extensive local press coverage. Entry fee: $25 indiv./nonprofit; $40 distributor/for profit; add $5 for foreign entries. Deadline: Jan. 4. Contact: Claire Reynolds, Atlanta Film & Video Festival, 75 Bennett St., NW, Ste. M-1, Atlanta, GA 30309; (404) 352-4254.

BLACK FILMMAKERS HALL OF FAME BLACK INDEPENDENT FILM, VIDEO & SCREENPLAY COMPETITION, Feb., CA. 15th annual int'l competition intended "to discover, encourage & assist in expanding opportunities for Black filmmakers who address the rich complexity & variety of Black culture & to define & emphasize the place & importance of cinema in Black history & culture." Entries must be produced since 1987 & screenplays not yet produced. Entries should have Black person in key creative position of producer, writer or director &/or have subject matter providing cross-cultural perspectives on Black culture. Cats: nonfiction, feature for commercial venues, short (under 30 min.), animation, experimental, music, health/education, student, foreign, biography, crosscultural perspectives on Black culture (for foreign entries), TV (movie of the week & mini-series, episodic drama, episodic comedy, special), music video, young people's program, news magazine, doc, community video, PSA/commercial. Awards: $1000 best film/video, $500 2nd prize, $250 3rd prize, $500 best screenplay; honorable mention. Works presented at awards ceremony in Feb. & Black Filmworks Festival of Film & Video in April. Entry fee: $25. Formats: 16mm, 3/4", 1/2". Deadline: Nov. 5. Contact: Black Filmmakers Hall of Fame, Inc., 405 14th St., Ste. 515, Oakland, CA 94612; (415) 465-0804; fax: (415) 839-9858.

BROOKLYN ARTS COUNCIL FILM AND VIDEO EXPOSITION, Feb.-Mar., NY. Celebrating BACA's 25th anniv., comp. accepts works from ind. short film & video artists, awarding entries in animation, doc, experimental & student cats. Individual juries for ea. cat. (close to 100 people) consist of members of Nat'l Academy of TV Arts & Sciences as well as film/videomakers, critics, distributors & curators. Winning entries shown in public screenings at various NYC locations, incl. MoMA, Metropolitan Museum, Jefferson Market Library, BACA Downtown, Millenium, Brooklyn Museum. Entries must be under 60 min. Entry fee: $25. Formats: 16mm, 3/4"; preview on 3/4" & 1/2". Deadline: Dec. 15. Contact: Tom Wachunas, BACA, 200 Eastern Pkwy, Brooklyn, NY 11238; (718) 783-3077/783-4469.

CLEVELAND INTERNATIONAL FILM FESTIVAL, Apr. 4-14, OH. Now in 15th yr, fest screens over 40 feature & doc films from 15 countries, w/ over 100 titles total. Several premieres scheduled & audiences estimated at 21,000. Program also incl. Independent Films Series, focusing on shorter works by young & student filmmakers; ind. features are also shown in main section. Many filmmakers attend w/ films. Entry fee: $15. Formats: 35mm, 16mm; preview on cassette. Deadline: Dec. 31. Contact: David Wittkowsky, Cleveland Int'l Film Festival, 6200 SOM Center Road C20, Cleveland, OH 44139; (216) 349-0270; fax: (216) 349-0210; telex: 980131 WDMR.

LUCILLE BALL NEW COMEDY FILM FESTIVAL, May 23-26, NY. Fest has extended max. length of entries to 15 min. & will accept 35mm entries. (See "Festivals" in Oct. 1990 *Independent* for details.)

MEDIAMIX UNITED STATES SUPER 8MM FILM FESTIVAL, Feb. 8, NJ. Work which originates on super 8 film eligible to compete for $1000 in prizes at 4th ed. of fest. All genres accepted: animation, doc, experimental, fiction, personal. Mediamix is only nonprofit media arts org. in central NJ. Hosted by Rutgers University Film Coop. Entry fee: $25. Format: super 8. Deadline: Jan. 4. Contact: Mediamix US Super 8 Festival, Rutgers University Film Coop, Media Services, Kilmer Library, Ave. E, Piscataway, NJ 08855; (201) 932-4685.

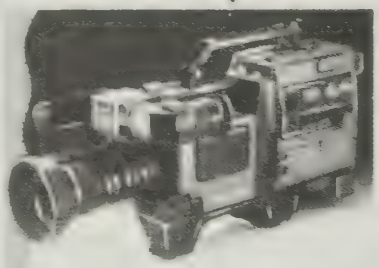
NEW DIRECTORS/NEW FILMS, Mar. 15-31, NY. This prestigious fest, estab. 1972, annually presents survey of world cinema to capacity audiences at NYC's MoMA. Dedicated purpose is discovery of new & unrecognized narrative features, docs & shorts. 20-25 film programs showcased; no specific cats. Shorts programmed w/ features. Entries must be NY premieres. Fest cosponsored by MoMA Dept. of Film & Film Society of Lincoln Center, which also presents NY Film Festival. No entry fee; entrants pay shipping costs. Formats: 35mm, 16mm; preview on 3/4" & 1/2". Deadline: Jan. 7. Contact: Marion Masone, New Directors/New Films, Film Society of Lincoln Center, 140 W. 65th St., New York, NY 10023; (212) 877-1800 x 484; fax: (212) 724-2813.

NORTH CAROLINA INTERNATIONAL FILM & VIDEO FESTIVAL, Jan. 18-28, NC. Ind. cinema celebrated in this competitive fest; all genres & completion dates considered. Certificates & cash awarded in cats of drama, doc, experimental, animation/graphic, Southern ind., multicultural filmmaker, multicultural film subject. Deadline: Dec. 20. Contact: Jennifer Horton, N. Carolina Int'l Film & Video Festival, 301 Hay St., Box 318, Fayetteville, NC 28302; (919) 323-1776; fax: (919) 323-1727.

SANTA FE FILM EXPO, Mar., NM. Now in 10th yr, fest showcases ind. films w/ varied subject matter, length, style & genre, incl. doc, dramatic, animated, film art & "that which defies categorization." Films televised nationally or in NM before Expo ineligible. Rental fee paid for all films selected for exhibition. Entry fee: $10. Formats: 35mm, 16mm; preview on 16mm, 3/4", 1/2". Deadline: Nov. 15. Contact: Linda Klosky, Santa Fe Film Expo, Center for Contemporary Arts, Box 148, Santa Fe, NM 87504; (505) 982-1338.

THIRD WAVE INTERNATIONAL WOMEN'S FILM & VIDEO FESTIVAL, Feb., TX. Competitive regional showcase for women's productions from TX, LA, MO, AR, OK, CO & NM. Works of all genres & lengths accepted. Entry fee: $10. Formats: 35mm, 16mm, 3/4",

Camera Rental



• Ikegami HL-55 CCD, HL-95B, HL-79D Cameras with on board or portable BetaCam deck
• Sony wireless mic • Lowel light kits
• Sachtler 20 II tripod

Best Rate in Town!!

R.G. VIDEO
21 West 46th Street New York NY 10036
Affiliated with Ross Gattine, Inc.
(212)997-1464 FAX (212) 827-0426

THE BEST

3/4" BVU -SP Post Production Facility in New York

featuring...
Computerized A/B Roll
Dynamic Motion Control
1 Pass Slo/Mo & Freeze Frame
Audio Follows Video
Hi-Res Character Generator
Edit List Management/CMX Disk
$80 per hour with editor

Timecoding and Window Dubs Available

*Also...*Sony Type 5 Cuts Only System
With editor: $30 per hour
Edit yourself: $15 per hour

Ask about our LOCATION PACKAGE *featuring...*Sony 3/4" BVU 150SP with Address Track Timecode

Call us about our 10% Get Acquainted Discount

GBS VIDEO®
44 West 24th Street, NYC 10010
(212) 463-8863

French, German & Spanish Spoken

INSURANCE

LIKE FILM, LITERATURE & MUSIC IS AN ART



D.R. REIFF & ASSOCIATES

ENTERTAINMENT INSURANCE BROKERS
320 WEST 57 ST
NEW YORK, NY 10019
(212) 603-0231 FAX (212) 582-6256

S-VHS

Component editing system with time base correction. Insert or assembly editing user-operated. Subsidized rate for qualifying projects **$12.50/hour**

FILM/VIDEO ARTS

817 Broadway at 12th Street
New York City 10003
212/673-9361

A nonprofit media arts center

1/2". Deadline: Jan. 1. Contact: Jana Birchum, Third Wave International Women's Film & Video Festival, Box 49432, Austin, TX 78765 or 1503 Payne, Austin, TX 78757; (512) 323-2386; fax: (512) 474-0944.

UNITED STATES ENVIRONMENTAL FILM FESTIVAL, Apr. 17-21, CO. Hosted by Pikes Peak Film Council of Colorado Springs. 2nd ed. of only nat'l fest devoted exclusively to films/videos w/ environmental themes. Entries must address environmental issue, but needn't be solely on environmental theme. Held in conjuction w/ Earth Day 1991. 15 member committee selects films/videos on full range of environmental issues. Doc, dramatic, animated, full-length & short films shown. Last yr 135 films from over 12 countries covering 50 environmental issues shown to audiences of 10,000. Extensive nat'l press coverage. Several films picked up for nontheatrical & TV distrib. Competition cats: shorts, features, docs, fictional narratives, young people, experimental, broadcast journalism, nonprofit commercials, animation. $1000 cash award in ea. cat.; addt'l $1500 awarded for Best of Fest (totalling $2500). Selection of films will travel to several major cities in US & Canada. Entries must be completed since Jan. 1, 1988. Entry fee: $20. Formats: 3/4", 1/2", 1", 35mm, 16mm; preview on 16mm, 1/2". Deadline: Jan. 5. Contact: Richard Skorman, US Environmental Film Festival, 1026 W. Colorado Ave., Colorado Springs, CO 80904; (719) 520-1952.

WOMEN ONE WORLD (WOW) CAFE WOMEN'S FILM & VIDEO FESTIVAL, Feb. 21-23, Feb. 29-Mar. 2, NY. Now in 4th yr, fest accepts entries produced by women on any topic, any genre. Held on 2 weekends in NY cafe. Formats: 16mm, super 8, 3/4". Deadline: Dec. 30. Contact: Mary Patierno, Women One World Cafe, 59 E. 4th St., New York, NY 10012; (212) 679-7350.

Foreign

BERLIN INTERNATIONAL FILM FESTIVAL, Feb. 15-26, Germany. One of top int'l fests & important for ind. producers. Now in 41st yr, fest offers ind. film artists hospitable (though hectic) atmosphere for showcasing work. Known for efficiency, fest is supported by all levels of German gov't. Programs large number of int'l ind. works, incl. many US productions. Concurrent market also featured. Over 7000 film industry pros & invited guests from every continent attend, along w/ enthusiastic local audience. Films programmed in 6 competitive & noncompetitive sections, each w/ own character & organization. Int'l competition screens 70mm & 35mm features, as well as 35mm shorts under 15 min. Entries must be produced in 12 mo. prior to fest, not have participated in other int'l competitions or fests & be German premieres. If accepted, German subtitles necessary. Selections for competition made by fest director Moritz de Hadeln. Awards: Golden Berlin Bear to best feature; Silver Berlin Bear special jury prize & Silver Bears for best director, actress, actor & outstanding single achievement. Also awarded: Golden Berlin Bear for best short & special prize (Silver Bear) for best screenplay or director. Noncompetitive Panorama Section, programmed by Manfred Salzgeber, accepts feature & docs of any length in 70mm, 35mm & 16mm (incl. work originating in video). Noncompetitive Int'l Forum of Young Cinema, programmed by Ulrich Gregor, selects 35mm & 16mm progressive & avant-garde cinema over 60 min., particularly long, difficult works. Other sections: Kinderfilmfest, for 35mm & 16mm films over 59 min. produced for children, under auspices of UNICEF; New German Films; Retrospective.

THE ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS MEANS:

- Comprehensive health, disability, life, and equipment insurance at affordable rates
- Festival Bureau: your inside track to over 400 international and domestic film and video festivals
- Advocacy in government, industry, and public forums to increase support for independent production
- Seminars on business, technical, and aesthetic issues
- Discounts on professional services, including car rental, film labs, post-production facilities & equipment rental

AND

- A subscription to **THE INDEPENDENT** Film and Video Monthly, the only national film and video magazine tailored to your needs (10 issues per year)

AIVF Books and Tapes

- *A diversified catalogue of information for all your film and video needs.*

A wealth of information is now available to you through AIVF by mail or in person. Our book/tape list covers practically every facet of the field. Subjects covered are production, fundraising, legal, screenwriting, technical, super 8, lighting, audio, public tv, cable, video, copyright, distribution, political and more.

Complete the other side of this card and mail to AIVF to receive a complete list of books and tapes available or call us at 212-473-3400.



Help Yourself.

Join AIVF Today and Get a One-Year Subscription to THE INDEPENDENT Magazine.

Enclosed is my check or money order for:

- ☐ $45/year individual (in US & Puerto Rico)
- ☐ (Add $12 for first class mailing)
- ☐ $25/year student (encl: proof of student ID)
- ☐ $60/year library (subscription only)
- ☐ $85/year organization
- ☐ $60/year foreign (outside US, Canada & Mexico), surface rate
- ☐ (Add $15 for foreign air mail)

Name_____

Address_____

City _____ State _____ Zip _____

Country (if outside US) _____

Telephone _____

Please bill my: Visa___ Mastercard ___

Acct. # _____

Exp. Date _____

Signature _____

OR: Send check or money order to: AIVF, 625 Broadway, 9th floor, New York, NY 10012; or call (212) 473-3400.

PLACE STAMP HERE

Please send me the latest copy of your book and tape list.

Name_____

Address_____

City_____

State_____ Zip_____

Telephone_____

AIVF

AIVF Publications
625 Broadway
9th Floor
New York, NY 10012

European Film Market is active meeting place for screenings & sales, w/ 600 market participants from 45 countries. American Independents in Berlin (AIB) market booth, organized by New York Foundation for the Arts along w/ consortium of 30 ind. media organizations, is center of activity for US ind. filmmakers. AIB arranges screenings, introductions, distributes catalog & poster, organizes press conferences & several other functions. Along w/ films selected by fest, AIB also represents 10-20 theatrical features or docs w/ theatrical possibilities. For info on AIB, contact: Lynda Hansen, NYFA, 5 Beekman St., New York, NY 10038; (212) 233-3900, before Nov. 23. Fest deadline: Dec. 1. Fest contact in US: Gordon Hitchens, 214 W. 85 St., New York, NY 10024; (212) 362-0254/(516) 868-9443. Contact in Germany: International Filmfestspiele Berlin, Budapesterstrasse 50, D-1000 Berlin 30, Germany; tel: (030) 254890; telex: 185255 fest d; fax: (030) 25489111.

BRUSSELS INTERNATIONAL FESTIVAL OF FANTASTIC, SCIENCE FICTION & THRILLER FILMS, Mar., Belgium. Films on fantasy, horror, thriller & sci-fi accepted for 8th edition of IFFPA-accredited competitive fest. Sections: feature competition, short feature competition (European shorts only), information, retrospective. Awards: Grand Prix The Raven (sculpture); 2 special jury prizes (paintings). 4-5 int'l jury members; audiences of 35,000, int'l press coverage. Over 50 films screened. Fest provides hospitality for invited guests. Formats: 70mm, 35mm, 16mm; preview on cassette. Deadline: Jan. 1. Contact: Georges Delmote/Freddy Bozzo, Festival International du Film Fantastique et de Science-Fiction de Bruxelles, 144 Ave. de la Reine, B-1270 Brussels, Belgium; tel: (32) 22421713; fax: (32) 22162169; telex: 61344 CONTAC B.

CRETEIL INTERNATIONAL WOMEN'S FILM FESTIVAL, Apr. 5-14, France. As one of world's oldest fest of films by women, Creteil, now in 13th edition, is important showcase for new work. Held in Paris suburb, fest attracts audiences of about 35,000, incl. filmmakers, journalists, distributors & buyers. Controversial & critical discussions traditionally part of fest proceedings. Fest sections: competition, retro of important modern woman director, self portrait of an actress, tribute to pioneer of women's films, int'l program. Competitive section selects 15 narrative features, 15 feature docs & 30 shorts. All films shown 3x. Cash & equipment prizes: 10,000FF prix du public in ea. cat. & 2 jury prizes of 5,000FF to features. Special programs incl. section on Asian filmmakers, small section for animation films & homage to Krystyna Janda.

US preselection again made at FIVF by fest US rep Bérénice Reynaud. Films must be directed or co-directed by women, completed since Mar. 1, 1989 & not theatrically released in France, broadcast on French TV, or shown at other French fests. Student productions ineligible. All subjects, genres & styles considered. Fest pays for accommodations (3 days) for participating filmmakers, as well as round-trip shipping for films selected through FIVF. Films should have French translation, synopsis, publicity & bio materials. Format: 35mm, 16mm; preview on 16mm, 3/4", 1/2". Entry fee: $15/submission, payable to FIVF. Deadline: Dec. 10. For info or appl., send SASE or contact Kathryn Bowser, FIVF Festival Bureau, 625 Broadway, 9th fl., New York, NY 10012; (212) 473-3400.

DUBLIN FILM FESTIVAL, Feb., Ireland. While noncompetitive fest has particular emphasis on Irish films & new Irish cinema, it also aims to showcase best of world cinema, incl. ind. productions, many selected at other int'l fests. For many entries, may be sole Irish screening. Accepted are features, shorts, docs, experimental, arts & animated productions. Over 100 films screened ea. yr. Estab. 1985. Formats: 70mm, 35mm, 16mm. Deadline: Jan. 15. Contact: Maretta Dillon, Dublin Film Festival, 1 Suffolk St., Dublin 2, Ireland; tel: 792939/37.

FEMME CATHODIQUES FESTIVAL INTERNATIONAL DE VIDEO DE FEMMES, May, France. Biennial competitive fest for videos directed or codirected by women. Looking for productions that are "innovative in form or content, a woman's view or about women's reality or fantasy." 2nd edition. Film-to-video transfers not accepted; mixed medium film/video acceptable. Tapes not selected for competition may be screened à la carte. Int'l competition awards: Jury Awards: 3 prizes of10,000FF ea. awarded in fiction, doc, plastic work (video art); Femis Award of postproduction facilities to work by European student; Canal Plus Award of purchase for TV broadcast. Fest also incl. art & technology program, homages & retros. Large space dedicated to video & communication, specifically alternative media & use of video in developing countries. Works should be produced w/in previous 2 yrs. Selection of videos tour after fest, w/ fees paid. If possible, send dialogue or comments. Some videomakers invited to fest. Format: 3/4". Deadline: Dec. 30. Contact: Femmes Cathodiques Festival International de Video de Femmes, Centre Audiovisual S. de Beauvoir, 2 rue de la Manutention, 75116 Paris, France; tel: 47236748; or c/o Syn Guerin, 50 rue Descartes, 75005 Paris, France; tel: 43296826.

PRIX FUTURA BERLIN, Apr. 13-21, Germany. Founded 1969, biennial competition showcases TV & radio programs that "identify & reflect the changes that are happening around us & within us." 12th edition of competition open to broadcasting organizations/services, which may submit 1 production in ea. of 2 cats. Competition cats: TV doc, TV fiction, radio doc, radio drama. 2 Prix Futura awards of DM10,000 in ea. cat. Docs must be under 70 min.; fiction under 80 min. Entries must be broadcast for 1st time w/in previous 2 yrs. No commercial advertising in entries. Format: 3/4" PAL. Deadline: Jan. 1. Contact: Peter Leonhard Braun, Prix Futura Berlin, Sender Freies Berlin, Masurenalle 8-14, D-1000 Berlin 19, Germany; tel: (30) 3031-1610; fax: (30) 3031-1619; telex: 1-82813.

TAMPERE INTERNATIONAL SHORT FILM FESTIVAL, Mar. 6-10, Finland. Now in 21st yr, competitive Tampere is one of largest short film fests in Nordic countries, programming 200 films w/ competition showing about 75 works from 30 countries to audiences of 13,000. Cats: animated, doc, fiction/experimental. Films for children welcome in any cat. Awards: Grand Prix (bronze statuette the Kiss & $3600 for best film); prizes for best film in ea. cat. (statuette & $470); one special prize (statuette & $470), diplomas of merit; money prizes. Competition entries must be under 35 min.; in doc cat., films 35-60 min. accepted for special reasons. Entries must have 1st public screening on or after Jan. 1, 1990. Films shown at other int'l fests eligible. Program also incl. special programs (homages & retros), exhibitions, seminars, discussions, festival club. No entry fee. Formats: 35mm, 16mm; preview on cassette. Deadline: Jan. 15. Contact: Kirsi Kinnunen, Tampere Int'l Short Film Festival, Box 305, SF-33101 Tampere, Finland; tel: (358) 31 196149; fax: (358) 31 196756; telex: 22448 tam sf.

CLEVELAND
INTERNATIONAL
FILM FESTIVAL
APR 4 - APR 14, 1991

APPLICATIONS ACCEPTED
THROUGH 31 DEC 1990

16mm & 35mm
SHORTS AND FEATURES

6200 SOM Center Rd. C20
Cleveland, Ohio USA 44139
Telephone (216) 349-0270
TELEX 201999 UBLAW
FAX (216) 349-0210

DAVID ROYLE
PRODUCTIONS

OFF-LINE
EDITING
VHS & 3/4"

MIDTOWN
GREAT RATES

947-8433
330 W. 42nd St.
N.Y., N.Y. 10036

AFFORDABLE
EDITING STUDIO

VHS SYSTEM
JVC RM-86U
JVC BR-6400U
JVC BR-8600U
2 PANASONIC MONITORS

EDIT YOURSELF
$15 AN HOUR
$75 A DAY
$350 A WEEK

MIRANDA SMITH PRODUCTIONS
251 W. 30TH ST., #16-W
NEW YORK, NY 10001
(212) 563-2370

FOX AMERICA

Ikegami HL 95 • Ikegami 79 EAL • Sony BVP 5 • Sony BVP 7 • Sony BVW 35 • BVW 25 • BVV 5 • BVU 150 • Full production packages in PAL and NTSC • Full grip/lighting/audio • Crews • Transportation

PAL

Editing: Sony BVU 800 • Sony BVU 950 • Sony BVW 75 • Panasonic AG 7500 • Panasonic AG 6500 • Sony BVU 5800 • Sony BVU 5850 • Facilities available with or without editor • Hourly - daily - weekly rates

FOX TELEVISION OF AMERICA
333 West 52nd Street New York, NY 10019
Tel (212) 246-4300 Fax (212) 265-0155 Telex 961016 FOXNYK

CLASSIFIEDS

Each Classified has a 250 character limit & costs $20 per issue. Ads exceeding this length will be edited. Payment must be made at the time of submission. Anyone wishing to run a classified more than once must pay for each insertion & indicate the number of insertions on the submitted copy. Each classified must be typed, double-spaced & worded exactly as it should appear. Deadlines are the 8th of each month, two months prior to the cover date, e.g., November 8 for the Jan./Feb. issue. Make check or money order—no cash, please—payable to FIVF, 625 Broadway, 9th fl., New York, NY 10012.

Buy • Rent • Sell

WANTED: CP, Arri, Aaton, Angenieux, Cooke, Zeiss, O'Conner, Miller, Sachtler, Steadicam, Nagra. Call for current equipment list, lens & camera repair, free lens evaluation, new & used equipment needs, rentals. Whitehouse A/V (805) 498-4177.

NAGRA FOR RENT w/wo operator. Nagra 4.2, Sennheiser shotgun & lavaliere, headphones. Rental only: $75/day. With soundman: $300/day; (212) 496-7894.

FOR RENT/EXCHANGE: In exchange for place to stay, free use of either: 3/4" Sony edit system $450-650/wk in own home; Betacam SP camera/deck: $8-10,000 for half ownership or $400/day; (212) 768-1600.

FOR RENT: Off-line 3/4" SP, 9800 & 9850 decks, RM 450. Midtown location, rates competitive with those of older, slower Sony systems. Contact: Susan Conley, Todd Kessler Productions; (212) 714-9351.

FOR SALE: Kelsey 16X3 audio mixer $600, 2 ADC audio patch bays $200, Synmetrix A220 Rk. Mnt stereo amp. $150. 527 Waveform mon. $500, 35 BNC video patch bay $200, Knox K60 titler $300, Sony 4800 deck $1000. S10-300 $100. Joe (212) 490-0355.

FOR SALE: Sony 4800 3/4" VTR, batts, AC adaptor & Sony 1640 industrial camera. Exc. cond. Sony CCD V-99 Hi-8 camcorder, still in box. Sony B/W 1/2" reel-to-reel; AV 3400-AVC 3400 portapak, AV 3600 VTR, AV 8650 editor, CVM 115 monitor. (513) 766-2098.

FOR SALE: Universal (Miller) fluid head tripod w/ legs, very smooth. Mint condition $250. (2) Shure M-67 mixers. Perfect for location or studio use (212) 244-6714.

STRIKING FOOTAGE on Latin America: Violence, war, cocaine, homeless children, political riots, destruction of Brazil rain forest, gold mines madness, indios, black magic, and more. Call (212) 245-4166, ask for Salvator.

FOR SALE: Eclair ACL 16mm 9-95 Angenieux zoom lens, (1) 400' & (1) 200' loading magazine, battery charger, 1 battery + 1 Steinbeck 6-plate editing system. Fix price $10,000. Call Marc (212) 431-7748.

FOR SALE: Nizo 6080 super 8 camera. Barely used. Exc. condition. 7-80mm Schneider lens, the works. $1,200 neg. or will trade for good used super 8 camera, i.e. Nikon, Chinon, or Elmo + some $$. (212) 685-7151.

FOR SALE: Sony BVU 200B U-matic edit VTR, excellent $1150. Sony PVM 2030 20" monitor, like new $525. Glen DiCrocco (718) 987-8385.

FOR SALE: Professional super 8 production package. Beaulieu 7008 Pro, Fullcoat recorder, mic, editing bench & all accessories, mixer, 2 Smith Victor light kits, many extras. Everything brand new. Best offer. Scott (601) 268-6158.

FOR SALE: Sony off-line system: VO-5800, VO-5850, RM440. Good condition. $7000 or best offer. B Video Inc. (212) 489-0721.

FOR SALE: Sony BVU-110 (with time code). Portable videotape recorder. Excellent condition $950 (718) 493-5754.

FOR SALE: Beaulieu 7008 Pro 7-56 power lens, filter, 2 super power packs, crystal camera control, pro super charger. Never used. $2850. Bob (502) 491-9223.

Freelancers

BETACAM SP packages available: New BVW-507 (w/ 700-line resolution); BVW-505 also avail. Your choice of field production package comes w/ award-winning videographer, Toyota 4-Runner & competitive rates. Call Hal at (201) 662-7526.

AWARD WINNING Director of Photography looking for interesting projects. Owner of super 16 capable full Aaton package. Paul (212) 475-1947.

NEED MUSIC FOR YOUR FILM? Composer seeks film scoring work. Orchestral &/or electronic. Juilliard Graduate, ASCAP Winner. (212) 799-8330.

PBS CREDITED cameraman with Sony DXC 3000 camera & deck. Sennheiser sound, broadcast package. $250/day. Call for weekly rates. John (212) 475-6550.

CAMERAMAN w/ extensive feature experience avail. for features, commercials & rock videos. Also owner of 35BL, SR, 3/4" SP & S-VHS. Lighting package & van. Call Tony at (212) 929-7728.

BETACAM PACKAGE w/ tripod, lights, mics, award-winning cameraman, crew & transportation avail. for your project at great rates. Fast & reliable. Broadcast quality. Call Eric (718) 389-7104.

CINEMATOGRAPHER w/ feature (4), doc & commercial credits avail. for film or video projects of any length. Personable, w/ strong visual sense & excellent lighting. Own equipment, at a reasonable rate you can afford. Call for demo: Eric (718) 389-7104.

WE'RE BRAVE NEW WORDS: professional tape transcribers of interviews for paper edits. We word-process screenplays, too. Rush and fax available. Excellent references. NYC—Village/Chelsea. Eugene (212) 627-2277.

MUSIC FOR YOUR FILM OR VIDEO project. Composer/producer with credits that include the feature *True Love*, GlobalVision, extensive work for Harper & Row, Caedmon, also Billboard Chart credits. Reasonable rates.

John Bauers Music Productions (201) 963-3144.

VIDEOGRAPHER, DIRECTOR w/ broadcast, cable & corporate credits available for your project. Betacam packages and talented crew to suit your needs. Call Tony at A.G. Video Production Services (201) 461-8722.

16MM PRODUCTION PKG from $150/day. Complete camera, lighting & sound equip. avail. w/ operator, asst. & transport to location. CP16 crystal, fluid head, Lowels, sungun, Nagra, radio mikes & more. Postprod. also avail. Negotiable rates. Tom (201) 692-9850.

DIRECTOR OF PHOTOGRAPHY available for dramatic 16 or 35mm productions of any length. Credits include *Metropolitan*. Call to see my reel. John Thomas (201) 783-7360.

ENTERTAINMENT LAWYER available to film community to draft/negotiate/review contracts, handle legal matters, assist in financing. Reasonable fees (718) 454-7044.

PBS CREDITED CAMERAMAN (*Frontline*) with BVW 300 Betacam & soundman with Sennheiser package, fluent in Russian & Polish, call Slavek (607) 589-4771 or fax (607) 589-6151.

CAMERAMAN specializing in film and video. Looking for innovative projects. Own video (pre- and postproduction) equipment. Have camera will travel: prefer NY, NJ, CT areas. Call Paul at (718) 886-4035.

AWARD-WINNING CINEMATOGRAPHER with Arri 16SR. Looking for the right independent feature to offer my labor of love and a sweet deal. Send synopsis to: 1676 Chain Bridge Rd., McLean, VA 22101. Or call Len McClure at (703) 506-0077.

INDEPENDENT VIDEO DOC now hiring: videographer w/ Betacam & bdcst S-VHS experience, audio technician w/ equipment, researcher, several PAs w/ vehicle. Experienced only. Resume & salary requirements to: KSP, Suite 3C, 301 W. 108th St., New York, NY 10025.

CINEMATOGRAPHER with experience in features, short films, and documentaries. Vincent, (718) 729-7481. Reel upon request.

PROFESSIONAL WRITER will write, rewrite, or edit your grant proposal, film treatment, or script. Have written successful applications to CPB, PBS, NEH & WNET. Call Jane at (212) 929-4795.

SHOOTING IN THAILAND? Need location, equipment, crew, prod. coord., consultation, stock footage of Thailand? Things are difficult w/o insider's help. Contact: Morakot Piyakesin, 2/4 Silom 13 (Soi Vaiti), Bangkok 10500, Thailand, tel: (011-66-2) 234-1805. Ref. avail.

THE SCREENPLAY DOCTOR: professional consultant & story analyst for major studios will analyze your screenplay at a reasonable rate. Specialty indie/art films. (212) 219-9224.

DIRECTOR OF PHOTOGRAPHY/OPERATOR: LA-based. Features, shorts & music videos. Considerable editing exp., w/ strong bkgrd in Fine Art. Willing to help assemble crew & equip. Negotiable rates to suit your budget. For resume & reel, call Brad (213) 960-9406.

Postproduction

BOB BRODSKY & TONI TREADWAY: Super 8 & 8mm film-to-video mastering w/ scene-by-scene color correction to 1", Betacam & 3/4". By appointment only. Call (617) 666-3372.

HESSION-ZEIMAN PROD. We make Betacam look like film using Sony BVW 507 bdcst high resol. Betacam & Betacam SP w/ complete off-line, on-line postprod. services. Field prod. & rental pkgs to suit your doc, indus., music vid, commercial project. (212) 529-1254.

OFF-LINE AT HOME. We will rent you 2 Sony 5850s w/ RM440 or RM450 edit controller & monitors. Low rates by the month, $650/week. Answer your own phone & cut all night if you like! Call John at (212) 245-1364 or 529-1254.

NEGATIVE MATCHING: 16mm, super 16, 35mm. Credits include Jim Jarmusch, Chris Choy, Renee Tajima, Bruce Weber & Yvonne Rainer. Reliable results at reasonable rates. One White Glove, Tim Brennan, 321 W. 44th St., #411, New York, NY 10036; (212) 265-0787.

BETACAM OR 3/4" SP location shooting as low as $300/day. Betacam & 3/4" SP to 3/4" SP editing w/ editor from $35/hr. Vega wireless mic. & Motorola MX-350 rental as low as $30/day. Call Michael at Electronic Visions (212) 691-0375.

16MM FLATBEDS FOR RENT: 6-plate flatbeds for rent in your workspace or fully equipped downtown editing room w/ 24 hr. access. Cheapest rates in NYC for independent filmmakers. Call Philmaster Productions (212) 873-4470.

16MM CUTTING ROOMS: 8-plate & 6-plate fully equipped rooms, sound transfer facilities, 24-hr access. Downtown, near all subways & Canal St. Reasonable, negotiable rates. (212) 925-1500.

BROADCAST QUALITY EDITING: Edit from Betacam, 3/4" or 3/4" SP. $99/hr including operator, switcher, slo-mo. 50% discount on DVE for AIVF members. Call HDTV Enterprises, Inc., near Lincoln Center (212) 874-4524.

COZY & CHEAP: 3/4" off-line editing room w/ new Sony 5850, 5800, RM440. $500/week, $150/day. Midtown location, 24-hr access. Fax, xerox & dubbing services available. Call Jane at (212) 929-4795 or Deborah at 226-2579.

FILM & VIDEO completion facilities: 16 & 35mm cutting rms, mixing studio, music, transfers, sound FX, foleys, VO, ADR, lokbox, Steenbecks, 1", 3/4" Beta editing. Camera, sound, editing rentals: "1 stop" for indies. Ross-Gaffney, 21 W. 46th St., NYC; (212) 719-2744.

S-VHS, 1/2" VHS industrial editing decks for rough cuts & dubs. Also, Alta Cygnus TBC w/ special effects & Amiga computer w/ graphics capability, $15/hr. Private, quiet facility in Greenwich Village. Call Bob (212) 473-7462.

IN LOS ANGELES: 3/4" & VHS off-line editing rooms for rent. KEM flatbed, Moviola, sound transfer & audio sweetening also avail. Call Sim Sadler or Helen Crosby-Garcia at Finale Post-Production, (213) 461-6216.

EDITING IN THE WOODS: 3/4" SP to 3/4" SP off-line editing & Hi8mm to 3/4" SP. Nestled in log country B&B, 4 hrs fm NYC. Editing suite near sauna. Editor speaks Russian & Polish. Log Country Inn, Box 581, Ithaca, NY 14851; (607) 589-4771; (800) 274-4771.

16MM EDITING ROOM & OFFICE space for rent in suite of indies. Fully equipped w/ 6-plate Steenbeck & 24-hr access. All windowed & new carpet. Located at W. 24th St. & 7th Ave. Reasonable rates. Call Jeff at Film Partners (212) 714-2313.

TOTAL SUPER 8 SOUND Film Services. All S-8 production, postprod., editing, sync sound, sound mix, multi-track, single & double system sound editing, transfers, stills, etc. Send SASE for rate sheet or call Bill Creston, 727 6th Ave., New York, NY 10010; (212) 924-4893.

COBBLE HILL OFF-LINE: Sony 5850 system $150/day, $500/wk. Comfortable apartment near downtown Brooklyn. Copier, fax avail. Call Fred at (718) 852-2643.

Classifieds Sale

A HOLIDAY SPECIAL!

SAVE ON MULTIPLE CLASSIFIED ADS IN *THE INDEPENDENT:*

4x	8% off =	**$73.60**	vs $80
5x	10% off =	**$90.00**	vs $100
6x	12% off =	**$105.60**	vs $120
7x	14% off =	**$120.40**	vs $140
8x	16% off =	**$134.40**	vs $160
9x	18% off =	**$147.60**	vs $180
10x	20% off =	**$160.00**	vs $200

Send your ad (250 characters max.) and a check (payable to FIVF) **before January 8** to: Classifieds, *The Independent*, 625 Broadway, 9th floor, New York, NY 10012.

BETACAM PACKAGE

Great Rate!

Incl. Cameraman, Lights
Tripod, Mics, Monitor

Transport. & Crew Avail.

Also

SONY 3/4" OFF-LINE EDITING

SOLAR productions

(212) 925-1110

COMPLETE POST-PRODUCTION FACILITIES

- On-line, Off-line editing
- 1", Betacam A/B, and ¾" A/B
- Abekas A53-D, Chyron Scribe
- 16mm film to tape transfer
- CCD camera rental

BEST RATE IN TOWN

Call (212) 997-1464 for more information

Ross-Gaffney Video
21 West 46th Street
New York, NY 10036

NEW YORK ZOETROPE *presents*

$9.95 plus $2 shipping & handling.

THE SCREEN WRITER'S GUIDE: (almost) Everything You Need to Know to Get Your Script Produced

SECOND EDITION

With the Names and Addresses of Over 2,200 Producers and Agents World-Wide

Joseph Gillis
A BASELINE BOOK

Write for a Free Catalog
Film & TV Reference Books

New York Zoetrope
Department V
838 Broadway
New York
NY
10003

NOTICES

Notices are listed free of charge. AIVF members receive first priority; others are included as space permits. The Independent reserves the right to edit for length. Deadlines for Notices will be respected. These are the 8th of the month, two months prior to cover date, e.g., November 8 for the January/February issue. Send to: Independent Notices, FIVF, 625 Broadway, New York, NY 10012.

Conferences ▪ Workshops

CENTER FOR NEW TELEVISION Fall/Winter workshops: Basic Video Prod., Nov. 19-Dec. 3; Advanced Video Prod., Nov. 3-Dec. 15; Steadycam, Nov. 10; Camera Support: Tripods, Dollies & Cranes, Nov. 12; Prof. Prod. Mgmt., Nov. 3-17; Script Supervision/Continuity, Nov. 27; Home Video, Dec. 1; Intro to Video Editing, Nov. 27-Dec. 11; Intermediate Editing, Nov. 26-Dec. 12; Art of Editing, Nov. 19-26; Footage Feedback: Composition & Lighting, Nov. 17; Footage Feedback: 2nd Opinions for Your Edit, Nov. 12; Legal Aspects of Video Prod., Nov. 28; Grantwriting, Dec. 8; CNTV Regional Fellowship Program, Dec. 5; To Sign or Not To Sign: NEA Content Restrictions, Nov. 6. Contact: CNTV, 912 S. Wabash Ave., Chicago, IL 60605.

FILM/VIDEO ARTS seminars & workshops: 16mm Film Prod. III, Nov. 6-Dec. 11; Apparatus No-Budget Filmmaking Workshop, Nov. 11; Arri 16mm SR Workshop, Dec. 1-2; Montage Workshop, Nov. 26, 27, 28; Special Make-Up/Effects Workshop, Dec. 15, 16; Prod. Mgmt. II, Nov. 7-Dec. 12. Minority scholarships avail. Contact: Arun Vir, Media Training, F/VA, 817 Broadway, New York, NY 10003-4797; (212) 673-9361.

HARVESTWORKS Listen-in Seminars: Kristine Diekman presents 2 video works w/ sophisticated soundtracks, Nov. 13; Terese Svoboda & Anne LeBaron on creating soundtrack for experimental video narrative, Nov. 15. Classes: Audio-to-Video Synchronization, Nov. 19 & 21; The Digital Audio Workstation, Nov. 26 & 28; Basic Mic Techniques for Recording, date TBA. Contact: Studio Pass, 596 Broadway #602, New York, NY 10012; (212) 431-1130.

SOCIAL ISSUE MEDIA: Media Network & Hunter College will host day-long conference on distributing & using social issue media, Nov. 17 at Hunter College. Topics incl. tailoring prods to audience needs, nuts & bolts distribution panel, use of experimental forms to present political issues & more. Admission: $35; Media Network members & Hunter College students: $25. Contact: Media Network, 121 Fulton St., 5th fl, New York, NY 10038; (212) 619-3455.

Films ▪ Tapes Wanted

INDEPENDENT FOCUS seeks work for its 14th season. Films/tapes must be made no earlier than 1986 & not broadcast in NY metro area; can be any length. 3/4" & 1/2" accepted for screening. Submissions must be postmarked no later than Nov. 15. For appl., contact: Cara Mertes, Independent Focus, 13-WNET, 356 West 58th St., NY, NY 10019; (212) 560-2917.

LONG SHOT THEATRE seeks innovative & original, independent & experimental, films & videos for ongoing weekly program on Boston cable. 3rd yr. of self-produced, nonprofit show. Submissions on 3/4" or 1/2" (films incl.) w/ running time of up to 25 min. Also send short description of piece. Contact: Todd Sargent, 48 Sawyer Ave. #1, Boston, MA 02125; (617) 287-1980.

UMBRELLA FILMS seeks distribution rights for films & videos on environmental policy issues. Contact: Umbrella Films, 60 Blake Road, Brookline, MA 02146; (617) 277-6639.

VIDEO/FILM VENUE: Washington, DC nightclub & video bar, 15 Minutes, seeks shorts for dance-break projection & Mon. night contests, plus longer pieces for "uncorrupted screenings." Alternative, experimental video art, doc, graphics, film transfers, student work. Rental fee to artists. 1/2" & 3/4". Send tapes, info to: Steve Zarpas/Eric Gravley, 15 Minutes, 1030 15th St., NW, Washington, DC 20005; (202) 408-1855; or call Eric Gravley, (202) 667-5643.

Opportunities ▪ Gigs

POSITION AVAILABLE: TV-Radio Dept, tenure-eligible, beg. Aug. 15, 1991 at Roy H. Park School of Communications, Ithaca College. Courses in basic & advanced video field prod. & direction. Other areas may incl. doc. prod., computer appls in video tech. &/or other courses in areas of expertise. Experience in minicams & video editing essential. PhD or MFA w/ successful teaching exp. required; prof. exp. desirable. Screening begins Dec. 1. Send appl, incl. resume & statement of interest to: Prof. Megan Roberts, Search Comm., Roy H. Parks School of Communications, Ithaca College, Ithaca, NY 14850; (607) 274-3242.

PROGRAM FOR ART ON FILM maintains computer database & info service for films & videos on visual arts. Independents invited to send notices of new releases & works-in-progress for inclusion in database, consulted by museums, educators, TV programmers & film fests. Joint venture of Metropolitan Museum of Art & J. Paul Getty Trust. Contact: Nadine Covert, Program for Art on Film, 980 Madison Ave., New York, NY 10021; (212) 988-4876.

VIDEO INTERNSHIPS for fall & spring semesters offered by Ackerman Institute for Family Therapy. Day & evening positions avail. Interns tape & edit family therapy sessions in small VHS studios w/ two-camera switching. Opportunity to work w/ cameras, SEG, TBC, waveform, vectorscope & audio equalizer. Academic credits can be earned w/ prior arrangement w/ college or univ. faculty advisors. Contact: Jackie McSweeney or Climeen Wikoff; (212) 879-4900.

ARE YOU INTERESTED IN TEACHING? Dept. of Educ. & Media Training at Film/Video Arts welcomes appls from media artists, educators & professionals interested in teaching film prod., video prod. & editing, sound techniques & media arts. Contact: Media Training Dir., Dept. of Educ. & Media Training, F/VA, 817 Broadway, New York, NY 10003; (212) 673-9361.

Publications

BENTON FOUNDATION publications now avail: *Cable Access: A Community Communications Resource for Nonprofits*, by Margie Nicholson & *Using Video: Videocassette Distribution by Nonprofits*, by Eloise Payne. Contact: Benton Fnd., 1710 Rhode Island Ave., NW, 4th fl, Washington, DC 20036.

FOUNDATION CENTER *Nat'l Guide to Funding in Arts & Culture* now avail. Price: $125 plus $3 shipping & handling. Contact: Foundation Ctr, 79 Fifth Ave., New York, NY 10003; (800) 424-9836.

Resources ▪ Funds

ERIK BARNOUW AWARD recognizes outstanding reporting or programming on network or cable TV, or doc film concerned w/ US history, its study &/or promotion of history as a lifetime habit. Deadline: Dec. 1. For entry info contact: Organization of American Historians, 112 N. Bryan St., Bloomington, IN 47408-4199.

ETHNIC MINORITY SCREENWRITERS development & promotional program offers $500 scholarships per winning screenplay, plus promotion of writers. Incl. exposure to agents, studios, producers, directors & mtgs w/ Hollywood writers who provide critical evaluations of screenplays. Sponsored by American Film Institute Alumni Assn. Writers Workshop w/ funding from LA City Cultural Affairs Office & Walt Disney Studios. Submission deadline: Nov. 9. Entry fee: $25. Contact AFI-AA Writers Workshop, Box 69799, Los Angeles, CA 90069.

EXPERIMENTAL TV CENTER Electronic Arts Grants Program offers presentation funds to nonprofit orgs in NYS to assist w/ exhibition of audio, video & related electronic art. Projects receiving funding from NYSCA not eligible. No deadline. Contact: Sherry Miller Hocking, Electronic Arts Grants Program, Experimental TV Center, 180 Front St., Oswego, NY 13827; (607) 687-4341.

GOLDEN GATE AWARDS COMPETITION: Celebrates innovative prod. in film, video & TV from around world. Awards incl. trophies & cash honoraria. Deadline: Dec. 1. Contact: Competition Coord., San Francisco Film Society, 1560 Fillmore St., San Francisco, CA 94115.

MEDIA ACCESS AWARD PROGRAM provides grants up to $1,500 in waived access fees to support innovative noncommercial projects at Media Center of Local Television (LTV) in E. Hampton, NY. Program aimed at allowing NYS media artists free use of LTV prod. & postprod. facilities. Projects funded should be new works intended for presentation through NYS venues. Contact: Mary Miller, LTV Media Arts Program, 211 Springs Fireplace Rd., E. Hampton, NY 11937; (516) 324-3315.

NATIONAL ENDOWMENT FOR THE HUMANITIES: Humanities Projects in Media deadline: Mar. 15, 1991. Contact: James Dougherty, NEH, 1100 Pennsylvania Ave., NW, Washington, DC 20506; (202) 682-5452; (202) 786-0278.

THE STANDBY PROGRAM, INC. has assumed the fiscal activity of the Standby Program, the postproduction access service for artists and independents. The Raindance Foundation is no longer conducting the fiscal activity of Standby. Call (212) 219-0951 or write: Standby, Box 184, Prince St. Station, New York, NY 10012.

FUTURE FILM NEWS

NATIONAL FILM SOURCES

PRE-PRODUCTION NEWSLETTER

RESEARCHES SAG AND NON-UNION FILMS CURRENTLY IN PRE-PRODUCTION IN N.Y. - CALIF. - ALL THE U.S.A.

MONTHLY NEWSLETTER YEARLY SUBSCRIPTION $39.95
TOLL FREE CREDIT CARD ORDERS 1-800-222-3844
SAMPLE ISSUE $5.00
10 EAST 39th ST. SUITE 1017 N.Y., N.Y. 10016

The Production Specialist Between Japan and the U.S.

With production headquarters in New York and Tokyo.

- Co-producing and distributing quality independent features and documentaries in Japan.
- Producing documentaries, features, and news segments for television.
- Producing and coordinating U.S.–Japan teleconferences via satellite.
- Producing corporate videos and product promotions for Japanese market.
- Arranging crews, equipment leasing, and bi-lingual coordinators in Japan.

We know, first hand, the interests and needs of both American and Japanese clients. We are prepared to assist you in a variety of capacities. Please call . . .

Unicorn U.S.A., Incorporated
1123 Broadway, Suite 911
New York, N.Y. 10010

(212) 675-3667

LUXURY 3/4" SP EDITING WITH TIME CODE, PAINTBOX/ANIMATION AND POOL!

Suite A: *$45/hour*
Time-code Sony SP Type IX Edit system,
Expert Editor/Animator,
Amiga 2000 Hi-res titles/paintbox/animation,
color correction, audio dubbing/sweetening,
window-dubbing, VHS dubbing,
Olympic-size swimming pool.
[$40/hour without pool]



Suite B: *$15/hour*
3/4" Sony non-SP editing,
Logging, screening,
without editor.
[Swimming is extra]

View of the Hudson from Both Suites

RIVERBANK EDIT
212/695-7255

MEMORANDA

SUMMARY OF AIVF/FIVF BOARD MEETING AND RETREAT

On September 15, 1990, the AIVF/FIVF board of directors met for a combined business meeting and retreat.

After welcoming its newest member—Jim Klein of Yellow Springs, Ohio, founding member of the New Day distribution collective and maker of *Letter to the Next Generation*—the board turned to business. Budgets for FY91 were approved, as was the addition of former board chair Regge Life to the FIVF board. The board also expressed interest in adding someone with public relations experience to the FIVF board and will consider candidates at the next meeting.

Karen Ranucci's proposal for an affiliation of FIVF with her International Media Resource Exchange was discussed. The board generally supported the project and referred the matter back to staff to try to define an appropriate relationship.

The board reelected the current slate of officers and reconstituted the following committees: membership, advocacy, program, and development. The Membership Committee works with AIVF staff to expand membership and develop services. The Advocacy Committee intervenes in policy and legislative issues affecting AIVF members, such as protecting the National Endowment for the Arts and increasing public broadcasting's use of independent production. The newly created Program Committee will bring the board, staff, and AIVF members together to develop ideas for the seminar and screening program. The Development Committee is charged with raising money for AIVF and FIVF.

In the area of development, the board committed itself to raising matching funds for the renovation of AIVF's office space. The New York State Council on the Arts has already approved a grant to FIVF for a capital expenses.

The board tabled indefinitely a proposed change in AIVF and FIVF's logo.

Finally, the board set the following meeting dates for 1991: January 12, March 23, June 22, and September 14. Committees will meet the day before each board meeting. AIVF members are encouraged to attend board and committee meetings. Call AIVF to confirm date, time, and location.

During its retreat, the board heard reports and discussions about the origins of AIVF and its foundation affiliate, FIVF. A list of staff suggestions for areas of development coming from an earlier staff retreat was discussed. The board's top priority was the institutional development of AIVF and FIVF, including an increased commitment to fundraising, membership outreach, and public relations. The board was also interested in pursuing research and publication of a guide to international distribution and in experimenting with the creation of a computer bulletin board for AIVF members. There was a consensus that AIVF's unique mission is to provide information, services, and advocacy for independent producers. The board reaffirmed its mission statement, which emphasizes those three areas.

MEMBERABILIA

Congratulations to AIVF member prize winners at the **14th Annual Atlanta Film and Video Festival**: Charles Haid, *The Last Supper*; Vanalyne Green, *A Spy in the House That Ruth Built*; Marlon Riggs, *Tongues Untied*; Shu Lea Cheang, *Color Schemes*; Educational Video Center, *Nicaragua: Through Our Eyes* and *Abortion: Past, Present and Future*; Jem Cohen, *Just Hold Still*; Kathryn High, *I Need Your Full Cooperation*; and Julie Dash, *Relatives*.

CALL FOR SEMINAR TOPICS

A program committee was created at the FIVF Board of Directors meeting in September. This committee will formulate FIVF's seminar agenda. Interested members should forward any comments or suggestions for the 1991 seminar schedule to: program director Mary Jane Skalski at FIVF, 625 Broadway, 9th floor, New York, NY 10012.

ATTENTION BOSTON INDEPENDENTS

Northeast Dental Plan offers substantially reduced dental rates at affiliated dentists to AIVF members. Previously this service was only available to New York-area members. Now NDP has expanded to include the Boston area. Call Tom DeRemer at (800) 637-5537 for a complete list of affiliated dentists and more information about how to join the Northeast Dental Plan.

ARTS ADVOCATES

AIVF would like to thank its members who have written and called their legislators about reauthorization of the National Endowment for the Arts. A special thanks goes to those who have given the AIVF Advocacy Committee financial as well as moral support: Douglas Ashford, Juan Downey, Kathleen and Paul Flynn, David Haas, Trinh T. Minh-ha, and Tod Frederick and Jacquelyn Yaeger Pardon.

It's not too late to help the AIVF Advocacy Committee cover its lobbying expenses, such as fax/phone bills and direct mail campaigns. Contributions can be sent to the AIVF Emergency Fund for Free Expression, c/o AIVF, 625 Broadway, 9th fl., New York, NY 10012.

HERE'S LOOKING AT YOU

Northeast Dental Plan is now working with Pearle Vision Centers to offer a 15 percent discount on eyeglasses, contact lenses, and additional eyecare products. Please call the Pearle location of your choice to confirm participation. Then, simply show your current NDP membership card to the sales associate for your discount.

If you're interested in becoing part of NDP, call Tom DeRemer at (800) 637-5537 for details. Only AIVF members in the Boston and NY areas are eligible.

FIVF SEMINAR

SORTING IT ALL OUT—SMALL FORMAT VIDEO

What is it?
Who's using it?
Where to buy it?
What to buy?

Get an introduction to today's new video production options.

Friday, November 27
7 pm
Downtown Community TV
87 Lafayette St., NY, NY
Cost: TBA

All seminars are subject to change. AIVF members receive notification by mail of confirmed events. If you would like to be an AIVF member, contact:

AIVF, 625 Broadway, 9th fl., New York, NY 10012.
(212) 473-3400.

MEDIATION FOR MEDIAMAKERS

AIVF members interested in the possiblity of an arbitration service designed to mediate disputes involving independent producers are invited to comment on the desirability and feasibility of such a mechanism. We would also like to receive suggestions for the design and structure of an arbitration service, as well as information about existing models. All comments should be addressed to: Martha Gever, AIVF, 625 Broadway, 9th floor, New York, NY 10012.

INDEPENDENT VISION



FILM LAB

More and more independent filmmakers think of TVC as a key part of their motion picture making team. Because our 16mm and 35mm film laboratory is the standard of movie industry professionalism and has been for over 20 years.

TVC. We're focused on every facet of the independent filmmakers needs. Pre-planning. Budgeting. Shooting. Post-production. On time — on budget. We get the picture.

Call today for a better view of what we can do for you.

tvc

LABORATORIES, INC.
311 West 43rd Street
New York, NY 10036

(212) 397-8640 • 1-800-225-6566 (Outside New York)

1991 SUNDANCE FILM FESTIVAL

SUNDANCE INSTITUTE 10TH ANNIVERSARY CELEBRATION

FEATURING

Eleven days of programming beginning Thursday, January 17th

Expanded screening locations at Sundance and Salt Lake City

Midnight screenings in Park City

Family matinees

All new Hospitality Suite

THE PROGRAM

The Independent Feature Film Competition

Celebration of Sundance Institute's first decade

Special Salute to Robert Altman

A Tribute to Michael Powell

New Mexican Cinema and New Latin American Cinema

The New Generation of Japanese Cinema

Panel discussions—art, censorship and independent cinema

Special History of Animation

The Sundance Film Festival was formerly the United States Film Festival

CALL: (801) 328-3456 OR WRITE SUNDANCE FILM FESTIVAL, P.O. BOX 16450, SALT LAKE CITY, UTAH 84116.

ATTENTION
INDEPENDENT PRODUCERS

WE DON'T MAKE A BIG PRODUCTION OUT OF INSURANCE FOR YOUR PRODUCTION!!

FEATURES

ENDORSED BY PBS AND NPR

SIMPLIFIED APPLICATION

PREMIUMS START AT $1,500 FOR $1 MILLION

ONE TIME PREMIUM COVERS ORIGINAL RIGHTS PERIOD GRANTED PBS

WALTERRY INSURANCE BROKERS

7411 OLD BRANCH AVENUE • P.O. BOX 128
CLINTON, MARYLAND 20735
301-868-7200 800-638-8791

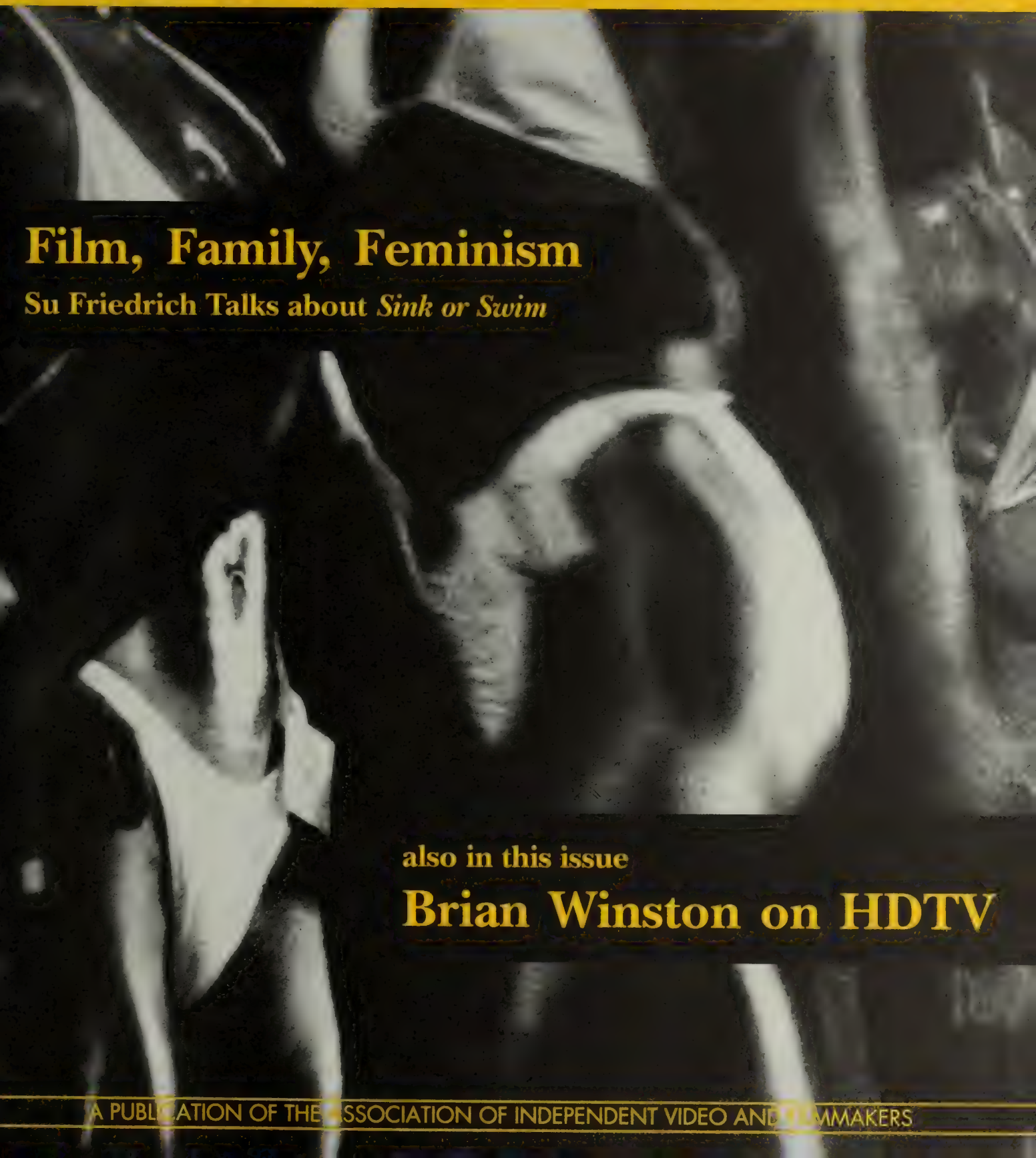
Foundation For
Independent Video and Film
625 Broadway, 9th floor
New York, NY 10012

NON-PROFIT ORG
U.S. POSTAGE
PAID
New York, N.Y.
Permit No. 7089

DECEMBER 1990

FILM & VIDEO MONTHLY $3.00

THE INDEPENDENT



Film, Family, Feminism

Su Friedrich Talks about *Sink or Swim*

also in this issue

Brian Winston on HDTV

A PUBLICATION OF THE ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS

INDEPENDENT VISION



FILM LAB

More and more independent filmmakers think of TVC as a key part of their motion picture making team. Because our 16mm and 35mm film laboratory is the standard of movie industry professionalism and has been for over 20 years.

TVC. We're focused on every facet of the independent filmmakers needs. Pre-planning. Budgeting. Shooting. Post-production. On time — on budget. We get the picture.

Call today for a better view of what we can do for you.

tvc

LABORATORIES, INC.
311 West 43rd Street
New York, NY 10036

(212) 397-8640 • 1-800-225-6566 (Outside New York)

Sandra Bradley, grip, screenwriter, Smithsonian World executive producer, mother, film editor, sound man, fundraiser, assistant cameraman, wife, director, and film maker



photo: Erich Roland

Why shoot film, not tape? Why is film more beautiful? We all know it's difficult to describe pictures in words. They say tape is cheaper. I say, not if it's done right.

Twenty years ago, when I was young and energetic, even news was done on film! You shot the film, then you drove it to the station, it ran through the soup and then you cut it lickety split, probably using rewinds, a viewer, and a sound reader. Think it's frantic now? Imagine the scenario before microwaves and satellites were the messengers. It was hard! So we owe an incredible debt to science for video tape and microwave technology. I love technology. But it hasn't dampened my obsession for film.

I've been associated with a beautiful, provocative, artistic television series (Prime Time Emmy Winner 1990) for a long time and despite budget and scheduling cuts of enormous proportions, I have avoided the switch from film to video tape. But what is it about tape? Good dp's can light tape to be beautiful. But most don't. And even lit beautifully, it doesn't have the right look or texture. Video tape is like instant pudding. Dimensionless. Smooth and even. Flat. Without passion. It doesn't look real to me.

Film feels good to my hands. Film can look better than life. It's easy to put film on tape—to get its beauty into the electronic box in every living room in the country. But you can also darken a room, throw light through a 1/2 inch piece of celluloid to project an image onto a 20-foot screen and blow people away. Lose them in sound and beauty.

So why film? It has the passion.

colorlab

Your premier 16mm negative/positive motion picture laboratory for two decades—now also doing 35mm.

For More Information, Call Us!

301-770-2128

FAX
301•816•0798

5708 ARUNDEL AVENUE
ROCKVILLE, MD 20852

PAC LAB, Inc.
(formerly PFC LAB)

OFFERS 24 HOUR SERVICE FOR

SUPER-8 & 16mm B&W REVERSAL FILM DEVELOPING
BROADCAST QUALITY

IN BY 5PM BACK NEXT BUSINESS DAY BY 5PM

CONVENIENT LOCATION
OPEN 7 DAYS A WEEK

THRIFTWAY DRUGS
4 WEST 4TH STREET (corner of Broadway)
Mon.-Fri. 8AM to 8PM
Saturday 9AM to 7PM
Sunday 10AM to 6PM

BUY OUR FILM WITH PROCESSING PACKS

WRITE TO:
PAC LAB, INC., SUITE 111
4 WEST 4TH STREET, NEW YORK, NY 10012

OR CALL:

212 · 674 · 8958

AFFORDABLE
BROADCAST QUALITY
IKEGAMI 79E $375/DAY
BETA SP DECK $200/DAY

VIDEOMAKERS N.Y.C.

PANASONIC 300 CLE
PANASONIC CAMCORDER
¾" SP and SVHS DECKS
SVHS Off-line Editing
and Window Dubbing with Fast
Forward SMPTE:

WE NOW OFFER FULL
Hi-8 PRODUCTION
CAPABILITIES

Sennheiser Microphones:
Lowell softlights: Cine 60 Sun-Gun.
Creative and technical assistance.

VIDEOMAKERS NYC
105 E. 9th St., NYC 10003
(212) 674-3404
Fax. 473-7427

Help Yourself. Join AIVF today!

Membership in AIVF provides you with:

- ***THE INDEPENDENT*** *Film and Video Monthly*
- ***Insurance***
- ***Festival Bureau***
- ***Advocacy***
- ***Seminars***
- ***Discounts***
- ***Free MPE Directory***

AIVF

Call or write:
625 Broadway, 9th floor
New York, NY 10012
(212) 473-3400

The Association of Independent Video and Filmmakers

THE INDEPENDENT

DECEMBER 1990
VOLUME 13, NUMBER 10

Publisher: Lawrence Sapadin
Editor: Martha Gever
Managing Editor: Patricia Thomson
Associate Editor: Renee Tajima
Contributing Editors: Kathryn Bowser, Bob Brodsky, Janice Drickey, Mark Nash, Karen Rosenberg, Toni Treadway
Editorial Staff: Clare O'Shea, Karen Ramspacher
Production Staff: Ruth Copeland
Art Director: Christopher Holme
Advertising: Laura D. Davis (212) 473-3400
National Distributor: Bernhard DeBoer, 113 E. Center St., Nutley, NJ 07110
Printer: PetCap Press

The Independent is published 10 times yearly by the Foundation for Independent Video and Film, Inc. (FIVF), 625 Broadway, 9th Floor, New York, NY 10012, (212) 473-3400, a not-for-profit, tax-exempt educational foundation dedicated to the promotion of video and film, and by the Association of Independent Video and Filmmakers, Inc. (AIVF), the national trade association of independent producers and individuals involved in independent video and film. Subscription is included with membership in AIVF. Together FIVF and AIVF provide a broad range of educational and professional services for independents and the general public. Publication of **The Independent** is made possible in part with public funds from the New York State Council on the Arts and the National Endowment for the Arts, a federal agency.

The Independent welcomes unsolicited manuscripts. Manuscripts cannot be returned unless a stamped, self-addressed envelope is included. No responsibility is assumed for loss or damage.

Letters to **The Independent** should be addressed to the editor. Letters may be edited for length.

All contents are copyright of the Foundation for Independent Video and Film, Inc., except where otherwise noted. Reprints require written permission and acknowledgement of the article's previous appearance in **The Independent.** ISSN 0731-5198. **The Independent** is indexed in the Alternative Press Index.

© Foundation for Independent Video and Film, Inc. 1990

AIVF/FIVF STAFF MEMBERS: Lawrence Sapadin, executive director; Mary Jane Skalski, membership/programming director; Kathryn Bowser, festival bureau director; Morton Marks, audio/business manager; Carol Selton, administrative assistant.

AIVF/FIVF BOARDS OF DIRECTORS: Eugene Aleinikoff,* Adrianne Benton,* Skip Blumberg (vice president), Christine Choy, Dee Davis (secretary), Loni Ding, Lisa Frigand,* Dai Sil Kim-Gibson (chair), Jim Klein, Regge Life,* Tom Luddy,* Lourdes Portillo, Robert Richter (president), Lawrence Sapadin (ex officio), Steve Savage,* Jack Walsh, Barton Weiss, Debra Zimmerman (treasurer).

* FIVF Board of Directors only

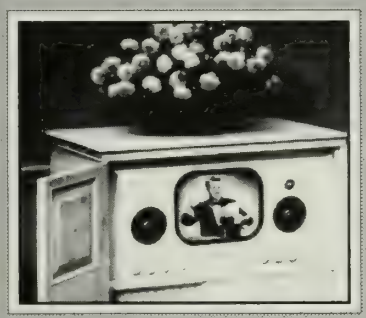
CONTENTS



13



19



22

COVER: Female strength is on display in "Temptation," one of 26 stories in Su Friedrich's feature film *Sink or Swim*. In this segment, a 13-year-old narrator recounts the Greek myth of Atalanta. Rejected by her father, who wanted a son, Atalanta was raised in the forest and became a great athlete, only to be later tricked into marriage. Through this and other stories in *Sink or Swim*, Friedrich examines father-daughter relations. And in an interview with Scott MacDonald, the filmmaker talks about film, family, and feminism. Photo courtesy Drift Distribution.

FEATURES

22 **HDTV in Hollywood: Lights, Camera, Inaction**
by Brian Winston

28 **Daddy Dearest: Su Friedrich Talks about Filmmaking, Family, and Feminism**
by Scott MacDonald

4 MEDIA CLIPS

Sex, Laws, and Videotape: Manhattan Cable Cracks Down on Public Access Program
by Peter Bowen

Duke Opens Documentary Center
by Celeste Fraser

Do the Write Thing
by Barbara Osborn

Roy Resigns from Asia Society
by Renee Tajima

Art Bust at Artpark
by Elizabeth Licata

Milestone Distribution Sets Up Shop
Clare O'Shea

13 FIELD REPORT

Black Film in Vogue! Again? African-Americans and Media Culture: A Re-Examination
by Thomas Harris

16 IN FOCUS

Computer Editing Priced for Penny-Pinchers: Mark Abbate's OnTrack System
by Toni Treadway

19 TALKING HEADS

Positive Propaganda: Jean Carlomusto and Gregg Bordowitz on AIDS Media
by Catherine Saalfield

35 FESTIVALS
by Kathryn Bowser

38 CLASSIFIEDS

40 NOTICES

42 PROGRAM NOTES

Salaam Bombay: The 1990 International Festival of Documentary and Short Films
by Kathryn Bowser

44 MEMORANDA

SEX, LAWS AND VIDEOTAPE

Manhattan Cable Cracks Down on Public Access Program

Once the great hope for democratizing television, public access has recently been subjected to editorial control from cable operators. Changes in government regulation and franchising or, in some cases, simply the lack of clear regulations have had the effect of censoring programs and pushing other cable shows off the air. Indeed, the recent conflict between Rick Shur, aka Rick X, producer of *The Closet Case Show*, and Manhattan Cable TV in New York City has proven just how tenuous the term public access can be.



***Boy's Life*, by Phillip Roth, a fiction film which includes graphic scenes of safer sex among gay men, was one of the segments that Manhattan Cable TV would not allow to be aired on the public access program *The Closet Case Show*.**

Photo: James Wentzy

After having several tapes dealing explicitly with gay male sexuality returned by Manhattan Cable for reediting, Rick X attempted to fight for editorial control of his show. His struggle, however, has temporarily ended in frustration. For while under both federal and municipal law Manhattan Cable bears neither civil nor criminal liability for any charges of obscenity brought against the work they air, there remains at the same time no government authority to prevent them from refusing such work.

While X's fight defines a particular problem with public access, the conditions of his struggle are nevertheless framed by a larger move by both industry and government to reshape the landscape of cable television. Under a federal mandate, cable franchises are required to offer to individuals a public access channel, such as the one on which *The Closet Case Show* is aired. Air time is free of charge and offered on a first-come, first-served basis. However, producers may not air commercials, a condition which makes public access often economically unfeasible to many first-time producers. As an alternative, some cable companies have offered "public leased access," an arrangement by which producers buy time at a reduced fee and air advertisements. This is distinct from regular leased access, which charges double, sometimes triple the rates.

Eliminated as a federal requirement in 1984 with the passage of the Federal Cable Act, public leased access was nevertheless continued in New York City until recently. Often programing "adult" shows sponsored by the sex industry, public leased access channels, like Manhattan Cable's Channel J, have recently come under attack. In August 1989, the City of New York required that "indecent" advertising be confined to the hours from midnight to 4:30 a.m., a restriction that most notably affects lesbian and gay shows which often depend on phone sex ads for sponsorship. And under a new franchising agreement with the City of New York, Manhattan Cable has been permitted to drop public leased access altogether, forcing low-budget producers to either turn to higher-priced leased access, or drop their commercial backing and apply for a time slot on public access.

Since it is a public access program, *The Closet Case Show* is not directly affected by current legislation seeking to curb the exhibition of sexually explicit advertising (or other material) on leased cable. Nevertheless, Manhattan Cable's decision to exert editorial control over the sexually explicit parts of *The Closet Case Show* appears part of a general trend by cable companies to "clean up" the airwaves. Such a campaign, however, may have more devastating effects than simply eliminating adult shows. Several of X's tapes sent back for reediting, Phillip Roth's *Boys' Life* and a number of safer sex shorts produced by the Gay Men's Health Crisis (GHMC), explicitly teach safer sex to gay men. For X, Manhattan Cable's demand that he eliminate sex scenes not only deprives the gay community of an essential opportunity but of a legislated right to educate about safer sex.

Handling a similar charge of censorship brought by *Midnight Blue* producer Al Goldstein, Art Eisenberg, a lawyer for the New York Civil Liberties Union, alleges that Manhattan Cable has no right to edit such material. Implicit in the 1984 Federal Cable Act, which immunizes cable companies from financial and legal responsibility, is

the assertion, according to Eisenberg, that such companies are equally "prohibited from engaging in censorship." Why then does Manhattan Cable screen and censor these tapes? Provided few motives other than a tersely written letter suggesting that certain tape segments may violate state obscenity statutes, X speculates that Manhattan Cable and its parent company, Time Warner, are attempting to distance themselves from "raw sex." "As long as they censor," states X, "they can be seen as against smut." Part of the problem, however, lies in the current murky rules regulating cable. Earlier regulations from New York's Office of Telecommunications, for example, still insist that cable companies screen tapes for possible violations of obscenity laws—even though recent federal and local law has immunized those companies against any legal responsibility for what they show.

Much like the character K in Kafka's tale *Before the Law*, X is left with few options other than asking questions and waiting for the various gatekeepers of cable programming to act. Unable (or unwilling) to enforce policy, New York's Office of Telecommunications has simply registered his complaints. Manhattan Cable continues to send back tapes for reediting. And even though Manhattan borough president Ruth Messinger has proposed to establish a Community Access Organization which would take over the control of cable access from Manhattan Cable, such an entity remains only a proposal and will probably not take shape for several years. As one action, X has thought about getting a court determination of obscenity in order to counter and calm Manhattan Cable's fears. But even if the New York legal system determines that these tapes are not obscene, there remains at this time no law or governmental authority that would clearly instruct Manhattan Cable to cablecast the work.

PETER BOWEN

Peter Bowen writes on film and lesbian/gay issues and is a Ph.D. candidate at Rutgers University.

DUKE OPENS DOCUMENTARY CENTER

"We're very conscious that the documentary medium of this age is the film medium," says Iris Tillman Hill, director of the Center for Documentary Studies at Duke University in Durham, North Carolina. Officially opened on January 23, 1990 with a $5-million endowment grant from the Lyndhurst Foundation of Chattanooga, Tennessee, the new facility promises to become an important locus of exchange and support for documentary film and video.

Hill says, "We want the Center to represent all of the expressive modes of documentary. It's simply a matter of time for us to do this really well." Because it grew out of the Center for Documentary Photography at Duke, the new institution tends to have photography as its primary focus, as well as writing, with special emphasis on oral history. But its scope is broadening. The Center now has associates in photography, writing, medicine, and history. These include its cofounders—child psychiatrist Robert Coles, photographer Alex Harris, family physician John Frey, and historians Jacquelyn Hall, William Chafe, and Theodore Rozengarten. The documentary facility also plans to add a filmmaker to its steering committee within the next year or two, as soon as it is financially feasible. In the meantime, the steering committee consults informally with independent documentary producers, such as Duke alumnus Ross Spears (*Long Shadows*), in an effort to determine how best to assist film- and videomakers and define the Center's future program.

The institution's first collaboration with a filmmaker is with Stephen Smith Jr., who is producing *Children in Poverty in America*, a documentary featuring associate Coles. The Center hopes to expand its support for mediamakers over the next two years by initiating a grant program that would provide modest grants to cover such underfunded portions of the documentary process as preliminary research and final editing. The amount of funding and selection process will be worked out once a film associate joins the steering committee. On Spears' recommendation, the Center is considering the possibility of hosting a biennial conference on documentary film and video. The idea is to provide an affordable, regular forum for exchange among documentary producers.

Hill states that the Center has set one very straightforward goal: "Many independent documentary filmmakers have told us they just need help in getting their films shown." Since its opening, the Center has worked hard to make documentary film and video a presence in the Durham area. Last spring, the institution opened with an eight-week program of documentaries about the South at the Duke University Museum of Art. (There are plans to move the facility into a large converted house with a combined photography exhibit gallery and screening room in July 1991.)

In addition to a commitment to works documenting the South, the Center has four major areas of interest: the American family, African American life and race relations, law and politics, and ecology and the environment. This fall, documentaries by women from Latin America and the Caribbean, the Middle East, and Africa will be featured. In the spring, a series of documentaries from South Africa will coincide with the visit of several South African photographers. This continues a collaboration initiated by the earlier Center for Documentary Photography with South African photographers and writers which resulted in the publication of two books of photo essays, *South Africa: The Cordoned Heart* and *Beyond the Barricades: Popular Resistance in South Africa*.

The Center also hopes to be the site of many world premieres of documentaries, accompanied by their makers. Its initial premiere will be Spears' new film *To Render a Life*, on the collaboration of

COULTER & SANDS INC.

Independent Insurance Brokers

Debra Kozee-Sands Julie Coulter

* * *

All Forms of Production Insurance

* * *

Discounted Liability Insurance for AIVF Members

* * *

3 Hanover Square, Suite 13C
New York, NY 10004
tel: 212-742-9850
fax: 212-742-9852

Members: AIVF, IFP, NYWF

NEW LIGHTING AND GRIP TRUCK

With Mint Equipment!

212-477-1147

MAJESTIC LIGHT

CALL FOR RENTAL RATES & CATALOG.

16 m/m B&W REVERSAL
processing & workprints

16 m/m B&W NEGATIVE
processing & workprints

16 m/m VNF
processing & workprints

S/8 E160, 7244 & B&W
processing & workprints

State of the Art Film to Video Transfers

YALE LABORATORY, INC.
1509 N. Gordon Street
Hollywood, CA 90028
(213) 464-6181

"We take S/8 and 16 m/m Reversal Film Processing Very, Very Seriously"



James Agee and Walker Evans, which will be released next spring on the fiftieth anniversary of the publication of their classic *Let Us Now Praise Famous Men*.

Relatively new to the field of film, the institution welcomes suggestions and contacts with independent producers. For more information, write: Film Program, Center for Documentary Studies, Suite 511, 331 W. Main St., Durham, North Carolina 27701; (919) 687-0486.

CELESTE FRASER

Celeste Fraser is a graduate student at Duke University and research assistant at the Center for Documentary Studies.

DO THE WRITE THING

Last year a Writers' Guild of America, West (WGAW) study reported that a mere two percent of the Guild's employed film and television writers were people of color. That was a statistic to startle even cynical industry observers. For Walt Disney Studios, the situation was particularly embarrassing. Of the 27 major film and TV divisions studied, Disney was at the bottom of the heap. They hired 287 writers in the television division in 1986 and 1987. Two were people of color. To the studio's credit, they responded not by trying to defend their equal opportunity employment record but by establishing a National Fellowship program for promising screenwriters. Winners receive $30.000 and the chance to work for a year at one of three Disney divisions: Hollywood Pictures, Touchstone Films, and Disney TV. Should any of the winners write a script during her or his tenure that the studio wants to option, they will be treated like first-time writers eligible for WGAW's minimum pay rate.

As Disney announced its nationwide search earlier this year, Willard Rodgers of the American Film Institute Alumni Association (an organization that is separate from the AFI itself) was getting a similar, albeit smaller program off the ground. Funding for the AFI-AA's Ethnic Minority Screenwriters Development Program came from the Los Angeles City Cultural Affairs Office, with matching money from Disney. For its first round this past spring, AFI-AA selected five projects, of which three were cowritten. The second selection of awardees will be announced in January. Each of the winners receives $500, plus promotion in the trade press, which usually leads to requests from production companies and studios for scripts. Although the cash award is dwarfed by comparison with Disney's sum, any award in Hollywood generates attention. Three first-round AFI-AA winners were also subsequently awarded fellowships at Disney.

Of course, getting an executive to look at your script doesn't guarantee a deal, and none of the winners have secured one yet. Wayne French, one of last year's winners and now the program coordinator of AFI-AA's project, reports that he got a "couple of meetings out of it." Pamela Richardson, the only woman to win in the pilot round, credits the program with getting her calls returned and scripts read by people who would not have been willing to talk to her before.

At Disney, 28 winners were announced in September. Curiously, the studio will not release names or information concerning the ethnic background or gender of the winners, nor will it confirm or deny rumors that not all the winners are people of color or women. In an even more peculiar about-face, Disney now shies away from the term "minority."

The M word continues to make a lot of people in Hollywood nervous. "The industry still doubts the market viability of minority films," Rodgers admits, despite the recent "flurry of activity" to recruit people of color as writers. Nevertheless, Jeff Wallace of the Writers' Guild Human Resources Office asserts that progress has been made at a couple of studios, not just Disney. Twentieth Century Fox and Lorimar have made a commitment to put a minority writer on each of their TV shows. Fox Broadcasting Company is also subsidizing an initiative to encourage all of its program suppliers of episodic series to train and hire people of color. Through a deal negotiated with WGAW, trainees will receive a minimum wage rate and work up to 20 weeks on such series as *The Simpsons*, *L.A. Law*, and *Working It Out*, among other shows. Optimists bank on the recent successes of Spike Lee, Reggie and Warrington Hudlin, and TV series featuring people of color, such as Keenen Ivory Wayans' *In Living Color*. Most of the current opportunities, Wallace admits, lie in television, although success in TV may bring entree into filmmaking.

Meanwhile, the WGAW plans to closely monitor developments, and their next report is due in spring of 1991. Although these programs create an important foot-in-the-door for people of color, they alone won't solve the problem, since racism in Hollywood is systemic. Currently there aren't enough actors with established reputations and union credentials to play the parts that newly hired people of color will write for them. The few executives now in positions of power still don't have the clout their better-established white counterparts do. And people of color are often excluded from the chummy elbow-rubbing from which deals spring. Short of an industry overhaul, however, these new initiatives will at least help ensure that the two percent figure will become a thing of the past.

Screenwriters aspiring to break into the field should contact: AFI-AA Writers Workshop, Box 69799, Los Angeles, CA 90069; (213) 559-4512, or Walt Disney Studios Fellowship Program, 500 S. Buena Vista St., Burbank, CA 91521, attn: Brenda Vangsneff; Fellowship Hotline: (818) 560-6894.

BARBARA OSBORN

Barbara Osborn is a Los Angeles-based writer covering film and television for TV Business

THE INDEPENDENT
FILM & VIDEO MONTHLY

AIVF

Books and Tapes


AWE
Books and Tapes

DON'T SHOOT...



without insurance protection from Walterry.

Call for a FREE QUOTE

1-800-638-8791

Ask about our AIVF Endorsed Insurance Programs for:

- Public Liability
- Producers Libel Insurance
- Equipment, Film and Video Tape Coverage

Other Libel Program endorsements include NNA, PBS, NPR and CPB.

DON'T LET THE CAMERAS ROLL WITHOUT US!

WALTERRY INSURANCE BROKERS

Entertainment/Media Insurance Specialists

7411 Old Branch Avenue • P.O. Box 128 • Clinton, Maryland 20735 • (301) 868-7200 • (800) 638-8791

International, High Performance, *and* Film and Video, *among other publications*

ROY RESIGNS FROM ASIA SOCIETY

During my first year in New York, I remember the Asia Society as a foreign place. Ensconsed in Manhattan's tony Upper East Side, it seemed physically and culturally removed from the Asian American community and much of the rest of the city's non-elites. The latter half of the 1980s, however, saw a perceptible thaw at the red brick monolith on Park Avenue—largely due to the efforts of film program coordinator Somi Roy. During his six-year tenure there, Asian American films were shown for the first time at the Asia Society, and the downtown independent community, along with its audiences, found its way uptown. A venue where the East Side lunch set was accustomed to travelogues on Eastern culture now screened the likes of Wayne Wang and Spencer Nakasako's *Life is Cheap...But Toilet Paper Is Expensive*.

But the future of the film program now seems to be diminished, at least for the time being. Last summer, with the budget for cultural programming substantially reduced, Roy left the Asia Society to become an independent curator. He has been replaced by Chinese historian Tony Kane, who has been hired to do double duty as program director for films and lectures; the film program will proceed this season on a smaller scale.

When Roy first began work as a volunteer in 1984, the Asia Society had no film program to speak of—the Film and Broadcasting Department had been dismantled in 1982. But former communications coordinator Barbara Wingard wanted to make a go of a season of film and hired Roy to organize it as a fulltime staffperson. It proved so successful that "Film Fridays" became a weekly event. "I was interested in creating a more sustained diet of Asian cinema," says Roy. He started with no funding, save for ticket receipts, but by 1986 was able to command some New York and United States premieres for Asian films. According to Roy, the program coincided with and benefitted from the beginning of the new Chinese cinema during the 1980s, as filmmakers from the People's Republic of China, Taiwan, and Hong Kong were beginning to emerge internationally.

Asian American filmmaking also developed during that time, and Roy instituted a series of "Film and Video Warmings," which featured documentaries and short films, including the work of independents Loni Ding, Arthur Dong, and Mira Nair. "When I first started calling people in the alternative film circuit, no one knew about the Asia Society," Roy recalls. "But I felt I had a dual allegiance—to the Asia Society and also to the alternative community as an activist film programmer." Now an independent himself, Roy will continue to curate Asian cinema. Along with Coco Fusco, he is currently organizing a series on Indian film.

Although the film program was omitted from the published fall schedule, the Asia Society presented a November series, "Stories of Women," featuring screenings and panel discussions by and about Indian women filmmakers. The series was cosponsored by the Independent Feature Project and New York Women in Film. According to Kane, the "Film Warmings" will continue in the winter, although on a limited basis due to the lack of funding, and an Indonesian Film Festival will go on as planned in the spring, in conjunction with the Museum of Modern Art.

RENEE TAJIMA

ART BUST AT ARTPARK

In September, the lines of the censorship debate redrew themselves at Artpark state park in Lewiston, New York. Eighteen Buffalo artists, including 13 videomakers, were arrested there while attempting to protest Artpark's cancellation of a Survival Research Laboratories (SRL) performance scheduled for September 1. Park president David Midland declared there was a breach of contract and cancelled the San Francisco group's performance date when he heard that Bibles would be burned during the course of the show. SRL

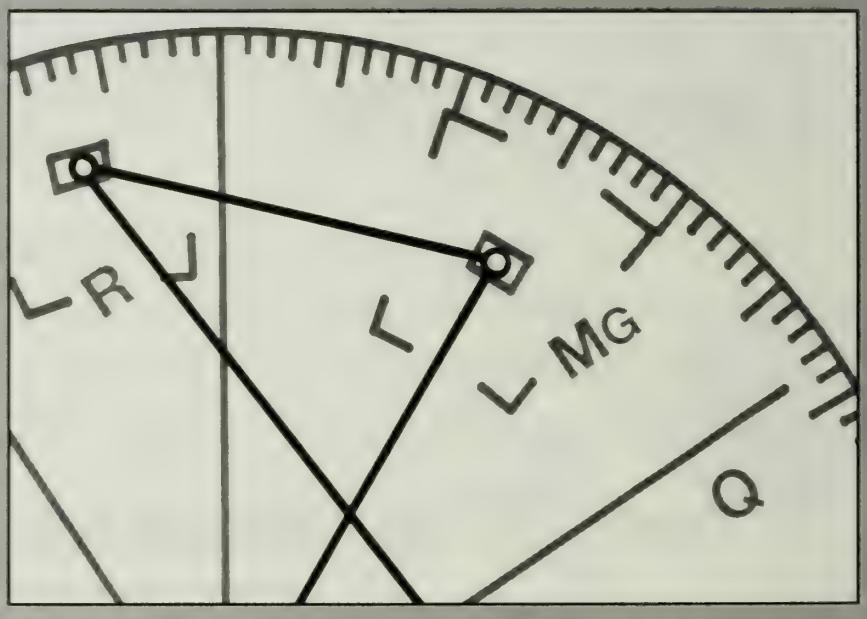
FOX AMERICA

Ikegami HL 95 • Ikegami 79 EAL • Sony BVP 5 • Sony BVP 7 • Sony BVW 35 • BVW 25 • BVV 5 • BVU 150 • Full production packages in PAL and NTSC • Full grip lighting/audio • Crews • Transportation

PAL

Editing: Sony BVU 800 • Sony BVU 950 • Sony BVW 75 • Panasonic AG 7500 • Panasonic AG 6500 • Sony BVU 5800 • Sony BVU 5850 • Facilities available with or without editor • Hourly - daily - weekly rates

FOX TELEVISION OF AMERICA
333 West 52nd Street New York, NY 10019
Tel (212) 246-4300 Fax (212) 265-0155 Telex 961016 FOXNYK



VIDEO POST PRODUCTION

VIDEOGENIX

212·925·0445

503-511 BROADWAY, NEW YORK, NY 10012

1989-1990

A Night In Havana: Dizzy Gillespie in Cuba
by John Holland
VPI Ltd, distributor

The Big Dis
by Gordon Eriksen and John O'Brien
First Run Features, distributor

84 Charlie Mopic*
by Patrick Duncan
New Century Vista, distributor

For All Mankind
by Al Reinert
Circle Releasing, distributor

From Hollywood to Deadwood*
by Rex Pickett
Island Pictures, distributor

The Imported Bridegroom
by Pamela Berger
ASA Communications, distributor

Metropolitan*
by Whit Stillman
New Line Cinema, distributor

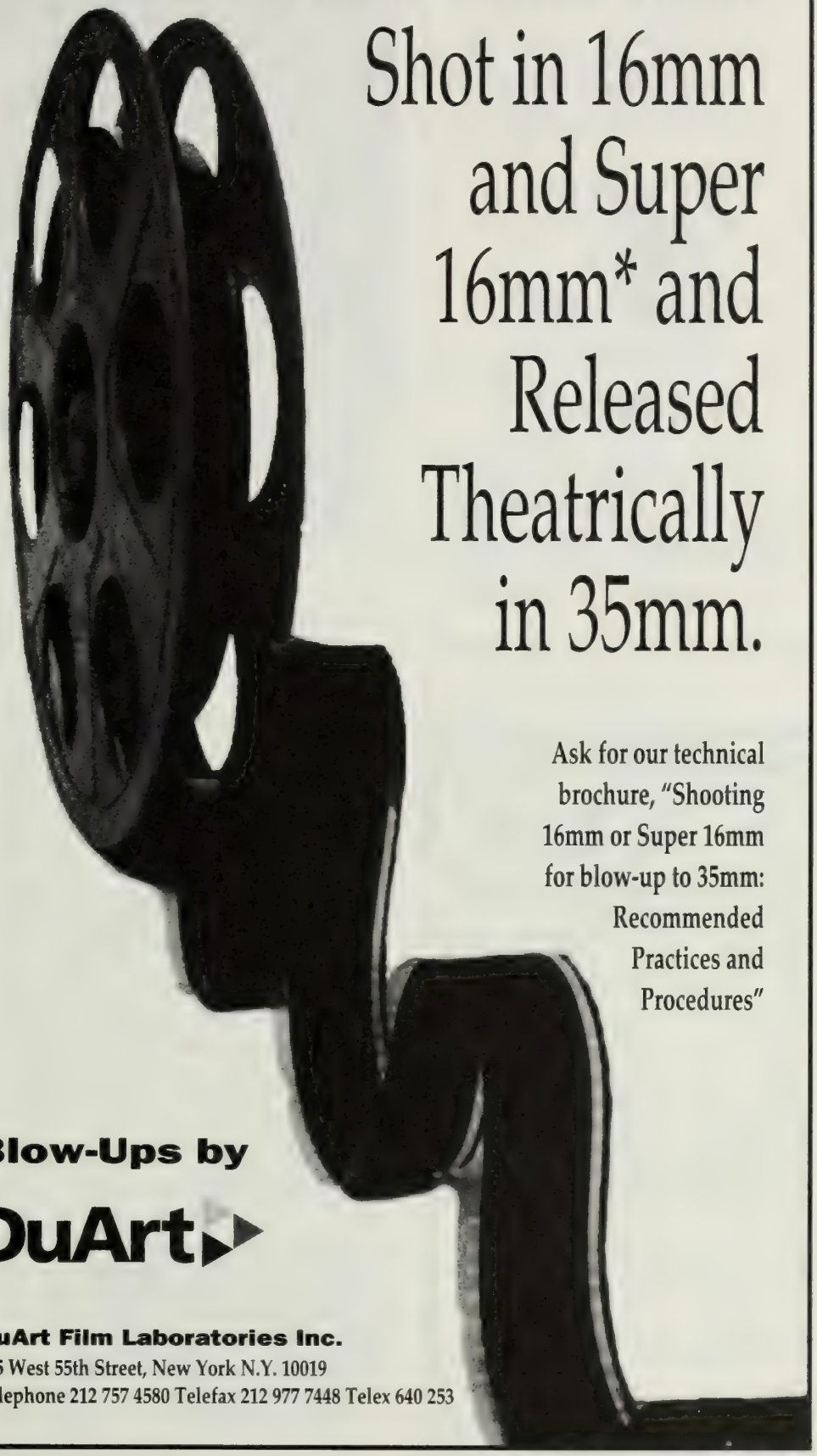
Nobody Listened
by Nestor Almendros and Jorge Ulla
Direct Cinema, distributor

The Suitors
by Ghasem Ebrahimian
First Run Features, distributor

Thelonious Monk
by Charlotte Zwerin
Warner Brothers, distributor

Voices of Sarafina!*
by Nigel Noble
New Yorker Films, distributor

These Films Were Shot in 16mm and Super 16mm* and Released Theatrically in 35mm.



Ask for our technical brochure, "Shooting 16mm or Super 16mm for blow-up to 35mm: Recommended Practices and Procedures"

Blow-Ups by

DuArt

DuArt Film Laboratories Inc.
245 West 55th Street, New York N.Y. 10019
Telephone 212 757 4580 Telefax 212 977 7448 Telex 640 253

3/4" Editing

24 hour access $1200/week
Edit Yourself $150/day
With Editor $25/hour

Amiga Character Generator
Window dubs Edit List
Audio Mixer VHS dubs

EARTH VIDEO

1123 Broadway, Suite 923
New York, New York 10010

212-228-4254

Steadicam JR

Hi 8 & operator $250/day



performances generally feature gargantuan machines and robots that engage in ritualized battles of destruction as they develop themes of sociopolitical satire. For Artpark, SRL decided to target religious fundamentalists. They designed a giant, mobile, vagina dentata with jaws of steel. It was to be covered with Bibles, "like space shuttle tiles—a corset of religious dogma," as SRL director Mark Pauline describes it. These would then be burned, or "cleansed with flame," according to Pauline, offering a symbolic "comment on the Christian right, which does burn books and records for the same reasons the Nazis did."

Immediately upon hearing of the cancellation, a group of Buffalo-area artists decided they'd hold a theatrical demonstration on the site of the quashed SRL performance. Their event never got started. Midland notified park police of the group's plans, and arrests were made almost as soon as the would-be protesters arrived at the park. Their giant wooden Bible, which was to be the platform for an "auction" of Artpark's grounds, was confiscated. (The group's press release announcing their demonstration proclaimed, "Artpark sold out to censorship—so now we are selling Artpark!") Video artist Wago Kreider was thrown to the ground by park officials when he attempted to unload some "for sale" signs from his van. From then on, protesters objected to the park polices' actions as much as to the SRL cancellation, enacting a series of provocative maneuvers—holding their hands over their mouths, staging a mock castration with an inoperative chain saw, and using tattered American flags as a symbolic backdrop. Any attention getting action was rewarded with a prompt arrest and a night in jail. All 18 arrests were recorded by still and video cameras held by friends of the protesters, as well as local television and newspaper reporters. The documentation may be crucial evidence in the upcoming trial.

Videomaker Julie Zando gave her name as Karen Silkwood when taken into custody. Her arresting officers failed to see the sting in her remark and added a charge of "criminal impersonation," which had the effect of raising her bail from $500 to $750. In all, bail for the 18 was $10,250, rather high for the two violations with which they were charged—"unlawful assembly" and "creating an offensive or hazardous condition." A contributing factor may have been the hostile attitude of the Town of Porter judge, who asked about the arrestees' willingness to "go to Saudi Arabia" as he arraigned them.

The Artpark 18's right to demonstrate, protected by the First Amendment, will be very important in their upcoming trial. Their attorney, criminal defense lawyer Mark Mahoney, states, "You don't arrest people just because something offends you. It's a case of authorities abusing criminal statutes as a means of silencing free speech." David Jay, a local American Civil Liberties Union attorney, went further: "Petty bureaucrats always find some ordinance to abuse. The park police hardly ever make arrests. Here was their chance."

Meanwhile, Midland remains silent. He is being sued in federal district court by Pauline for an injunction to reinstate the cancelled performance next summer. "Midland decided he would gamble on whether or not he should repress controversial art, and that's not how you run a viable arts institution," states Tony Conrad, State University of New York-Buffalo media professor, who was arrested at Artpark along with his son, Ted. "He should resign."

ELIZABETH LICATA

Elizabeth Licata is a freelance art writer for High Performance *and* ArtNews, *and a contributing reviewer for the* Buffalo News.

SAVE

POST-PRODUCTION
TIME=DOLLARS

Networks and independents are utilizing this cost effective step to increase precision and effeciency in editing. Spend a little to get a lot. A transcript of your audio will increase content accuracy, aid in narration dubbing, and speed up the editing process. Call Pat Jackson for professional transcripts. (212) 877-1852

Park police haul away one of the props that demonstrators planned to use in an anti-censorship protest at Artpark, at which 18 artists were arrested.

Photo: Chris Hill

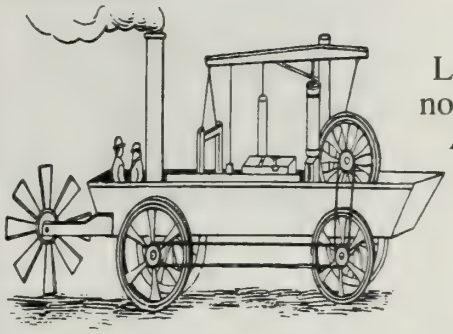
MILESTONE DISTRIBUTION SETS UP SHOP

A new distribution company was launched this past August—Milestone Film and Video. Handling both classic and current films, the distributor is the brainchild of Amy Heller and Dennis Doros. Each has extensive distribution experience—Heller as director of educational video and print sales at New Yorker Films, Doros as director of restoration and nontheatrical sales at Kino International. "We know how to do nontheatrical films in our sleep," says Heller. Both partners also have experience and interest in films intended for a theatrical market, and as a young company Milestone is eager to explore the field. To Heller, that means being receptive to any film or tape, regardless of form or genre. At this stage, their criteria for acquiring work is that "we think it's a great film, we think it will fit into our collection, and we think we can do a great job."

Milestone's first release is a package of restorations called *The Age of Exploration*, featuring films from the silent and early sound era. Prominent among these are *Tabu* (1931), F.W. Murnau and Robert Flaherty's tale of tragic love in the South Seas, and *Chang* (1927), by makers of *King Kong* Merian C. Cooper and Ernest B. Schoedsack, about a family battling ferocious animals and natural disasters in the jungles of Thailand.

These films are as "fresh and exciting" as they were 60 years ago, enthuses Heller. Although races to the South Pole and killer elephants might be harder to come by on the eve of the twenty-first century, Milestone expects to find contemporary productions with the same kind of lasting value. Just how much of the roster will be taken up by independents is still unclear. Milestone is currently acquiring seven works by independent documentarian Philip Haas, which includes *Magicians of the Earth*, a series of four films on traditional artists from the Third World, plus *Stones and Flies: Richard Long in the Sahara*, *Scenes and Songs from Boyd Webb*, and *The World of Gilbert and George*. According to Heller, the company intends to continue its investment in independent productions.

"We're very excited to be able to offer films from different perspectives," Heller explains. "We would like to have films by women and minorities. We're especially interested in picking up films aimed at children, also any documentaries with entertainment and educational value. We're not particularly interested in short films. But then



Hi8 travels well.
Land, sea, air, or on your shoulder, no professional format travels better.
At ESPI, we are the Hi8 experts.
We offer rentals, editing, bump-ups, consulting, and our unique seminars.
(For you traditionalists, we've got Beta and 3/4" too).
Eric Solstein Productions Inc.
165 Ninth Ave. • NYC, NY 10011
Phone: 212 627-3774
Fax: 212 627-4479

AMERICAN MONTAGE
FILM AND VIDEO
CREATIVE PRODUCTION AND POST-PRODUCTION
AFFORDABLE OFFLINE/ ONLINE EDITING
INDEPENDENTS AND COMMERCIAL
At LRP Video
305 East 47th Street
NY, NY 10017
(212) 759-0822
(Formerly Video Deal)

INSURANCE BROKERS SINCE 1899
DEWITT STERN, GUTMANN & CO. INC.
Specialists in Entertainment Insurance
New York:
Jolyon F. Stern, President
Carol A. Bressi, Manager
420 Lexington Avenue
New York, NY 10170-0199
212-867-3550 Telex: 886142
Los Angeles:
Jerry VandeSande
Bill Hudson
11365 Ventura Blvd.
Studio City, CA 91604
818-763-9365
AFFILIATES
LONDON • PARIS • MUNICH

Camera Rental

• Ikegami HL-55 CCD, HL-95B, HL-79D Cameras with on board or portable BetaCam deck
• Sony wireless mic • Lowel light kits
• Sachtler 20 II tripod
Best Rate in Town!!
R.G. VIDEO
21 West 46th Street New York NY 10036
Affiliated with Ross Gaffney, Inc.
(212)997-1464 FAX (212) 827-0426

Audio for Video & Film

- SMPTE lock: 1/2" 8 track, 1/4" Stereo centertrack, and 3/4" video
- Macintosh MIDI/Computer system for sound effects and music
- Advanced audio signal processors
- Voice-over and live music recording

NEW! Soundtools/Macintosh IIx
60 minutes Stereo CD quality audio
SMPTE Time Code locked to video
and Eventide H-3000B
Broadcast digital signal processor

A•I•R 91
Harvestworks Inc.
Grants For
Studio Residencies
Call for Info

Studio PASS
596 Broadway (602)
New York, NY 10012
212-431-1130

Media ALLIANCE
On-Line

ARTIST ACCESS TO LOW COST
STATE-OF-THE-ART FACILITIES

BROADWAY VIDEO
CGI
EDITEL
GBS VIDEO
LRP VIDEO
MANHATTAN TRANSFER/EDIT
TV-R MASTERCOLOR
TECHNISPHERE

- EQUIPMENT RENTALS
- INTER-FORMAT EDITING
- POST PRODUCTION
- AUDIO SERVICES
- COMPUTER GRAPHICS
- FILM TO TAPE TRANSFERS

For Information and Application:
Call 212/560-2919

Media Alliance
c/o WNET, 356 West 58th St., New York NY 10019

ELECTRONIC ARTS INTERMIX
EQUIPMENT LOAN SERVICE

- Low-cost rentals to artists and non-profit organizations, for use in public exhibitions and installations
- Sony PVM-2530 25" color monitors
- Sony VP-7020 playback decks
- Sony VPH-1041Q state-of-the-art video projector
- 7'x10'6" Da-Lite "fast fold" screen
- Custom shipping cases and cables for all items
- Technical assistance for equipment set-up
- Long term rentals at weekly and monthly rates far below those of commercial facilities

Equipment Loan Service application forms, rate schedules, rental procedures and equipment lists may be obtained by contacting:

Electronic Arts Intermix
536 Broadway, 9th floor, New York, NY. 10012
tel. (212) 966-4605 fax. (212) 941-6118



Philip Haas on location shooting his documentary *Stones and Flies: Richard Long in the Sahara*, among the works picked up by the new distribution company Milestone.

Courtesy Milestone Film and Video

we don't like to anticipate what we haven't seen. We'll watch everything."

Most of the company's $20,000 in start-up money has gone into the acquisition of films and marketing. Overhead is low, since Heller and Doros work out of their apartment and handle promotion in-house. "We're trying to market very carefully but effectively," says Heller. "We really do the research and try to reach the right people, as opposed to spending a lot of money and reaching the wrong markets." Their first efforts with the *Exploration* series have resulted in theatrical bookings in major cities. They also intend to show films from the series on college campuses and sell tapes and prints to home video chains, universities, and individuals.

Finally, Milestone hopes to offer filmmakers not only their craftsmanship but also their personal commitment. Says Heller, "We're a corporate entity, but we're also Amy and Dennis. We don't have 1,000 films to distribute. Each film we have is precious. It's not going to get lost in the shuffle."

Milestone Film and Video is located at 275 W. 96th Street, New York, NY 10025; (212) 865-7449.

CLARE O'SHEA

Clare O'Shea is a graduate student in Cinema Studies at New York University.

BLACK FILM IN VOGUE! AGAIN?

African-American Film and Media Culture: A Re-Examination

THOMAS HARRIS

How does one define black cinema? Would a definition include progressive films about blacks made by non-blacks, or even black-produced television shows and music videos—both of which have an indelible influence on dominant culture?

The success of Spike Lee, the Hudlin brothers, Charles Lane, Keenen Ivory Wayans, Eddie Murphy, Oprah Winfrey, and a host of other emerging and established black independent and Hollywood filmmakers marks a new era in black film. African Americans are not only producing media—films, television sit coms and talk shows, music videos, etc.—in unprecedented numbers, but they are also reaching an audience that is wider and more diverse than ever before. Black cultural production—especially black youth culture—has become a major influence on the attitudes, expressions, and thoughts that circulate via popular culture. However, African American film and media culture, like film and media culture in general, suffers from a lack of informed criticism outside that measuring its commercial viability.

The day-long conference African-American Film and Media Culture: A Re-Examination, held at the Whitney Museum of American Art last June, set out to address this absence by establishing a framework for critical discussions around black cultural production. The event featured 12 distinguished scholars and critics who addressed issues of concern in African American cinema and media art. Organized by Valerie Smith, associate professor of English at the University of California, Los Angeles, and John Hanhardt, the Whitney's curator of film and video, in collaboration with Manthia Diawara, who teaches French, black studies, and film at the University of California, Santa Barbara, the conference was dedicated to the memory of James Snead, a leading scholar in film, comparative literature, and African American culture.

The conference was intelligently divided into three symposia. Under the heading of "Periodization," the first panel provided a historical overview and theoretical context for black film and filmmaking. This was followed by an examination of the politics of crossing over from independent to Hollywood status, as exemplified by Spike Lee. In the second session, special attention was paid to Lee's use of expressive black culture such as oral traditions and music, as well as the racial and gender politics of his work. The final symposium set out to consider the construction of gender and sexuality, the racialized and gendered gaze, and homophobia in African American film and media culture.

The theoretical discussions during the "Periodization" section were particularly provocative and set the tone for the conference. In his paper "Black Aesthetics and the Re-coding of Blaxploitation: Toward a No-Theory Theory of Contemporary Black Cinema," Tommy Lott, an associate professor of philosophy at Stanford University, discussed the problems encountered in formulating a theory of black cinema. The main questions he posed were, How does one define black cinema? Would a definition include progressive films about blacks made by non-blacks, or even black-produced television shows and music videos—both of which have an indelible influence on dominant culture? Ultimately, Lott rejected any rigid or reductive parameters for black cinema based solely on aesthetic criteria. Instead he advanced a political definition of black cinema asserting that it is part of the "Third Cinema movement," which he describes as "a political movement that situates filmmaking practices within the context of a struggle against a western imperialism championed by Hollywood."

Clyde Taylor, associate professor of English at Tufts University, supported Lott in his paper "Afro-Modernism and Cinema." Taylor proposed a concept he refers to as Afro-modernity as a means to break with the doctrine of aesthetics, which, he believes, is synonymous with western aesthetics and concomitant standards of quality and beauty. Black audiences' conviction that films by black independents are inherently inferior to Hollywood films because they do not look like Hollywood productions is an example illustrating Taylor's views. In contrast, he characterized Afro-modernity as a way of perceiving black cultural productions—in terms of both form and content—that makes sense in a historical context where these are not merely marginal figures in relation to western modernism.

In formulating Afro-modernity, Taylor proposed a dismantling of boundaries "established by the aesthetic-cultural hierarchy, such as those between film and literary studies." Since most of the panelists were scholars from the literary world—for instance Houston Baker, a pivotal figure in African American studies and author of several critical works, including *Blues Ideology and Afro-American Literature: A Vernacular Theory* and *Modernism and the Harlem Renaissance*—a relinquishing of such boundaries was very much in evidence at the conference. In his talk, entitled "Spike Lee and the Commerce of Culture," Baker offered a fresh reading of Lee's student film *Joe's Bed-Stuy Barbershop: We Cut Heads*, highlighting Lee's critique of the interface of commerce, consumerism, and African American culture, apart from the dominant white society.

FIGURES



SHORT FILMS BY

JAMES HERBERT

THE LATEST RELEASE FROM
C-HUNDRED FILM CORP.
FEATURING THREE FILMS BY
ATHENS, GA. FILMMAKER,
JAMES HERBERT

"Nudes photographed with such a disquieting ambivalence – a kind of transcendental nostalgia – are otherwise unknown in American cinema."
Laurence Kardish, MoMA

"Made by rephotographing original footage, frame by frame, to create a painterly image quite unlike anything you've probably ever seen on film."
Vincent Canby, New York Times

"He sings the erotic song of the body."
Jonas Mekas

"I was immediately struck by the absolute originality of his vision and the carefully obsessive purity of his sense of form in cinema . . . There is no doubt in my mind that James Herbert is among the dozen greatest living filmmakers."
Stan Brakhage

FIGURES

VHS. $30.00 postage paid
Overseas, add $3.00
Running time: 65 minutes
Mature subject matter.

ALSO AVAILABLE FROM C-00:

LIGHTHEARTED NATION
Jim McKay $30.00

JUST HOLD STILL
Jem Cohen $25.00

DIRECT EFFECT
Various Artists
Public Service Announcements on a television near you.

C-Hundred Film Corp
Post Office Box 506
Lancaster, PA 17603



***Ganga and Hess*, by pioneering black filmmaker Bill Gunn, was among the filmmaker's little-seen works highlighted in a retrospective exhibition at the Whitney Museum of American Art.**

Courtesy African Diaspora Images

The strongest and most consistent themes in the conference, however, were discussions about the cooptation of African American film and the development of a critical spectatorship on the part of black audiences. Since film is a finance- and labor-intensive art form, it is not surprising that the panelists were concerned with the qualitative and quantitative effect of Hollywood on African American media production. In her timely historical overview "The Subject Is Money: Re-Considering the Black Film Audience as a Theoretical Paradigm," Jacqueline Bobo analyzed the economic conditions of film production and distribution in four phases of African American independent filmmaking. From the first generation of filmmakers (1890-1915) to the black exploitation films of the seventies, Bobo noted the existence of a black audience that supported black filmmaking. However, she added, the decline of each phase of black production (produced, directed, and written) is marked by white Hollywood's usurping of the black market while excluding black filmmakers.

It has been documented that African Americans constitute a disproportionately large percentage of movie-going audiences. In 1988 for example, blacks spent over $1.1-billion of the $4.5-billion total revenues generated by the film industry. The irony is that while blacks constitute over 30 percent (some maintain that the figure is as high as 50 percent) of the audience for feature films and has proven it will support black independent cinema as well as Hollywood movies, only a small fraction of one percent of this country's filmmaking community is African American. Jacqueline Bobo sees the future success of black filmmaking as being contingent on the ability of African American audiences to transcend blind consumerism and develop critical viewing skills that will enable them to demand to be served more responsibly.

Although Bobo did not address how such critical viewing skills might be developed, Bell Hooks tackled this subject during the second session on Spike Lee. In her essay called "Confrontational Criticism," Hooks discussed the cultivation of what she calls a critical spectatorship, especially among black youth. She pointed out that African American culture has a tradition of critical viewing, due to a long history of misrepresentation in mainstream media. She asked, "Why then are these critical voices not in print?" As a start, Hooks suggested developing "autocriticism" (a critical reading of black productions by black audiences) as a means for African American audiences to become engaged in these films. It is through such participation, she argued, that resistance to various forms of exploitative practices—such as the prevalent use of stereotyped images—can be achieved.

Marlon Riggs' provocative presentation "Black Macho Revisited: Reflections of a Snap! Queen" was one example of the type of criticism Hooks advocated. Riggs, independent producer of the award-winning documentaries *Ethnic Notions* and *Tongues Untied*, discussed the appropriation and assimilation of black gay images as modern-day minstrels. The use of stereotypical depictions of black gay men and references in black film and media—e.g., *In Living Color*'s sketches "Men on Books" and "Men on Art," and Spike Lee's *School Daze*—provides a counterpoint to black masculinity in the same way that the stereotypical depictions of blacks used in Hollywood films—mammies, coons, and bucks, for example—legitimate social inequities and reaffirm white supremacy.

Riggs maintained that this use of what he calls "negro faggotry" is detrimental not only to gay black men but to all black men: "At a time when there have never been more black filmmakers and media artists, the construction of black male iden-

tity has never been narrower." The removal of black gay imagery from its context, Riggs pointed out, occurs at the expense of illuminating the multiplicity of gender and sexual identities that inform the experience of African Americans.

The future of black independent filmmakers was addressed in papers by writer Toni Cade Bambara and Wahneema Lubiano, assistant professor of English at the University of Texas. Bambara expressed concern about Hollywood's recruitment of talented filmmakers of color from the independent sector by programs such as those of the American Film Institute's aimed at "minorities." She questioned the effect such an affiliation would have on the content and form of the work produced by those educated in this system, suggesting that these mechanisms allow Hollywood to assimilate and control the work of filmmakers of color.

Lubiano's "But Compared to What? Realism, Essentialism, and Representation in *School Daze* and *Do the Right Thing*" focused on the mass media's designation of Spike Lee as the eminent radical black voice. She warned that this classification of Spike Lee preempted critical discussions about the work of other black filmmakers—in particular women, gay, and leftist filmmakers—next to whom Lee's work might be considered less extreme and more mainstream. What space can these filmmakers occupy, she asked, if Lee is accepted as the radical black filmmaker?

The significance of location vis a vis discussions of African American film was a topic broached by several panelists. In particular, Bambara and Michelle Wallace pondered the implication of the Whitney's sponsorship of the conference. Wallace recalled the circumstances of her first visit to the Whitney in 1968 when she accompanied her mother, artist Faith Ringgold, at a demonstration against the institution's lack of representation of black artists. Bambara took issue with the absence of black filmmakers, media producers, and programmers at the event and questioned whether this was an effort on the part of the Whitney to "colonize black cinema."

It is worth noting that at the same time the Whitney was conducting this conference, both the sponsoring institution and the Museum of Modern Art featured retrospectives of African American filmmakers. MoMA hosted a Melvin Van Peebles retrospective, while the Whitney screened the work of Bill Gunn. The MoMA program included several of Van Peebles' most innovative early films, including *The Story of a Three-Day Pass* (1967), *Watermelon Man* (1969), and *Sweet Sweetback's Baadasssss Song* (1971), as well as his latest film, *Identity Crisis* (1989), in the context of a body of work which spanned a period of over 30 years. At the Whitney, two of Bill Gunn's out-of-circulation films—*Stop* (1970) and *Ganga and Hess* (1973)—played alongside the soap opera *Personal Problems* (with Ismael Reed, 1980-82). *Ganga and Hess*, an independent film, was shown at the 1973 Cannes Film Festival but suppressed in the United States. His Hollywood feature *Stop* was never released. Access to the work of these two pioneering black filmmakers is very difficult and in some cases impossible, so the two programs provided a welcome opportunity to see their films.

Laurence Kardish, curator in MoMA's department of film, called the simultaneous scheduling of the Van Peebles retrospective and the Whitney conference a coincidence. Citing MoMA's and the Whitney's history of showing work by various filmmakers of color, he refuted the notion that these two events constituted a move toward colonization of black film. According to Kardish, the two retrospectives were based on the respective film departments' enthusiasm for the work of Gunn and Van Peebles and not necessarily a response to a renewed interest in black film and media arts in particular.

No doubt this is true, as many of these films are remarkable achievements. However, considering the increasing number and importance of black films, television shows, and music videos in the domain of popular culture, is it any surprise that two of the country's most powerful art institutions should not wish to be left in the dark?

Thomas Harris is a freelance film/videomaker who has worked as a staff producer for public television.



Godfrey Cambridge plays a white bigot who turns black in *Watermelon Man* (1969), by Melvin Van Peebles.

Courtesy Museum of Modern Art

On line editing

BETACAM TO ONE INCH

BETACAM TO BETACAM

3/4" SP icluded as optional B-Roll
Computerized character generator
EFECTS- Freeze, Strobe, Mosaic, Posterize, Colorize

WINDOW DUBS - BASICS - AUDIO DUBS

Starfish PRODUCTIONS

330 W 42 St. Suite 2410 NYC 10036
Tel. 212 463 7881/465 9953

Lowest Prices In New York

35mm Arri BLIII	$2,000perweek
Betacam SP	$250 per day
Super 16	$200 per day
16mm Arri	$150 per day
Accessories	Call

High quality, low prices, come see for yourself.

PRODUCTION PARTNERS

17 East 17th Street, 7th Floor
New York, NY 10003
(212) 675-3000
(212) 675-3275 FAX

COMPUTER EDITING PRICED FOR PENNY PINCHERS

Mark Abbate's OnTrack System

TONI TREADWAY

With OnTrack, scenes can be assembled into a rough cut by cutting and pasting from a list of clip names, not unlike moving text with a word-processing program. After deciding upon a sequence, the Mac will direct the VCRs to assemble the edit.

Any editor wants to be able to make changes with maximum ease and a minimum number of steps. These needs have led to an incredible explosion of video editing technology designed for nonlinear editing, similar to using a flatbed (Montage, Avid, EMC2, et al.), but these systems are relatively expensive—$60,000 to $175,000.

For those without that kind of disposable income, however, a video engineer attuned to the needs of media artists has designed a tool kit that enables independent producers to edit with a computer and consumer grade VCRs. With a custom-made cable and a software package developed for the Macintosh, Mark Abbate's OnTrack makes it possible for a user to search, log, organize, edit, and play videotaped material on a system that is useful, affordable, and interfaces with hardware already in the hands of many independents.

When crafting the design of his system, Abbate (rhymes with date) made some assumptions based on the needs of producers he knew: they could afford or might already own consumer gear; they would have a lot of original material and want to organize it; they would then want to make a rough cut, change things, retrieve additional material, command a new version to be done, and have the machine assemble it for another viewing.

OnTrack offers a desktop workshop that can accommodate a variety of video formats: video 8, hi-8, VHS, or S-VHS. The software works in conjunction with a Macintosh Plus (or more powerful) Apple computer and allows the editor to log scenes with word descriptions and edit points, find scenes by description, and make simple changes by editing on the computer. With this software and a single cable, one Mac plus two cheap decks equals easy, fast rough cuts. Another formula would be: one Mac plus one camcorder plus one deck equals the same.

The foundation of OnTrack is the Mac's Hypercard software, which provides a means of holding information that is quite flexible. Abbate's design is an elegant straightforward application of the file card/file "stacking" capability of Hypercard, which draws on icons and editing conventions that most Macintosh users will find familiar.

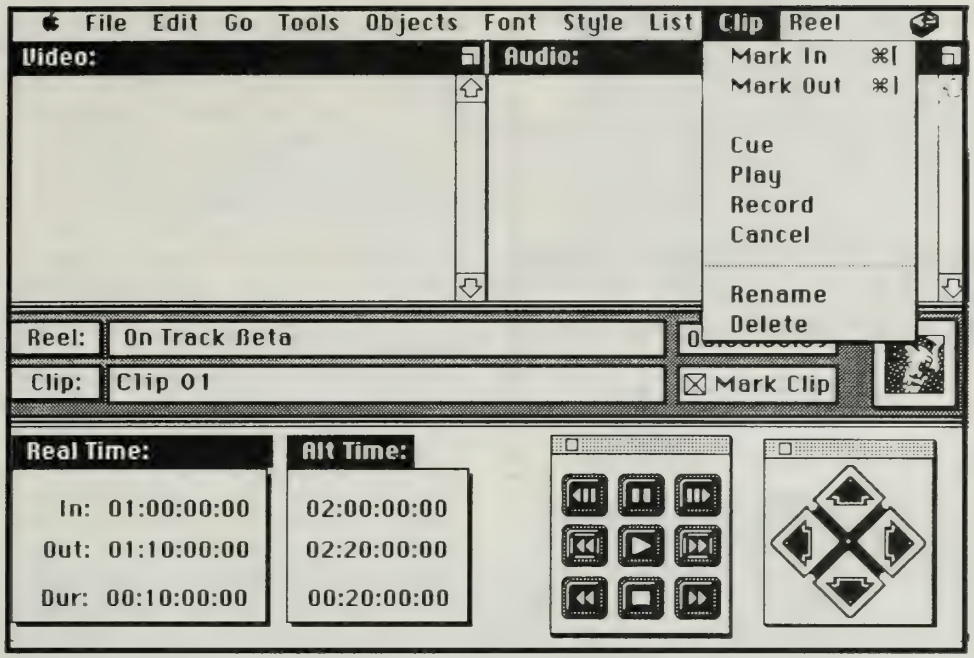
It works like this: The Mac's serial port connects to the VCR remote port via a custom-made cable that comes with the OnTrack package. This cable enables the Mac to control the VCR. After shooting, the video masters are copied to the format of the off-line editing decks—video 8, hi-8, VHS, or S-VHS (selected models)—then logged on the Mac, making a "clip card" for each shot. The shot is named and assigned an in-point by pausing the deck and marking the frame; similarly an out-point can be assigned. These cards comprise a "stack"; each stack constitutes a file of the scenes on a particular reel. Once logged in this manner, the scenes can be assembled into a rough cut by cutting and pasting from the list of clip names, not unlike moving text with a word-processing program. After deciding upon a sequence, the Mac will direct the VCRs to assemble the edit.

Abbate first designed his tool kit for video 8 decks because "their still framing capability looked so great." He figured that users could work longer comfortably looking at video 8 or hi-8 images. In May 1990 at the National Alliance of Media Arts Centers conference, Abbate demonstrated his system on video 8 hardware to producers who were excited but needed applications that would work with consumer VHS gear.

Abbate has developed a SMPTE time code version of OnTrack for editors who intend to complete their production in an on-line suite. If this is the case, Abbate's modification will generate a CMX-style edit decision list as a computer text file. However, an intermediate step (e.g., Comprehensive's Edit Lister) is required to translate the OnTrack edit list to one readable by the CMX.

The time code version of OnTrack requires a deck with stereo capability, so that the time code can be recorded on one of the audio tracks. In VHS, the Sony SLV 757/656 or Panasonic AG 1950/1960 will do the job; in hi-8, a Sony EVS 900 can be used. Although Abbate's time code version is useful for rough-cutting, he cautions against unrealistic expectations, since his system is not frame accurate, like the higher priced software. OnTrack's time code interface can read SMPTE time code at play speed to within several frames accuracy (plus or minus two frames).

The regular version of OnTrack works with combinations of the following hardware: Sony V99, *V101*, or V5000 hi-8 camcorders; Sony *V11*, V220, F35 video 8 camcorders; Sony *SLV 757*, SLV 656, SLV 50, Panasonic AG 1959 VHS decks; Sony *EVC3* or EVS 800 video 8 decks; or Panasonic *AG 1960* S-VHS deck (models in italics are current). Up to four hours of source material can be stored on each of two video 8 decks, so that eight hours of original images can be searched without changing tapes. The Panasonic AG 1960



The OnTrack clip card, showing times, A/V notes, and transport control.

Courtesy Mark Abbate

VHS model can be used to store two to six hours of material and S-VHS images "look OK" at six-hour speed, says Abbate.

The reason Abbate cites the capacity of various video systems and formats is to underscore his recommendation for using slower speeds to fit more material on each reel. He encourages this method so that the editor can make decisions and go out to lunch—literally—while the machines automatically perform an assembly edit. Should you choose higher speeds, and thus better resolution, the tapes will hold less material and lunch will have to be take-out food so that you can sit in front of the deck and feed it the various reels requested by the Mac. In addition to this slight disadvantage, several seconds of error can accumulate when a number of tapes are inserted and ejected in the course of an edit.

AN ELECTRICAL ENGINEER EDUCATED AT MIT, Abbate was the chief technician at the Boston Film/Video Foundation more than a decade ago. Abbate's know-how led him in the late seventies to design equipment modifications for producer Fred Simon, who wanted to tape low-light interviews. The resulting intimate footage forms the core of *Frank, a Vietnam Vet*, an independently produced hour-long program that aired nationally on PBS in 1981. Later Abbate worked as the chief technician at a local high-tech video postproduction house, where he always found time to lend a sympathetic, knowledgeable hand to independent artists.

During the early eighties, Abbate worked with the champion of direct cinema, Richard Leacock, and a band of documentarians with wild artistic demands based at the MIT Film Section. The old Film Section has since been absorbed by MIT's Media Lab, where experiments in new interactive media technologies abound, and Abbate's system has been adopted as a much-loved tool. Media Lab's Glorianna Davenport uses Abbateware to keep track of tapes for personal projects that "evolve over time, like my family diaries. As I watch, I log and make annotations. I may not edit it until I have the time and head space to make a video letter, maybe five years after some of the footage was shot. I think it makes editing very flexible and enjoyable, rather like visiting old memories. Maybe it will help us make different kinds of movies."

Davenport admits that she is still enchanted with the informal, intimate quality of documentary movie-making and may not be putting this system to the test of "job" editing, where efficiency and equipment durability are important. "The $40,000 or even $10,000 [computerized] systems are in a different domain of editing," she states, "but with [Abbate's] I can make an excursion into images for the afternoon, quietly, at home."

A colleague in Boston, Mike Roper, thinks Abbate's system "gives you 80 percent of the options of the editing systems I saw at MacWorld this summer that will retail for 'under' $10,000 [which, in retailing jargon, generally means not much under] and require industrial grade VCRs. Abbate has never lost the idealism to try to open up [technology] to everybody, so he designs for consumer hardware that we all can afford."

Roper recently directed and edited two educational videos as a consultant for Peace River Films in Cambridge, rough-cutting each with OnTrack. He comments, "It is a very powerful system that lets you think about editing in a new way, normally not possible off-line. You rough-cut while

MARKET YOUR VIDEOS IN
JAPAN
Tokyo Los Angeles

SCAN INTERNATIONAL MARKETING COMPANY IS SCANNING THE U.S. TO LICENSE VIDEOS FOR THE JAPANESE MARKET.

CATEGORIES INCLUDE:
- ACTION SPORTS
- FASHION
- BUSINESS EDUCATION
- VARIOUS FILM GENRES
- MUSIC
- NATURE ENVIRONMENT

INTERESTED PARTIES SHOULD SEND MATERIALS (1 2" VHS), WITH SYNOPSIS TREATMENT TO OUR LOS ANGELES OFFICE:

SCAN, INC. Los Angeles Office

3435 Wilshire Blvd., Ste. 1800
Los Angeles, California 90010
ATTN:Maryanne
PH (213)386-6709
FAX (213)386-8811

NEW YORK ZOETROPE *presents*

$9.95 plus $2 shipping & handling.

THE SCREEN WRITER'S GUIDE: SECOND EDITION

(almost) Everything You Need to Know to Get Your Script Produced

With the Names and Addresses of Over 2,200 Producers and Agents World-Wide

Joseph Gillis
A BASELINE BOOK

Write for a Free Catalog
Film & TV Reference Books

New York Zoetrope
Department V
838 Broadway
New York
NY
10003

FADES, WIPES, DISSOLVES, EFFECTS, TITLES
in user operated off-line 3/4" editing room
ONLY $17.50 per hour for qualifying projects

FILM/VIDEO ARTS

817 Broadway at 12th Street
New York City 10003
212/673-9361

A nonprofit media arts center



7008 Package $2,495.00

7008 Package Includes:
7008 Super 8 Camera, 25mm Prime Lens, Nicad Battery, Charger, Leather Case, Eye Cup, Wrist Strap.

Optional Accessories: Video Assist, Steady Cam, Lenses, Underwater Bags, Crystal Control and More.

Offer expires Dec. 31, 1990

Super8 SYNC SOUND SYSTEM

California 818-848-5522
Massachusetts 617-876-5876

LUXURY 3/4" SP EDITING WITH TIME CODE, PAINTBOX/ANIMATION AND POOL!

Suite A: *$45./hour*
Time-code Sony SP Type IX Edit system.
Expert Editor/Animator.
Amiga 2000 Hi-res titles/paintbox/animation, color correction, audio dubbing/sweetening, window-dubbing, VHS dubbing.
Olympic-size swimming pool.
[$40./hour without pool]

Suite B: *$15./hour*
3/4" Sony non-SP editing.
Logging, screening, without editor.
[Swimming is extra]

View of the Hudson from Both Suites

RIVERBANK EDIT
212/695-7255

involved in conceptual activity, not worrying about cuts but about the flow of the piece. With 'dumb' VCRs, you tend to deal with edit points—ins and outs—while here, you concentrate on content and let the smart machine assemble your cuts."

"You have to get used to Mark's design but it's accessible, useful, pictorial, and all set for consumer-level gear," continues Roper. He has been using Hypercard software for years but guesses it might take the new user "about an hour" to get comfortable. "Hypercard is the most friendly environment I have seen on computers" and is particularly accessible to visually oriented media-makers, he believes.

Roper outlined his production path to explain how he uses OnTrack. He has a preliminary time code version, which he sees as an "absolutely essential" addition to OnTrack for projects being prepared for an on-line edit. The Peace River projects were shot on Betacam. Then he made a hi-8 window dub with the time code on one of the audio tracks. As Roper defined each reel and its content, he wrote a description of each shot and noted the in and out points on his Mac. "It's slower than Montage or Avid systems," Roper reports, "but I am still saving up my $60,000 for those."

While editing, Roper often watched two versions of his rough cut side by side on the video monitor, in order to choose the better one—or to fine tune a third version. When he was satisfied, he took a printout of his edit list to the on-line session, where he added studio effects, since his rough edit was only a sequence of straight cuts.

OnTrack sells for about $199. Mark Abbate is available to talk in detail about his system or give advice on its application to a particular project. Write him at: Abbate Video Consultants, 83 Main St., Norfork, MA 02056, or telephone (508) 520-0199.

Toni Treadway writes on accessible technology and edits super 8 film on a hand viewer. She lives in Somerville, Massachusetts.

FIVF THANKS

The Foundation for Independent Video and Film (FIVF), the foundation affiliate of the Association of Independent Video and Filmmakers (AIVF), supports a variety of programs and services for the independent producer community, including publication of *The Independent*, maintenance of the Festival Bureau, seminars and workshops, an information clearinghouse, and a grant making program. None of this work would be possible without the generous support of the following agencies, foundations and organizations: the New York State Council on the Arts, the National Endowment for the Arts, a federal agency, the John D. and Catherine T. MacArthur Fund, the Beldon Fund, the Rockefeller Foundation, the Consolidated Edison Company of New York, the Benton Foundation, and the Funding Exchange.

POSITIVE PROPAGANDA

Jean Carlomusto and Gregg Bordowitz on AIDS Media

CATHERINE SAALFIELD

Media that has responded to the AIDS crisis has emerged from a shifting, growing, and, in that sense, new community affected by AIDS in a number of different ways that cross lines of race, class, gender, and sexual orientation. Two members of this new social grouping, a lesbian and a gay man, who have played an active role in forming the equally new genre of AIDS media, are Jean Carlomusto and Gregg Bordowitz, producers of the weekly *Living with AIDS* program in New York City. They have not only coproduced numerous tapes about HIV/AIDS, but have also opened doors for other mediamakers and AIDS educators to inform and empower audiences, in addition to protecting people from government neglect, social ostracism, and a devastating illness.





Carlomusto and Bordowitz are fulltime employees of Gay Men's Health Crisis (GMHC), but, unlike most organization-based production outfits, they do not make promotional tapes. Instead, they have created a vital media center where people with AIDS (PWAs), activists, and AIDS service providers speak for themselves, either through interviews or by directing videotapes with production support and assistance from GMHC. In their own tapes, Carlomusto and Bordowitz have dealt with themes ranging from the international scope of the AIDS crisis (*Some World Views on AIDS*, 1990) to the repressive, right-wing political agenda of Senator Jesse Helms, who opposes all attempts by gay men, lesbians, and PWAs to secure civil rights (*The Helms' Amendment*, 1988).

A recent tape conforming with their consistent propagandistic format—militant and educational—is *An Informed Approach to HIV Antibody Testing*. Here, in the midst of the raging debate over whether or not a blood test for HIV antibodies is advisable when access to early intervention drug treatments and trials remains limited, Carlomusto and Bordowitz have fashioned a concise response with facts and figures about the most basic (and often utterly neglected) rights of people considering such a test.

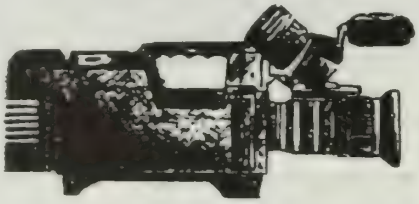
In addition to being extremely straightforward

Demonstrators protest the Food and Drug Administration's failure to develop new treatments for HIV and AIDS-related illnesses in *Seize Control of the FDA*, by Jean Carlomusto and Gregg Bordowitz. Politics and passion are combined in the tape's talking heads segments, as activists present their analyses while demonstrators chant, whistle, and demand action on monitors in the background.

All photos courtesy Gay Men's Health Crisis

INTENSIVE VIDEO WORKSHOPS

Classes Begin February 1, 1991



DOCUMENTARY VIDEO WORKSHOP · a professional production experience.

The most complete documentary video course in the New York area. Fully exploring all aspects including: pre-planning, scripting, shooting, and editing. Recent workshop tapes have been cablecast and broadcast.

VIDEO EDITING Designed for media professionals and other serious students, this course offers intensive study of the electronic editing process with an introduction to computer editing.

Also offered: **ADVANCED COMPUTER EDITING.**

GLOBAL VILLAGE

INTERNATIONAL VIDEO STUDY CENTER

For information call 212-431-7261 John Reilly, Exec. Dir.

¾" VIDEO & POST PRODUCTION

Dekart

V I D E O

$40. Computerized Edit System
w/Editor Eagle 2 w/DOS, Printer & CMX compatable disk.

Address Track Timecode, TBC, Freezes, Switcher w/GPI, Hi-res. Character Gen. (70 fonts), Fairlight Dig. Effects.

$60. A/B Roll w/all the above

$20. Do-it-yourself with RM440 & Fade to Black (3/4 to 3/4 & VHS - 3/4)

$30. with Editor - Cuts only

Striping · Window Dubs · Copies
3/4 Location Package with Ikegami 730, S-VHS Camcorder

TEL: (212) 219-9240



in their presentation of issues, the pair frequently suggests responses to the various obstacles facing PWAs by including protest footage in their work. *Seize Control of the FDA* (1989), an information packed half-hour documentary, consists mostly of interviews in which activists explain why they chose to stage a demonstration outside the offices of the Food and Drug Administration in order to spotlight the agency's failure to expedite development and testing of promising new treatments for HIV and AIDS-related illnesses. Unlike most documentaries dominated by talking heads, however, the interviewees in this work are reframed by multiple video monitors playing images of riot police and creative protestors. In this way, statistics related to the action and analysis of the event are juxtaposed with chants, whistles, banners, stickers, and posters to give the viewer a sense of both the politics and the passion.

Since they readily share their resources—a 6800 on-line system, Sony chip camera and deck, a new Sony EVO 90 hi-8 camera, a VHS camcorder, mics, lights, and sundry VCRs—Carlomusto and Bordowitz have also facilitated guest-directed programs like *Prostitutes, Risk and AIDS* and *Living with AIDS: Women and AIDS*, by Alexandra Juhasz and *Bleach, Teach and Outreach*, by Ray Navarro and myself, in addition to making their own productions.

GMHC's media center began to take shape about four years ago, when Carlomusto was pushing slide carts around to different meetings and educational events held at the group's headquarters. Since then, she and Bordowitz have developed a sophisticated process by which they produce a weekly program for leased access cablecast on the Paragon, Manhattan, and CUNY cable systems in New York City. Last year they produced one new half-hour documentary each month, but they found that pace difficult to maintain; now they complete one every few months. In the remaining slots, they program work by their guest directors, as well as tapes by other producers and media activists like John Greyson, Tom Kalin, Isaac Julien, and the DIVA TV collective.

They are currently awaiting the sound-proofing of their new in-house studio. An integrated space, with additional track cameras hooked up to a switcher and an Amiga computer for graphics, the new studio will allow them to fully realize their plans for a weekly magazine show. Bordowitz and Carlomusto hope to take advantage of this new arrangement by having several regular segments, such as a monthly HIV/AIDS treatment update, in addition to longer, topical pieces.

One of the most important tenets of AIDS video activism that the GMHC audiovisual team has consistently foregrounded is that PWAs should speak for themselves and address other PWAs in the audience. Some of the earliest GMHC tapes which formulate a direct address to, from, and about PWAs include *Work Your Body: Options for People Who Are HIV Antibody Positive* and *PWA Power: Life after Diagnosis*.

PWA Power consists of a series of interviews, but these never become tedious, since they feature frank discussions about guilt-free, healthy, safer sex; about desperation, suicide, and death; about fighting a system of social services which is designed to neglect poor people, women, and people of color. The tape tackles critical questions by going to the source of the PWA self-empowerment movement. (As one PWA says in the tape, "We are the core of this movement. If you will, we *are* the cause.") And even when people are talking about crying all the time, needing to experiment with unapproved drugs for treatment, or having to shut unsupportive family members out of their lives—topics which are all controversial, emotional, and confusing—the interviews and editing remain focused and direct.

At times these tapes may appear to be tradi-

Condoms and honey take center stage in *Midnight Snack*, one of Carlomusto and Bordowitz's tapes on safer sex practices that combine the tropes of pornography with a rapid edit, MTV-style.

tional documentaries cut from an educational and/or celebratory fabric, but the work reaches far beyond network television's tunnel vision. Since mainstream coverage of the AIDS crisis remains wedded to a sloppy and inaccurate notion of "the general public" (a mythical group for whom HIV infection is somehow distant if not unimaginable), PWAs are only allowed to speak *about* themselves *to* "the general public," never to one another. In producing *Living with AIDS*, Bordowitz notes, "The question of audience was raised, because AIDS affects groups that are historically excluded from the viewing audiences of dominant media and television." Those hit hardest by AIDS—lesbians and gay men, people of color, women, poor people, he adds, "are among the most disenfranchised groups in the United States, which means that they are rarely addressed as members of the audience for television shows."

In response to this absence of representation by mainstream media, Carlomusto and Bordowitz aggressively combine their own expertise in video with a conscious effort to include others in the conceiving and producing of tapes. In this way, they act in accordance with their own notion of "community-based work." Bordowitz defines this concept as "work developing out of a community for its own interest, by a community for itself.... And, although it's true you can't speak *for* anybody, you can speak *about* these issues, and take positions. I would say everyone is ethically bound to take a position against racism in this country regardless of their race, and everyone is ethically bound to take a position against homophobia regardless of their sexual preference."

A number of projects completed or in the works exemplify the methods Bordowitz and Carlomusto have devised for collaborating with various groups. For instance, they have served as the guiding force behind a series of short tapes on safer sex practices, a subgenre of AIDS media that combines the tropes of pornography with a rapid edit, MTV-style. So far, seven of these shorts, ranging from two to six minutes in length, have been made by different community-based production teams. In the humorous and amorous *Car Service*, targetted at black men and directed by Charles Brack, a driver climbs into the back of his cab to be paid for the ride in condoms and steamy safe sex. In Bob Huff's *Law and Order*, a quick glimpse into one heavy sadomasochistic scene could pass as traditional pornographic fare except for the latex gloves, non-oxynol 9, and condoms in every shot. To date, the only short directed toward women who sleep with women is Carlomusto and Bordowitz' *Current Flow*, which integrates lesbian erotica, popular music, and demonstrations of safer sex techniques using dental dams, sex toys, and so on.

These tapes exemplify Carlomusto and Bordowitz' efforts to interpret their mission broadly and provide accurate, specific material to people with a range of interests related to sexuality and health. When their studio is completed, for example, a lesbian health professional will appear for several minutes each week on *Living with AIDS*. In this way, regular male viewers will be exposed to the AIDS activist agenda that accounts for the needs of lesbians. "We've been stalwart fighters within the AIDS crisis, but now we have to come to terms with what *our* agenda is going to be," Carlomusto says.

In many ways the GMHC team's work counters the educational campaigns concerned with AIDS, which—like many scientists—ignore women and people of color. Right now, they are collaborating with Ernesto De La Vega, an independent consultant in AIDS media who mainly works in Central and South America, and Yannick Durand from the Brooklyn AIDS Task Force to produce Spanish and English tapes about choices entailed in clinical drug trials for patients at Harlem Hospital. De La Vega and Durand are directing the piece, while Carlomusto and Bordowitz assume the role of production crew. They record sound, get lunch, drive the equipment van to the site, and so on. "Pragmatic is the key word here," offers Bordowitz.

The pragmatic approach reflected in the strategies and attitude of the *Living with AIDS* show is descended from public access cable precursors, like *Paper Tiger Television*. A former student of *Paper Tiger* cofounder DeeDee Halleck, Carlomusto subscribes to the public access philosophy: unfettered access to cable channels for community-based groups and training of nonprofessionals so they can represent themselves on TV. But, ultimately, one of the most exemplary aspects of the GMHC media operation is how well Carlomusto and Bordowitz work together. According to Carlomusto, "We have a great working collaboration. We keep it continuously fresh and open by being considerate, not competitive. This gives us confidence to interact with GMHC as an agency and makes us comfortable doing outreach and collaborating with other agencies."

Catherine Saalfield is a media activist and writer living in New York City.

MOVING?

LET US KNOW.
IT TAKES FOUR TO SIX WEEKS TO PROCESS A CHANGE OF ADDRESS, SO PLEASE NOTIFY US IN ADVANCE.

AT **P.A.B.C. Studios**
We Strive to put State-of-the-Art Media Technology in your hands
@ ROCK BOTTOM PRICES
For your NEEDS we have:
* 42' x 22' Recording Area:
* Multi-Camera Recording
* *3/4" Sony 9800-9850 SP Machines with R.M 450*
* *JAZZ* for Digital Effects - only Big Networks can afford
* SuperSlick Graphics by AMIGA COMPUTER
* *D.P.S. 275 T.B.C.*
* **Peevy Stereo Audio Mixer**
* Regular & Super VHS Recorders
AND MUCH MORE
P.A.B.C. Studio # 305
270 Lafayette Street, NYC 10012
(At the Corner of Prince St.)
ONE BLOCK FROM:
TRAINS: N,R,F,B,D,Q, & 6
TEL: (212) 274 0062



HDTV in Hollywood

BRIAN WINSTON

Editor's note: The following article was first published in the Summer 1989 issue of the Gannett Center Journal, *published by the Gannett Center for Media Studies at Columbia University, and is reprinted here with the permission of both author and publisher.*

ON APRIL 28, 1981, SONY UNVEILED ITS LATEST WONDER, PRODUCtion-line high definition television (HDTV) equipment in Tokyo. The machines utilized research begun in 1968 by Dr. Takashi Fujio of NHK, the Japanese state broadcasters. In the early seventies Dr. Fujio had asked Sony, Ikegami, and Panasonic for assistance, and barely a decade later Sony became the first telecommunications firm in the world to enter the high definition television equipment business. On hand to bless the Sony technology, fresh from shooting *One from the Heart*, was director Francis Ford Coppola, who was having much to do with technicians that spring. A month after Sony's Tokyo launch, Coppola was in Montreux, Switzerland, at the Twelfth International Television Symposium. There he explained to 2,000 of the world's top television engineers how he had used video as a sketch pad and database while making *One from the Heart*. At the Montreux meeting he announced that he would shoot his next project, *Tucker*, entirely on video and transfer it to film only to make release prints in the final stage of production.

Coppola was obsessed with the story of Preston Tucker, a real-life visionary designer whose scheme for a revolutionary car was scuttled by Detroit in the late forties. In fact, Coppola and Tucker had much in common. With his all-encompassing enthusiasm for newfangled video technology, the director was increasingly viewed in Hollywood as a lone technological idealist taking on a conservative and hidebound industry and losing, just as Tucker had.

Lately, HDTV has seemed on the verge of turning the US film and television community into another Detroit. HDTV has become the newest symbol of America's supposed industrial decline, with the networks, the electronics manufacturers, and Hollywood all accused of participating in the failure. "Suddenly America is waking up to high definition television—and realizing with a groan how long it's been asleep," said the *Washington Post* in 1988. "Japanese Test Illustrates Big Lead in TV of Future," headlined the *New York Times* early in 1989.

But American TV engineers have known about the Japanese system almost from the outset and have not been particularly interested in it—for very good reasons. The NHK/Sony HDTV picture is, electronically speaking, much like everyday TV. The major and significant differences lie in the number of lines scanned to make up a frame and the shape of the screen. Instead of the current US standard of 525 lines and a 4:3 screen, the system has 1125 lines and a Cinemascope-like screen of 5:3 ratio. But like our current television, it requires two interlaced passes across the screen by the electron gun to produce one complete image. And, most significantly, it uses an analog signal—a signal that electronically mirrors the original visual and acoustic information.

American engineers do not regard refinements of analog TV, however superficially spectacular, as the cutting edge of new communications technology. They and others around the world (including the Japanese) are working instead to establish digital standards for television. Digital signals sample and encode the original data as a series of discrete electrical impulses and are more malleable and less liable to interference and degradation than analog signals. Already in audio, the industry has substituted digital CDs for analog hi-fi. The main item on the television industry's R&D agenda is to do the same for video, with a parallel improvement in quality.

The traditional analog TV picture has many imperfections apart from comparatively low resolution. Small patterns seem to "buzz." The image appears to flicker. Fast-moving objects crossing the screen tend to blur. Doubling the horizontal lines of the image, as NHK has proposed, really does not address these problems. In short, even scanned at 1125 lines interlaced analog television is old-fashioned; that is why Coppola is not the only Tucker to figure in the HDTV story. Dr. Fujio of NHK and the Sony Corporation itself turn out to be Tuckers, too.

DR. FUJIO'S WORK ON HDTV, THE STARTING POINT FOR THE RECENT standards controversy, was as much, if not more, conditioned by the politics of technical innovation in NHK as by electronic considerations. His research efforts were paid for by the buyers of Japanese TV licenses—a very politically charged source of funds. NHK is modeled on the BBC and needs to renegotiate its contract with the Japanese government every five years, setting the level of the license fee charged to the general public. The company bolsters its case for increased fees with proposed improvements in technology. Teletext, for instance, was used to excellent effect in this context. Dr. Fujio's task was to provide a future domestic bargaining chip.

Given this agenda, Fujio and his team were not bound by the one constraint that has conditioned every technological advance in telecommunications in the West—"compatibility," that is, the need for any new signal also to be received on the old equipment in the old way. They were able to design a system from the ground up, incompatible with all existing television (including NHK's own).

This was never explicitly stated. Instead, the NHK team repeatedly claimed that the purpose of the exercise was to explore a new generation of television standards to meet the demands of a "post-industrial society." What such a society was, who were making demands (apart from the engineers themselves), and why the demands specified a wider, higher-resolution screen remained unexplained. And the system they came up with, while it doubled the horizontal lines of the established TV picture, also increased the bandwidth required to produce and transmit the signal five-fold. In other words, if such a signal were to be transmitted on VHF, it would occupy the space currently taken up by five conventional TV channels, allowing only two stations to broadcast on the VHF band. There would be no more than two broadcast networks, only seven or so channels on cable, and completely new studios, transmitters, and home receivers.

In 1979, 11 years after he started work with the help of the prototype equipment produced by Sony, Ikegami, and Panasonic, Dr. Fujio tested his system. The bandwidth forced him to use an experimental direct broadcast

Lights, Camera, Inaction



Francis Ford Coppola originally planned to shoot his biography of Preston Tucker entirely on video. The story of this visionary car designer was close to the director's heart — both being innovators and technological idealists who were ultimately defeated by conservative industries and their political allies. Citing parallels between the careers of Tucker and Coppola, Brian Winston takes the analogy a step further to include the video engineers trying to develop HDTV for the film industry.

Courtesy Paramount Pictures

satellite sending to a medium-sized receiving dish. (The waves to and from satellites are in the hundreds of millions of cycles per second range, wide enough to accommodate the vastly expanded signal NHK was using.)

Even among the informed community of television engineers, not much notice was taken of this test at the time. Who could contemplate tearing up the present terrestrial delivery systems for an increase in the quality of a signal that few if any were complaining about in the first place? More than that, Western engineers understood the design significance of the huge bandwidth required by the Japanese system. Although they were gracious about the "impressive technical virtuosity" exhibited by their NHK colleagues, basically they found that "it is not surprising that better pictures can be obtained with four to five times the bandwidth." This had long been the proven case. Philips, for instance, claimed a 1000-line performance for a camera introduced in 1952. For closed-circuit applications, such as in medicine, an 1169-line standard had been approved as long ago as 1969. Producing a sharper image with more lines was never the problem. The problem was finding room for the signal.

Nevertheless, as the 1980s progressed, NHK's HDTV technology was championed by various broadcasting interests and for a time was proclaimed as the next worldwide TV standard. As one very senior NHK official told some equally highly placed American broadcasters privately, "You handled the conversion to color on your own. We will handle the conversion to HDTV."

Sony, though, was being a lot less ambitious than NHK. Rather than attempt to dictate a new universal standard, Akio Morita's company simply wanted to replace 35mm in the world's film studios. Coppola's presence at Sony-sponsored events in 1981 symbolized this more limited but more attainable objective. The feature film stage or location, the editing suite, and the postproduction facility are in reality closed-circuit environments, where bandwidth considerations do not apply. Sony's HDTV research agenda was pegged to matching the picture resolution of 35mm film, hence the technical standard of 1000-plus scanned lines, the electronic equivalent of 35mm. Following this logic in the 35mm arena of Hollywood film production, Sony had every reason to believe it was on the right track.

DESPITE THE LIMITATIONS OF THE EXISTING TV IMAGE (PEGGED TO the quality of 16mm film), by the early eighties the film and TV community was showing an ever-increasing willingness to work electronically. Production people who prized the quality of film but appreciated the flexibility and economies of tape were starting to shoot on celluloid (to get the "film look") but immediately transferring the images to tape for all finishing processes. Editing, titling, and special effects were far easier to accomplish and cheaper on tape. More than 20 primetime shows in the 1981-1982 TV season were edited on tape. There was even a slow increase in the amount of primetime shows shot electronically. The first two television cameras designed with the feature cinematographer in mind—Ikegami EC-35 and Panacam from Panavision—were used, for instance, by Universal to shoot a drama and a test episode of *Harper Valley PTA* that same season. Even if film were needed for distribution, tape could still be used in production and



US television has maintained 525 lines-per-frame and a 4:3 screen ratio since its beginnings. HDTV threatens to upset this standard, with its 5:3 ratio and 1125 scan lines. However, because HDTV uses an analog rather than a digital signal, some consider the technology already obsolete.

Photo Smithsonian Institution, courtesy New Museum of Contemporary Art

finishing. Laser transfer technology would enable prints to be struck from tape originals, using a technique that had not yet been perfected; Coppola was betting it would be refined rapidly enough to make his *Tucker* release prints.

Sony's machines, in short, would vastly increase the pace of Hollywood's inevitable changeover to video by providing an HDTV camera with the image quality of 35mm film. This electronic camera would supplant film altogether, produce the more malleable tape, and save an expensive and tricky transfer stage. Moreover there was reason to suppose, given the current state of video transmission and display technologies, that eventually such an HDTV signal would be refined enough to be projected in theaters.

Professional opinion was very impressed with the quality of Sony's 1125 signal. There is no question that at trade shows in ideal closed-circuit conditions the widescreen images glow with a depth and vibrancy that is remarkable—especially if there are no fast-moving objects crossing the screen laterally. "Electronic cinematography is perhaps the most exciting early possible application [of HDTV]," was the opinion of Textronix chief TV products engineer Charles Rhodes. Producer Glen Larsen said, "It [HDTV] is, for the first time, a quality alternative to 35mm film."

Because of the proven cost effectiveness of video in certain postproduction phases, some professionals were touting HDTV as an even more powerful potential cost container. The National Association of Broadcasters (NAB) informed its members that HDTV "offers 35mm film quality at 16mm production prices." In the motion picture industry the received truth was that high resolution could reduce production costs—an important factor given the massive cost increases that Hollywood had passed on to the networks, and the networks to advertisers, in recent years.

In the early eighties Sony, too, was at an important juncture. It was transforming itself from a consumer electronics manufacturer into a comprehensive provider of equipment in homes and studios. When it made the decision to develop a marketable range of HDTV equipment, it had just introduced its first professional video, of course using current standards. NHK research opened the door to a wonderful commercial possibility. Effectively exploited, HDTV could give Sony a commanding lead in the professional field. The film studios were moving towards video anyway. Only the mismatched quality of 35mm and existing television remained an obstacle to the electronic penetration of that market.

This logic was what brought together Sony's first generation professional high-definition range, HDVS (for High Definition Videosystem), and Coppola in 1981. By 1985 the firm was selling 1125 production installations at around $1-million per site. An American producer living in Paris, David Niels, bought the first and began shooting commercials profitably for French television. In New York, Barry Rebo, a photographer who had been a video freak ever since working with Sony's first black and white, half-inch, reel to reel video Portapak in 1971, established the Rebo High Definition Studio.

By 1987 there was enough to look at to justify a congress, which duly took place in L'Aquila, Italy. All the masterworks of the new medium were on display, including the first feature, the Italian *Julia and Julia* starring Kathleen Turner and Sting. Rebo announced that he was working to produce America's first HDTV feature, to be shot on tape and transferred to film for distribution. And in 1988 the NAB could report to its members that: "A substantial amount of agreement exists between Japanese, Canadian, and US interests on video production parameters for the 1125 system...[which] seems well on its way to being a 'de facto' production standard in many parts of the world."

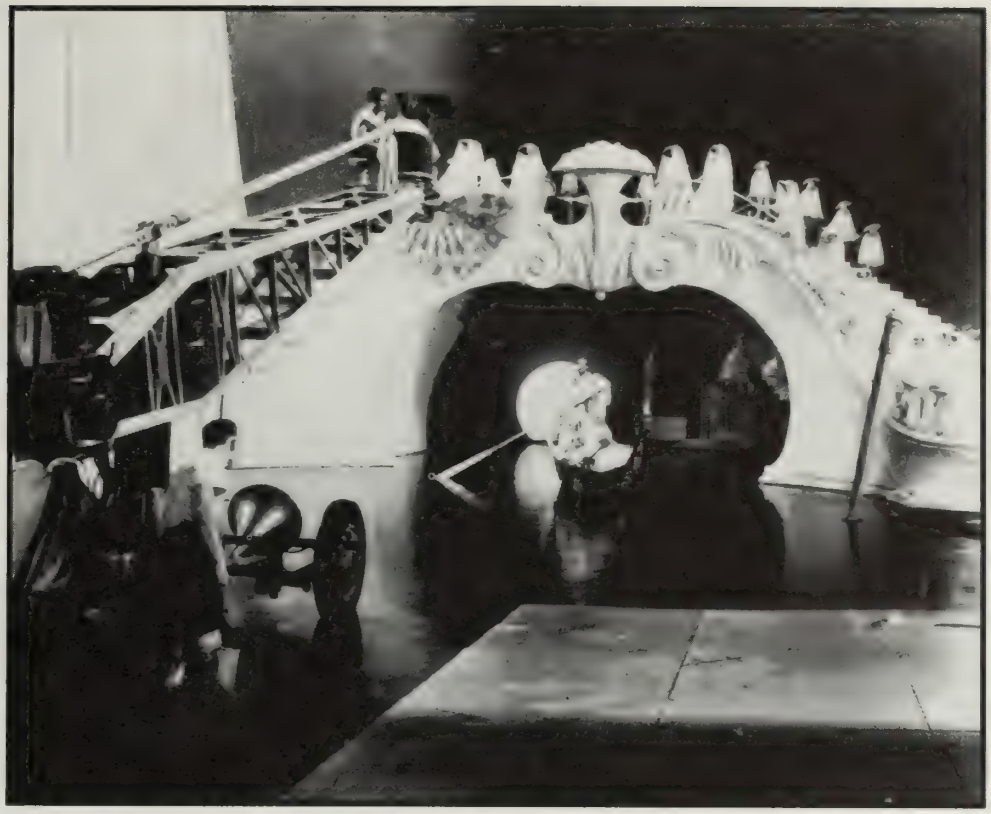
All this has been a considerable achievement for Sony, given that the "film look" eludes the standard television camera for a number of good and basic reasons. TV cameras have greater depth of field than film cameras, which prevents filmmakers by use of focus and aperture from isolating the plane on which they want the audience to concentrate. TV cameras use zooms that are less sharp than the individual "prime" lenses used on film cameras. The whites in an electronic image tend to burn out because the range of light intensities with which the camera can deal is greater with film than with video.

Sony worked closely with a number of other film professionals besides Coppola to correct these problems. One major advance has nothing to do with the electronic technology. Just getting cinematographers to light in their usual style—highly defined areas of light with good contrast between lit and shaded parts of the image—automatically goes a long way toward giving HDVS a "film look." (TV lighting tends to be from overhead and more evenly distributed across a scene.)

Sony has also produced an extensive collection of equipment, including digital videotape recorders, monitors, widescreen display projectors, and switchers. Most critical are two different systems for transferring the taped image to film and machines for "down-converting" HDVS into current TV standards. Despite high initial prices, Sony seems to be promising Hollywood a technological Shangri-la—top-of-the-line production quality at bargain-basement production costs. But there is reason to believe that this will not be such an easy sell. Sony's major difficulty is that the film industry has never really been too impressed with new technologies, whether they save money or not.

Take the "apple box"—in Hollywood parlance a species of building

Hollywood never took a "gee whiz" attitude toward new technology but rather asked, "give me one good reason to change." Consequently, innovations in sound-recording, editing, and color film that could cut costs—and increase competition—were grudgingly adopted in Hollywood, if at all.



Courtesy International Museum of Photography, George Eastman House

block used for raising people and/or equipment to a desired height. Harry Mathias, cinematographer and senior consultant to Panavision, offered this parable about apple boxes to the 1984 SMPTE Television Conference on new technologies:

> Several years ago a grip discovered that by cutting the handles of an apple box in an off-centered rather than a centered position, they could be carried two at a time with one hand, instead of one at a time as was previously done. This idea was debated for a time and is slowly coming into acceptance.... When you pick up apple boxes a thousand times a day during the long working conditions of a dramatic production, you want to know that the movement of the handle from its traditional position is not going to create more problems than it will solve. The motion picture industry is actually fiscally and technologically conservative. The film industry, unlike the video or computer industry, does not possess a "gee whiz" attitude towards new technology, but more a "give me one good reason to change" attitude.

The Moviola, the industry-standard film editing machine, is another good example of this Doubting Thomas tendency, Mathias continued. The machine, drive shafts and belts exposed, looks like a species of 1930s high tech—which it is. It has an alarming tendency to destroy film arbitrarily. The flatbed, a more efficient, user-friendly, and gentler alternative, has existed since the sixties. But Moviolas will in all probability still be used in Hollywood beyond the turn of the century.

In part this has to do with the mysterium of moviemaking crafts. The skills of a film editor are bound up with her or his Moviola-taming abilities. Any fool, it is implied, can run a flatbed. But Hollywood conservatism is more systematically rooted than this. Hollywood has used technology, either because of its complexity or its cost or both, to limit competition by creating barriers to entry. Hollywood as an industrial system has only once retooled to the extent that the adoption of HDTV would now require. That was with sound, which therefore affords a good model of how the studios react to such challenges.

Synchronous, mechanically reproduced sound, using a phonograph linked to the projector, was an option from the very beginning. But persistent experiments, including one conducted by Paramount in 1907, failed to establish sound picture, until Warner Brothers premiered *Don Juan* in August 1926. *The Jazz Singer* followed in October 1927. This required no breakthrough in sound technology, nor was it occasioned by a downturn in audiences. Rather the market was at work. Warner Brothers was struggling to break into the top rank of studios. Backed with a line of credit from bankers Goldman Sachs, it chose to revisit disc/movie interface in search of a competitive edge. The market also conditioned the consequences. The major studio responded to the challenge by adopting the most complex and expensive optical sound system available. It was a form of insurance—a way of pricing outsiders out of the sound film business.

It follows, then, that Hollywood would have been uninterested in a third sound-recording possibility which was even cheaper and easier to use than disc. Magnetic recording, using wire as the recording medium, had been introduced in 1898. A recording device using steel tape delivered a sound cleaner than that produced by optical systems. But demonstrating tape as a superior alternative to both disc and optical was not enough. Despite its advantages (or perhaps because of them), the mainstream film industry had less than no interest in magnetic recording. Even after modern audiotape was developed in Germany in the early thirties, the technology was ignored. In fact it would take 35 years, from *The Jazz Singer* to *Geronimo* (1962), for a magnetic recorder to make it to a Hollywood stage.

By the sixties, tape had long since been the norm in radio stations, in the record industry, in the home, and in television stations as videotape. Yet Hollywood remained committed to the cumbersome optical sound cameras it had been using for the previous 30 and more years. Magnetic was creeping up, being used in the wide-screen stereo sound systems, by TV news crews, by documentary filmmakers. Yet the industry still insisted on the supposed advantages of the traditional technology. When finally the industry started to use magnetic sound, the first tape machines it adopted weighed 64 pounds, were described as "lightweight," but were mounted on the same large trucks that had carried the optical sound cameras. As little as possible was changed.

As with sound, so with color.

LIKE SOUND, COLOR WAS PRESENT FROM THE BEGINNING OF CINema, but the first really effective system was introduced by Herbert Kalmus in 1929 using a photographic patent of 1874. Colors recorded on the negatives were augmented during printing with dyes—a process almost craft-like in its difficulty. Kalmus called his version Technicolor.

It is no wonder that Hollywood should be seduced by Technicolor in the late twenties—Technicolor was the only game in town. It is more difficult to understand why the industry maintained its reliance on Technicolor into the age of Kodachrome, in all ways a more modern and easier-to-use product since it needed no subsequent dyeing. It was marketed in a 16mm format in 1933.

Why not 35mm? Because to produce the Kodachrome negative Eastman had used patents developed by Kalmus. Kalmus' price for this license was that Eastman made no 35mm motion picture film. This was despite the fact



One problem with NHK's HDTV system was that the bandwidth needed for transmission was the equivalent of five conventional TV channels. A possible solution, now being used by a few direct satellite broadcasting services, is to break up the analog signal into component parts—an approach that can be adapted for HDTV transmission.

Courtesy NASA

that it was to be six years before Kalmus managed to make his own patent work for Technicolor.

Technicolor's backwardness notwithstanding, Hollywood ignored the Eastman color system and did not challenge the Technicolor/Eastman patent deal. By 1948 the three Technicolor labs, in Los Angeles, New Jersey, and London, were so overwhelmed that the company demanded nine months' lead time on principal photography. The making of release prints was being scheduled three years in advance. This could not continue. In 1950 the Justice Department forced Technicolor to sign a consent decree abandoning its agreement with Eastman. Kodak rapidly produced 35mm cinematographic stocks. By the 1960s Kodak materials were the industry standard, and Technicolor was just a chain of labs handling them.

The reliance on Technicolor, like the insistence on cumbersome optical sound, brought implicit protection against competition—as did the industry's most basic failure in never exploring film stocks narrower than 35mm for mainstream production purposes.

35mm developed from the natural tendency of early researchers to work with film in familiar widths. In America that meant half-inch, three-quarter-inch, or one-inch. The image size of one-inch between the sprocket holes and depth of three-quarter-inch eventually yielded the 35mm overall (including sprocket holes) width. Obviously other standards, both wider and narrower, were possible. Stocks narrower than 35mm are cheaper to use and more accessible to producers.

Although narrow widths appeared, some before the turn of the century, none came close to challenging the supremacy of 35mm for professional work. The research and development of such stocks became an attempt to open up a market for amateur moviemaking. It was soon clear that amateur movies would not produce the massive level of consumption achieved by still photography, and George Eastman lost interest in pursuing the matter. Nevertheless a small development program was undertaken by Kodak that yielded 16mm in 1923.

There, as far as professionals were concerned, the matter was left. There was no need to bring into play the intensive R&D which would be needed to improve sub-35mm stocks to anything like the quality theatrical distribution demanded. For the mainstream industry, secure behind the economic barrier 35mm represented both in the studios and the theaters, ignoring the smaller standard made sense. 16mm theoretically threatened the mysterium of production and the oligarchic exhibition situation.

But sub-35mm standards for professional purposes were possible and from time to time did appear. In France, Pathé introduced a 28mm stock designed to improve projector portability for nontheatrical exhibition. And eventually, thanks to the extensive use of 16mm by the military in the Second World War, that gauge slowly established its professional *bona fides*. In fact, today's "substandard" 16mm stock is perfectly adequate for halls seating hundreds.

THESE THREE CENTRAL CASES IN THE HISTORY OF FILM TECHNOLogy do not suggest a good prognosis for Hollywood's reaction to Sony's HDVS—especially since, unlike the technologies described above, all of which offered real advantages that were eventually exploited, interlaced analog HDVS remains a technologically dubious option.

Just as the earliest Sony HDVS production facilities were coming on-line in the mid-eighties, NHK suffered its first major defeat on the transmission front because of the incompatibility issue. Meeting in Dubrovnik, Yugoslavia, in 1986, the International Telecommunications Union used incompatibility to get the proposal for an 1125 HDTV world transmission standard shelved. The BBC, perhaps pompously, nevertheless summed up the European engineering majority opinion: "When considering a new standard broadcasters must keep the faith in existing domestic equipment."

Moreover by this date the world's broadcasters had other "compatible" suggestions for improving television. First, the current signal could be vastly refined without any real change. The average television set displays only about 250 lines, instead of the 320 that should be received in the home. Updating transmission equipment at the stations, more stringent insistence on maintaining engineering standards, and electronic filters in the domestic TV set to clean up the incoming signal could all contribute to a brighter, sharper home screen.

After that, said the engineering community, consider compatible analog systems that come close to the quality of 1125 HDTV without the bandwidth costs. One solution, for instance, is to break the analog signal up into component parts—color, brightness, sound. Each part is compressed and transmitted in sequential bursts. Computer chips in the receiver reassemble the picture. This system is being used for European and Australian direct satellite broadcasting services and could be adapted for high definition.

Other interim analog proposals also depend on "smart receivers." The most widely explored option involves a dedicated computer chip, a frame store, which could be used within the domestic TV to hold one complete analog frame of 525 lines. When, a thirtieth of a second later, the next frame arrives, the chip would meld both for display. This progressive or sequential scanning could produce 1050 lines at no bandwidth cost and without imperfections caused by interlacing. Advanced Compatible TV (ACTV) systems



Coppola ended up shooting *Tucker* on film, not video. And his computer/video system, developed for *One from the Heart*, stalled in Hollywood. The film bombed, and his vision of HDTV replacing traditional film techniques had to be postponed—perhaps forever. But it may be Sony as much as Coppola that parallels the experience recounted in *Tucker*.

Couretsy Paramount Pictures

along these lines produce more than 1000 lines and mesh with our current bandwidths and receivers. We could still have the same number of TV stations and cable channels.

The fact was that, by 1986, 1125 HDTV was dead in the water as a world transmission standard, and the NHK boss who had touted it as such so arrogantly five years earlier had been replaced. NHK itself had abandoned 1125. It was now going to use a digital signal-sampling bandwidth compression technique for transmitting its high-definition domestic satellite service. The service has been delayed from 1989 until 1991.

At the Dubrovnik meeting, even Dr. Fujio himself was claiming an interest in ACTV. At lunch with consultant Joseph Roizen, who was reporting on the conference for the Institute of Electrical and Electronic Engineers, Fujio explained with sketches on a paper napkin how he had been thinking about a frame store and progressive scanning back in 1969 but had gone for 1125 instead.

Francis Ford Coppola did not make *Tucker* next, as he had promised his Montreux audience in 1981. And when he did make it, in 1987, it was not shot on video. Coppola's video/computer system, developed for *One from the Heart* to allow him constantly to "preview" the film while shooting, produced claimed savings, in terms of eliminated scenes, of $2-million. Since Coppola still spent $24-million and the film bombed at the box office, this was a less compelling demonstration of the usefulness of the approach than it might have been.

Combining computers with video can allow every production department easy access to the entire process. The writer types in the script, the accountants produce a budget spread sheet, designers use graphics programs to put set plans and costumes into the central memory. And then the director can rehearse, shoot, and edit—slowly substituting final images for all these preliminary data. This is certainly possible but, equally certainly, unnecessary. None of these specialists has any need to see the others' work. So why do it?

And why, if one accepts that such computer/video interfaces would save money, would the film industry buy into them? Barriers to entry are socially, politically, and economically critical; and they critically depend on complexity and expense. There might be little advantage in seeking any processes that lower the cost, assuming that such techniques will actually lower costs. High costs are acceptable as barriers to competition. All media might well be capable of convergence in the way Coppola was trying to demonstrate; that doesn't mean his industry will gain much if they do.

The disastrous reception of *One from the Heart* cannot be blamed on the technology used to produce it but on the quality of the film itself. But by the time *Heart* went into production, Coppola was being forced to bet his Zoetrope studios on its success—not an ideal situation in which to experiment with new production techniques. For instance, the "electronic stuff" he brought onto the lot cost a reported $800,000. That did not help the film. It did help Coppola lose the studio...and become a Tucker.

Is Sony also playing Tucker?

As the proponent of an analog, high-definition studio production standard, Sony has been buffeted by the fallout from NHK's defeat on the transmission standard front. Sony is still betting improved resolution will speed further electronic expansion from the video-editing and special-effects suites onto the studio floor. But the company has now to withstand a concerted attack by the world's television engineers pushing various stop-gap ACTV systems followed by a full HDTV digital standard for both production and transmission. Engineers are saying that, if the transmission system goes digital, why use an analog standard? Why not just start again—compatibly? Is Sony Tucker? Very probably.

THE CENTER RATHER THAN THE OFFSET HANDLE ON THE APPLE box. The Moviola rather than the flatbed editing machine. Optical sound rather than magnetic. Technicolor rather than Kodachrome. 35mm rather than 28mm.

The next entry in this list is very likely to be: ACTV rather than HDVS. And for the very good reason that HDVS is more of a way station on the road from film to video than the end of the road itself. It is not simply a failure of vision that conditions the increasingly cool professional response to HDVS. Despite the vaunted Japanese reputation for technological wizardry, despite the way in which high definition television has become a symbol of that superiority, HDVS is the wrong solution to the wrong problem at the wrong time.

Preston Tucker, at least in Coppola's vision of him, is a man dedicated to saving lives by bringing essential safety features into cars. It is hard to find a similar compelling justification for changing filmmaking procedures on so flimsy and disruptive a pretext as 1125 HDTV.

Brian Winston is dean of the School of Communications at Pennsylvania State University and author of Misunderstanding Media.

© Brian Winston 1989

DADDY DEAREST

Su Friedrich Talks about Filmmaking, Family, and Feminism

SCOTT MACDONALD

SEVERAL YEARS AGO, I WAS STRUCK BY WHAT SEEMED A paradox in Beverly Shaffer's *To a Safer Place* (1987), an exposé of Shirley Turcotte's father's repeated rape of his daughters during their childhood. The film follows Turcotte as she returns to her rural childhood home and her father's house, and as she talks about her horrifying experiences with neighbors and relatives who, in many cases, suspected or knew that something terrible was occurring in her home, but refused to say anything because of a feeling that what happened in someone else's family was none of their business. It's a powerful film because of the immensity of the father's crime and the pain his daughters have endured. But I was also surprised at the film's conclusion, when I realized that the filmmaker and protagonist had exposed nearly everyone who had been victimized or complicit in the ongoing rape—everyone, that is, but its perpetrator. Of course, there may have been a legal issue involved, but whatever the cause, the resulting film reminds me of Bonnie Sherr Klein's *Not a Love Story*, in that, inadvertently, for all its power and pain, *To a Safer Place* seems to participate in the very process it condemns: by not exposing the father, it implicitly protects him.

Su Friedrich's new film *Sink or Swim* (1990) does not deal with family crises of the magnitude of those exposed in *To a Safer Place*. Friedrich's father not only did not molest his daughters, but in most cases he functioned as a parent in ways that many people might find acceptable, if not rather conventional, at least for her father's generation. What Friedrich confronts is the brutality built into the conventional nuclear family by virtue of societal gender assumptions, and she confronts this brutality directly and personally (she does expose the father), though with subtlety and thoughtfulness. Her goal is not simply to respond to the long-term effects of painful childhood experiences but to aid viewers—men and women—in thinking about their own experiences as children and their own approaches to parenting.

As is true in all Friedrich's recent films—*The Ties That Bind* (1984) and *Damned If You Don't* (1987), in particular—her desire to enhance viewers' willingness to interact in humane ways is reflected by her cinematic approach, which is to bring together filmmaking traditions that are normally (at least in North America) considered distinct. *Sink or Swim* is a personal narrative about the filmmaker's childhood, filmed in a hand-held style often reminiscent of Stan Brakhage and Jonas Mekas, and organized alphabetically into a form reminiscent of what P. Adams Sitney called "structural film," especially Hollis Frampton's alphabetically organized *Zorns Lemma* (1970). Friedrich tells her story clearly and powerfully enough to move a broad spectrum of film-goers—a broader spectrum than most "avant-garde" filmmakers have been able to make contact with—and simultaneously provides an intricate and subtle interplay between sound and image that can feed the eye and mind for many viewings. Friedrich is a patient filmmaker; years pass between the completion of projects. But these breaks seem crucial for her work and for the double commitment her films represent: she carefully exposes the political dimensions of her personal experience, and does so with consummate craft. I talked with Friedrich about *Sink or Swim* in June 1990.

Scott MacDonald: *Sink or Swim* is about your relationship with your father, but the way in which you present your struggle to come to grips with that relationship is very unusual. Probably of all your films, *Sink or Swim* has the most rigorously formal organization. The only other film I know that uses the alphabet as a central structural device is Frampton's *Zorns Lemma*. Obviously, your film deals more directly and openly with personal material than Frampton's did, but I wonder, is there any conscious reference to cinematic fathers, as well as to your biological father?

Su Friedrich: That's a hard question to answer. Offhand, I'd say I wasn't making a conscious reference to any other filmmakers, but that the structure was determined more by the fact of my father's being a linguist. I thought that using the alphabet was an obvious choice for the overall structure. I've certainly been influenced by many filmmakers, including some of the so-called structural filmmakers, like Frampton or Ernie Gehr, but my films are never meant to be a direct comment on or a reworking of ideas from other people's films.

I tend to think of the structural film school as avoiding the use of personal, revealing subject matter; I think they're more concerned with how film affects one's perception of time and space than with how it can present a narrative. Whenever I set out to make a film, my primary motive is to create an emotionally charged, or resonant, experience—to work with stories from my own life that I feel the need to examine closely, and that I think are shared by many people. With that as the initial motive, I then try to find a form which will not only make the material accessible, but which will also give the viewer a certain amount of cinematic pleasure. In that I feel somewhat akin to the structural filmmakers, since I do like to play with the frame, the surface, the rhythm, with layering and repetition and text, and all the other filmic elements that are precluded when one is trying to do something more purely narrative or documentary.



***Sink or Swim*, by Su Friedrich, 1990.**
Courtesy Drift Distribution

In the text in *Sink or Swim*, I had to make a decision about its form. I was using stories from my own life and began by writing them in the first person, but I got tired of that very quickly. I sounded too self-indulgent, hearing myself always speaking about myself. Writing them over in the third person was quite liberating. The distance I got from speaking of "a girl" and "her father" gave me more courage, allowed me to say things I wouldn't dare say in the first person, and I think it also lets viewers identify more with the material, because they don't have to be constantly thinking of me while listening to the stories. Some people have told me afterwards that they weren't even aware that it was autobiographical, which I like. The point of the film is not to have people know about *me*; it's to have them think about what we all experience during childhood, in differing degrees.

On the other hand, it can sometimes be a problem to impose a structure on a story. I was happy to have thought about using the alphabet, but then that forced me to produce exactly 26 stories, no more, no less. I went into a panic at first, thinking that I had either 75 stories or only 10, and wasn't sure that I would be able to say all I wanted to say within the limits of the 26. But that became a good disciplinary device; it forced me to edit, to select carefully for maximum effect.

SM: I think the irony is that Hollis, for example, really thought that his formal tactics were keeping his films from being personal (his use of Michael Snow to narrate *nostalgia* is similar to your use of the young girl to narrate the stories in *Sink or Swim*). When I talked with him about his films, he rarely mentioned any connection between what he made and his personal life—a conventionally "masculine" way of dealing with the personal in art. But from my point of view, his best films—*Zorns Lemma*, *nostalgia*, *Poetic Justice*, *Critical Mass*, *Gloria*—are always those in which the personal makes itself felt, despite his attempts to formally distance and control it.

SF: The issue for me is to be more direct, or honest, about my experiences, but also to be analytical. I think there's always a problem in people seeing my films and immediately applying the word personal. *Sink or Swim is* personal, but it's also very analytical, or rigorously formal.

I don't like to generalize about anything, but I do think that it's often the case that the more a person pretends or insists that they're not dealing with their own feelings, the more those feelings come out in peculiar ways in their work. Historically, it's been the position of a lot of male artists to insist that they are speaking universally, that they're describing experiences outside of their own and thereby being transcendent. I think conversely that you get to something that's universal by being very specific. Of course, I think you can extend beyond your own experience; you can speak about your own experience while also describing the experience of other people you're close to or decide to know. But I think you have to start at home.

SM: Maybe these things are cyclical. I'm sure that generation of late sixties, early seventies filmmakers who avoided the personal—Frampton and Snow, Yvonne Rainer—were reacting against the sixties' demand that art, including film art, had to be personal. You bring two things together: the sixties' emphasis on the personal *and* the reaction against it, and make the intersection into something that exploits the useful parts of both approaches.

SF: I am a child of both worlds. When I was studying art history, I really responded to conceptual art, minimal art—those approaches which were very much about form and not about personal drama. But then, of course, I grew up through the women's movement and from the start really responded to the personal drama involved there. Not just that: I love fiction, I love to read about other people's lives, to learn about the choices people make and the ways in which they survive, or overcome, their personal histories. So I feel very much caught between the two approaches and feel that I learn from both.

As an artist, it's important to me to keep both issues alive: to remember that my responsibility is to speak honestly about how it feels to be alive, and that my pleasure is to use my medium to its greatest advantage. I wouldn't be happy if I only let film tell a story in a conventional form, but I would feel that the heart of the work was missing if I only worked with the film as a material, if I only investigated its formal properties. The film scene is in a constant state of flux, and I think that this effort to convey meaningful subject matter through unconventional form is one which occupies a lot of filmmakers today. Hopefully, the lines between narrative, experimental, and documentary will continue to be broken down, as they are all the time now.

SM: Now that you've made a film about your father, as well as the film





***Sink or Swim*, by Su Friedrich, 1990.**
Courtesy Drift Distribution

about your mother, it's probably inevitable that these two films will be paired a lot. When you made *The Ties That Bind*, did you already assume that, sooner or later, you'd come back to your history with your father?

SF: I don't think I had it in mind then. I know some people always have three or four projects in mind, but I never know what I'm going to do next until I'm completely finished with my current project. Certainly when I was interviewing my mother for *The Ties That Bind* and she got onto the subject of them getting divorced, it really struck a nerve and I thought it might be something to explore later.

One time a friend said it seemed like all of my films have been about my father—not really *about him*, exactly, but about reacting to his influence, or trying to get away from his influence, which is, in a larger sense, reacting to patriarchy. That was a pretty good observation, and I suspected that there was going to come a time when I would have to deal with the question of patriarchy more directly, to look at how it happened closest to home, not *out there* somewhere.

SM: This film is clearly going to have a larger audience than some of the other films, just because it's in synch with the pervasive, contemporary issue of child abuse. What's interesting about *Sink or Swim* is its focus not on the most extreme types of child abuse, but on the situations men create because they feel that in order to *be* men, they have to act in a certain way. You uncover, first hand, the brutality that's gendered into the family situation. On the other hand, as much as there are things your father did that you really dislike, even hate, the film suggests an ambivalence about him and about his influence on you.

SF: Yes. I agree about what you said about gender, that abuse is more likely because of the inhuman situations that are intrinsic to a society that divides roles along gender lines. But *Sink or Swim* is also like *Mommie Dearest*: it's about the damage either parent can do when they're trying to shape their child in their own image. Most parents, either instinctively or consciously, try to instill their values in their child. They have a lot of ambitions themselves and, consequently, a lot of ambitions for their children. They force their children into activities or try to instill certain ideas in them that are not good, not natural for the child. I can see from watching the children of friends and relatives that part of who we are is formed by our parents and part of us is there from Day One. If you have a kid who's not naturally ambitious or aggressive and you try to make him that, you're just going to bend him out of shape. On the other hand, if you have ambitious children and don't encourage them, you can be very destructive as a parent.

To answer the second half of your question—about my ambivalence about my father: people have said to me, "It can't be all that bad, because look where you are," or "You're not a destroyed person; you're capable, you've made films, you've lived a relatively good life." I recognize that, and that's the source of my ambivalence. Certainly, I've learned to do things from him that have stood me in good stead over the years, just as I have from my mother.

Moreover, since the film is about how I've been affected by *my* childhood, it would have been grossly unfair not to acknowledge how my father was affected by his. I tried to speak to that by including the story about his younger sister drowning and showing how he spent many years afterward trying to overcome his guilt and loss. I put that story right before the one about him punishing my sister and me by holding our heads under water for too long, because I wanted to give a context to that punishment, to show that



Sink or Swim, by Su Friedrich, 1990.
Courtesy Drift Distribution

although we were devastated by his punishment, we were being punished by someone who had suffered his own childhood traumas.

One of the most painful things to realize in making the film was that we all inherit so much sorrow and hurt from our parents. We aren't the product of perfectly balanced adults; we are each created by people who have a legacy of their own, which goes back through each family line. On my good days, I try to believe that each generation rids itself of a bit of the violence of the prior generations, that with education and greater material well-being we wouldn't have such widespread abuse. But unfortunately I think the solutions are extremely complex, and I can see that simple notions like education are hardly an answer.

SM: The most obvious example of your ambivalence is the source of the title, which refers to the incident of his throwing you into the pool for you to "sink or swim," since you wanted to learn to swim. At the end of that story, you admit you've remained an avid swimmer.

SF: But the swimming was fraught with all kinds of anxiety, which is why at the end of the film I tell the story about wanting to swim all the way across the lake and realizing that maybe I'm not physically capable of it, and am certainly very frightened at the thought of doing it, but feel compelled to do it anyway, because of him. It's at that moment that I finally say, "No, I don't have to do that. I can enjoy swimming, but on my terms, and I won't take on his standards for what makes a good swimmer or a brave swimmer," and then I swim back to shore.

SM: Although there's an irony there, too, because you swim halfway across the lake and then back, which means you actually swam as far as all the way across.

SF: I think the ambivalence reveals a great deal about the stubbornness of human nature. Many children who are born into situations which undermine them in certain ways still manage to survive beyond the situations. The question is why parents build that degree of uncertainty and anxiety and fear into the family setup. If you want your children to learn something, why not teach them in a way that is constructive and supportive, rather than by terrorizing them? It's been standard practice for parents to get children to learn to do something by scaring them in one way or another about what will happen if they don't learn to do it. I don't think that's the way people learn. It's certainly not the way you learn to do something so that you later enjoy it. But of course, as I said before, a lot of what parents do is a matter of what they inherit.

SM: I think in his generation there was this feeling that unless you were capable of terrorizing your kids a little, you weren't a serious parent. Scaring them was almost a way of demonstrating how much you cared. As a young parent, I remember debating in many situations whether I was wimping out and doing my child damage by not being tough enough to do something that in the long run would be good, even if in the short run it was bad. And I think your father's generation felt this even more strongly.

Did you talk with your siblings when you were making this film?

SF: Yes. My sister is a year older than I, and my brother six years younger, so I was interested in their different memories of childhood. My



The Ties That Bind, by Su Friedrich, 1984.
Courtesy filmmaker

sister and I shared a lot of the experiences I mention in this film, and we lived longer with my father, so she was able to confirm many of my stories. She had other stories which she wanted me to include in the film, but I stayed with those which had the most resonance for me. Since my brother was much younger, and was only 5 years old when my parents got divorced, he didn't know about, or hadn't shared, some of the events in the film, but I valued his perspective a great deal. He has slightly more distance from my father and was concerned that the material be presented fairly, that it not function simply as vendetta, which was also a concern of mine. In fact, he had a funny reaction to my other "family film." I showed him *The Ties That Bind* when I was finished editing, and afterwards he said, "Jesus, I hope you never make a film about me!" I certainly can't blame him for that sentiment; it's a weird and suspect process to make films, to make art, based so openly on one's own family.

SM: It seems inevitable that at some time or another your father will see the film. What do you think about that?

SF: I dread it. When I first started working on the stories, I had a lot of anger, obviously—I even thought about sending a script to him. I had vengeful feelings. But the longer I worked on it, the less I wanted to punish him, and the more I felt I was not doing it so that *he* would finally acknowledge my experience, but so that *I* could acknowledge my experience.

The nuclear family is based on a relationship in which one person (the parent) has a lot more power and control than another (the child). Because of this, I think children are constantly having their feelings denied by their parents. If the child is unhappy and the parents can afford to acknowledge the unhappiness, they do it; but if the parents can't acknowledge the unhappiness because it reflects badly on them, they won't. For me, it was a matter of writing these stories so that I could finally say to myself, "This *did* happen to me, and this is the effect it had on me," regardless of his experience. I'm sure he has a very different interpretation of a lot of the stories, which is understandable—everyone sees things from their own perspective, their own history.

By the time I finished the film, I really felt that I was making it so that I could understand what had happened *and* so that other people who had the same experience could have that experience acknowledged. I don't think the sole purpose of art is to provide acknowledgment for people, but I think that's one of the things art can do. You can see a film or read a book that in some way corresponds to your experiences, good or bad, and you might feel stronger because you see yourself reflected in it. That's what being in the world is all about—having common experiences with other people. I hope that's the effect the film will have.

I've told my father that the film exists, but beyond that, it's up to him whether or not he sees it.

SM: During the film's coda, we see a home movie image of you and hear you sing the ABC song. The last words of that song, and of the film, are, "Tell me what you think of me." Obviously, the song relates to the film in several ways, but is your use of it, on one level, a comment on the whole enterprise of making film? Do you mean that films are attempts to please whatever is left of the father in us and that the audience, which is now going to make a judgement of the film they've just seen, is an extension of patriarchy?

SF: Well, in a way, but that was the joke end of it. When you make a film, you do it to get a response, and presumably most people want a good response. I surely can't imagine making a film and hoping everyone will *hate* it. The conclusion of *Sink or Swim* was more a way for me to acknowledge my absurd ambivalence. A lot of the stories in the film are about doing things to get my father's approval, and then at the end in the last story I decide that I'm not going to swim across the lake to please him. I've made a sort of grand gesture of turning back to shore, swimming back to my friends who will hopefully treat me differently than my father has treated me. But then in the epilogue I turn right around and sing the ABC song, which asks him what he thinks of me! I believe that, to a certain extent, we can transcend our childhood, but in some way we always remain the child looking for love and approval.

SM: I would guess that whether or not men like this film is going to have a lot to do with their ideologies about family. I'm sure it will make many men uncomfortable; it will expose them.

SF: A surprising number of men have come up to me afterwards and talked about the film from the vantage point of being fathers. That wasn't foremost in my mind when I was making it, but their responses have been interesting: the film brings up a lot of fear in them, a lot of concern about how they're treating their own children. Many of them express a profound hope that they won't do major damage to their kids.

SM: I suppose every parent does some embarrassing things. When Ian was still crawling around on the floor, I remember knocking him out of the way with my arm one time. He flew across the room, and I remember thinking, "Whoa, you can't do *that* anymore!" And I suppose you're likely to have fewer of those incidents if you think someone might report on you later.

SF: I think the more those things are exposed, the less likely it is that people will do them—or at least I hope so. The distinction that's made between public and private life is absurd, and really dangerous. I certainly believe in the right to privacy when it's a matter of two consenting adults engaging in sex, but when it's a question of an unequal situation between a



***Damned If You Don't*, by Su Friedrich, 1987.**
Courtesy filmmaker

child and a parent, then I think there has to be some kind of protection for the child, and there hasn't been enough protection in this culture, or in most cultures.

SM: Do you plan to tour with this film? I know you've been having some reservations about the usual way independent filmmakers present their work.

SF: In the case of the last two films, I did go around the country (and a little bit in Europe), showing the films and talking about them. With *The Ties That Bind*, I was eager to do it, since it was a big political issue: Nazi Germany, and an individual's political responsibilities. For the most part, touring with that film was interesting for me. With *Damned If You Don't*, touring was a way to earn part of my living, and I was curious about the audience's response: since it was about a lesbian nun, I was curious to see whether people would be scandalized or amused, if a lot of lesbians would come to it, whatever.

But I got really worn out from the experience of having to speak after *Damned If You Don't*, and I approach the prospect of doing it with this film with a lot of dread, for two reasons. In the first place, the film is extremely emotional. It was difficult to make, and it's been hard sometimes to deal with people's response to it. Making a film which evokes such painful memories is risky; people sometimes look at me afterwards as if I have a solution to all the problems, as if I know some way to cope with the pain one feels. I'm afraid I don't really have any answers to give. All I know right now is the importance of acknowledging those childhood expectations.

The other reason is more general: I think the whole set-up of having a personal appearance by the filmmaker after the screening is obsolete. I was talking to somebody in Canada awhile back, and she said that an American filmmaker had been there the week before and had spoken for two-and-a-half hours after his films. I'm sure there were some people who wanted to hear him speak, but apparently a lot of people were just furious. I don't mean to imply that all filmmakers talk at such length after a screening; most that I know are pretty shy in front of an audience and keep the discussion to a minimum, if possible.

But I think this whole structure grew in part out of a feeling in the sixties and seventies that, while there was an audience out there for avant-garde film, it wasn't big enough, and that one way to make the films more accessible was to have the filmmaker there. If people were frustrated or confused during the viewing of the film, they would be relieved of their frustrations afterwards by having the whole thing explained to them.

I certainly think that avant-garde film is in a period of crisis. Many independent filmmakers are moving into feature narratives, and there's a feeling that the process of making "smaller" films is dying out. That might make some people think it's still important to go out and proselytize and educate, but I think that's a misguided response to the situation. The idea that I would go to a performance by John Zorn or whomever—some composer or musician—and he would have to get up afterwards and explain how to hear his music, as opposed to how to hear Schoenberg or Beethoven, is absurd. I think the film community is much too paranoid about the audience's alleged inability to understand avant-garde films.

My experience with *The Ties That Bind* proved this to me. Since it was about an older woman, I often had older people in the audience, people in their fifties and sixties who had never seen an experimental film. Sometimes they told me afterward that they were intimidated at the outset, but by the end of the film they were fine, they understood and enjoyed it. They're adults; they've got minds. There has to be more respect for the audience, and more trust.

I feel differently about visiting film classes, where you have young people who want to learn about film; I'm concerned about the discussion with general audiences. Half the people in a general audience are filmmakers or film buffs, and they already know what to expect. The other people might come because of the subject matter; they might feel insecure or confused, because of the form, but I think that's something they need to go away with and sort out at their own pace. Beyond that, I think it's almost impossible to formulate questions, to fix one's response, moments after seeing a film. It takes me a few hours or days to sort out my response to most films. I often feel guilty when I leap up after a screening and look out at a sea of bewildered, dreamy faces, at people who are just beginning to digest the experience, and say, "Any questions?"

SM: To return to *Sink or Swim*.... At one point your father takes you to a movie theater and you see this film about people who didn't care about Western culture. Was that *Fahrenheit 451*?

SF: No, it's *The Time Machine*. I used that film because it was the one I remember seeing, but also because I could address the issue of people who have abandoned civilization. In the story, the time machine transports the main character into the year 20,000 (or whatever). He goes into the library, which no one uses, and sees that the books are just rotting away. The people, oblivious to history, are living a life of pleasure and yet are slaves to green monsters who control them and finally eat them. In some ways, I feel critical of the idea of people living a hedonistic life, divorced from serious thought and ignorant of the consequences of history. On the other hand, my experience with my father was that he was absolutely indebted to Western civilization and to the world of books and theory. I wouldn't say that he would defend Western culture against other cultures—he's an anthropologist who's spent a lot of time studying other cultures—but in some more profound way his life is organized around the principles and institutions of



***Sink or Swim*, by Su Friedrich, 1990.**
Courtesy Drift Distribution

Western civilization. If you've lived your life in an ivory tower at a university, if you've lived your life in books, that can exclude you from a lot of experiences.

In some ways I was trying indirectly to critique a certain kind of film practice that's been in vogue for the last 10 or 15 years, and a certain kind of film theory that I think is often quite divorced from normal experience (although sometimes I wonder about using the word normal). The story later on in the film about the kind of articles my father was writing while my parents were getting divorced was meant to be a dig at a lot of the writing that's done about films that I think strips the life out of them. I'm interested in more direct speech, something more visceral, more emotionally honest. I wanted to touch on that, but not directly.

SM: I assume this project was similar to *The Ties That Bind* in the sense that you worked at great length on the editing.

SF: Well, I started editing in November 1989 and worked pretty steadily until April. I had some breaks of a week or two here and there, but I pretty much kept to it that whole time. It took a tremendous amount of juggling to decide what the order of the stories would be and what the overall visual theme of each section would be, and how to make the images move. As I've said before to you, when you're working with voiceover, you have to be extraordinarily careful about how your images work so that you don't lose your audience. I think we tend to see more than we hear; I think we favor the sensual experience of images. I realized that I had written a dense narration, and felt that it would be drowned out by the barrage of images if I didn't work really carefully to keep the two elements informing each other.

Some people who have seen *Sink or Swim* have said that sometimes they spaced out, that they couldn't follow every word of every story. I understand that because I don't think I'd be able to either: the film presumes a second or third viewing. But that was something I really struggled with. I also didn't want the film to work just on a symbolic level, or to be completely literal, so I go back and forth between the two. For example, there's a story about going over to the neighbors and making ice cream sundaes and then watching a circus on TV, which is synched with circus imagery; and the story of the chess game, which is illustrated by a chess game. But other stories are accompanied by more symbolic imagery, like the story about the poem my father wrote about going to Mexico, which you hear as you see a glass vase being filled with water and three roses. And there are stories which are somewhere between the two poles, which I like. I most prefer when something is both symbolic and literal, though it's hard to do.

SM: To come back to *Sink or Swim:* I think probably the dimension that gets lost most easily in your films is the intricate network of connections between sound and image. In both *The Ties That Bind* and *Sink or Swim* the subject is so compelling that the subtleties of your presentation can easily be overlooked—at least judging from the responses during discussion.

SF: I think people might not be so articulate about that level of the films because, not being familiar with the field of avant-garde film, they might not have the language with which to describe those effects. But I do think there's an unconscious recognition of that level; that's why the film is working. If I wasn't editing well, if I was putting stupid images up against those stories, the stories might have a certain impact (if you read them on paper they have a certain impact), but the images I use produce so many more meanings, and *that's* what people are really responding to, even if they think it's primarily the stories that are affecting them. If they come up afterwards and say, "That was really powerful," I think, "Well, it's powerful because it's the right shape, the right texture, and the right rhythm—all those things."

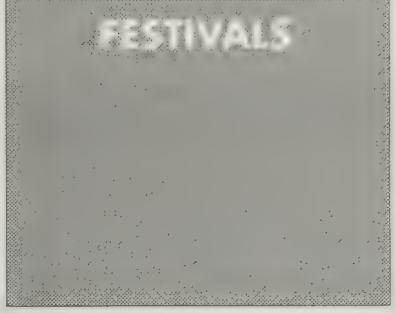
There was a period when I thought it was important to deny myself everything, including all kinds of film pleasure, in order to be politically correct and save the world, but I think if you do that, you deplete yourself and then have nothing to offer the rest of the world. If you want to engage people, if you want them to care about what you're doing, you have to give them something. Of course, that doesn't mean making a Hollywood musical. The discussion tends to be so polarized: some people think that if you introduce the slightest bit of pleasure, whether it's visual or aural or whatever, you're in the other camp. But I think that's changing.

SM: There's always an implicit debate between the people who seem to want to get rid of cinema altogether, because of what it's meant in terms of gender politics, and the people who want to change the direction of cinema, to make it progressively vital, rather than invisible.

SF: Sometimes it's a case of "the harder they come, the harder they fall." When people hold out against a position—against cinematic pleasure for example—the urge is still there in them. If they hold out too long, they end up doing something which is so much about cinematic pleasure that in effect they've gone over to the other side without really acknowledging how or why. I think that happens a lot, and it disturbs me. I really believe in film. I believe in its power. I think it's going to be around for a long time, and if people can't accept their responsibility for producing cinematic pleasure in an alternative form, well, that's their problem, and everyone's loss.

Scott MacDonald is working on the second volume of Critical Cinema, *a collection of interviews with independent filmmakers. Volume one was published by the University of California Press in 1988.*

Sink or Swim is distributed by Drift Distribution, 83 Warren St., #5, New York, NY 10007-1057; (212) 766-3713; and Women Make Movies, 225 Lafayette St., New York, NY 10012; (212) 925-0606.



This month's festivals have been compiled by Kathryn Bowser, director of the FIVF Festival Bureau. Listings do not constitute an endorsement. Since some details change faster than we do, we recommend that you contact the festival for further information before sending prints or tapes. In order to improve our reliability and make this column more beneficial to independents, we encourage all film- and videomakers to contact FIVF Festival Bureau with their personal festival experiences, positive or negative.

Domestic

BIG MUDDY FILM AND VIDEO FESTIVAL, Feb., IL. Organized & run by students, fest now in 11th yr as int'l competitive showcase for independent film & video. Trio of ind. filmmakers also presents works & serves as jurors. $1500 in prize money awarded; film & video judged separately. Entries must be completed in previous 2 yrs. Entry fees: $20-30, depending on length. Formats: 16mm, 3/4". Deadline: Jan. 15. Contact: Big Muddy Film & Video Festival, Dept. of Cinema & Photography, Southern Illinois Univ., Carbondale, IL 62901; (618) 453-2365.

BIRMINGHAM INTERNATIONAL EDUCATIONAL FILM AND VIDEO FESTIVAL, April, AL. Competitive fest for nontheatrical ind., commercial & student film & video producers, now in 18th yr. Offers cash awards in several cats, incl. Americana, arts, business/industry, early childhood, energy/environmental issues, health/phys. ed., human relations, ind./student productions, language arts, math/science, religion/philosophy, social sciences, special challenges, teacher/career ed. Awards: Best of fest (film or video): Electra statuette & $1000; Silver Electra & $500 to best film & best video; certificate & $200 to each best of cat; Sadie Award for outstanding contributions to education &/or its media; finalists in each cat get certificate of recognition. Entry fees: $15-40. Formats: 16mm, 1/2". Deadline: Jan. 15. Contact: Birmingham Int'l Educational Film & Video Festival, Box 2641, Birmingham, AL 35291-0665; (205) 250-2711 (for info. & entry forms only).

LOS ANGELES ASIAN PACIFIC AMERICAN INTERNATIONAL FILM FESTIVAL, May, CA. Cosponsored by Visual Communications & UCLA Film & TV Archive, noncompetitive fest, now in 6th yr, offers comprehensive survey of Asian Pacific Amer. & Asian film to Los Angeles community; also presents works by new & emerging filmmaking talent (in "Pioneering Visions" section) as well as established filmmakers. Entries should be concerned w/ (but not limited to) Asian Pacific Amer. culture, history & experiences. Features, dramatic/narratives, docs, experimental & animated films accepted. Formats: 35mm, 16mm, super 8. No entry fee. Deadline: Jan. 31. Contact: Abraham Ferrer, LA Asian Pacific American Int'l Film Festival, Visual Communications, 263 S. Los Angeles St., #307, Los Angeles, CA 90012; (213) 680-4462.

NEW ENGLAND FILM AND VIDEO FESTIVAL, May 16-18, MA. Now in 16th yr, regional fest accepts doc, narrative, animated & experimental works by ind. & student film- & videomakers who permanently reside in New England (MA, ME, CT, VT, NH, RI); also open to students attending New England college or univ. Entries must be completed w/in past 2 yrs; student entries must be completed during student yrs. Cash prizes in excess of $8000, incl. $2500 Best of Festival Award, $2500 Boston Globe Critic's Choice Award, special awards for social doc (sponsored by Fanlight Prods.), outstanding super 8 (sponsored by Super8 Sound) & outstanding narrative (sponsored by Chelsea Pictures). Audiences of 2000. Cosponsored by *Boston Globe*, Boston Film/Video Foundation & Arts Extension Service. Entry fee: $30 (independent); $20 (student). Deadline: Feb. 1 (ind.); Feb. 8 (student). Contact: Pam Korza, Arts Extension Service, Div. of Continuing Education, 604 Goodell Bldg., U. Mass., Amherst, MA 01003; (413) 545-2360.

RETIREMENT RESEARCH FOUNDATION NATIONAL MEDIA AWARDS, May, IL. Recently produced films, videos & TV programs on issues related to aging & aged people accepted in competitive fest, sponsored by Retirement Research Foundation (private philanthropy est. by John D. MacArthur) & administered by Chicago's Center for New TV. Cats incl. ind. films & videos: TV & theatrical film fiction; TV nonfiction; training films & videotapes. Awards: 1st Prize ($5000 & "Wise Old Owl" statuette) awarded in each cat.; 2nd Prize ($1000 & plaque); honorable mention ($500 & plaque to up to 2 films/videos in each cat); community video award ($2000 & statuette in TV nonfiction cat only); special achievement award (for outstanding contribution to visual media on aging: $5000 & statuette). Entries must be produced in US & deal w/ concerns of specific interest to aging or aged people or those working in field of aging. TV nonfiction, TV & theatrical film fiction entries must be initially broadcast or cablecast between Jan. 1, 1990 & Dec. 31, 1990. Entries judged on basis of technical quality, presentation, potential utility. No entry fee. Formats: 35mm, 16mm, 3/4", 1/2", Beta. Deadline: Feb. 1. Contact: Ellen Meyers, RRF National Media Awards, Center for New Television, 912 S. Wabash, Chicago, IL 60605; (312) 427-5446; fax: (312) 427-5543.

SACRAMENTO FILM AND VIDEO FESTIVAL, Mar., CA. Competitive fest open to films & videos of all genres completed in previous yr Cats: TV commercials (nat'l, regional, local); features; short subjects (under 30 min.). Feature, short, 8mm & video cats accept fiction, doc, industrial/corporate, comedy, music, experimental, student w/ ID, animation, education. Entry fee: $15-90. Formats: 35mm, 16mm, super 8, 3/4", 1/2"; preview on cassette. Deadline: Jan. 31. Contact: John Van Ouwerkerk/Leon Corcos/Daniel Zimmerman, Sacramento Int'l Film & Video Festival, 1700 L St., Sacramento, CA 95814; (916) 447-5247; fax: (916) 441-0760.

Foreign

BERGAMO INTERNATIONAL EXHIBITION OF AUTEUR FILMS, March, Italy. Feature-length narrative & doc films "of high cultural & artistic interest" may be

The Suffolk County Motion Picture and Television Commission

presents

SUFFOLK COUNTY FILM & VIDEO FESTIVAL

Call for Entries for 1991

Entry Forms:

SUFFOLK COUNTY MOTION PICTURE/TV COMMISSION

Dept. of Economic Development
H. Lee Dennison Building
Veterans Memorial Highway
Hauppauge, New York 11788

516-360-4800



DAVID ROYLE PRODUCTIONS

OFF-LINE EDITING

VHS & 3/4"

MIDTOWN GREAT RATES

947-8433
330 W. 42nd St.
N.Y., N.Y. 10036

(212) 925-3926, 2111

7 DAYS A WEEK.
Film and video with emphasis on personal appearances by makers.

COLLEC CTIVE FOR LIVING CINEMA

41 White Street
(between Church & Broadway)
New York, NY 10013

Video Duplication

READY NEXT DAY- Mon-Fri

3/4" U-matic & 1/2" VHS or Beta II Copies

FROM 3/4", 1/2" VHS MASTER					Add $25.00 per ONE INCH Master			
FROM ONE MASTER	20 MINUTES 3/4"	20 MINUTES 1/2"	30 MINUTES 3/4"	30 MINUTES 1/2"	60 MINUTES 3/4"	60 MINUTES 1/2"	1/2" VHS/Beta II 90 MIN.	1/2" VHS/Beta II 120 MIN.
One Copy	$4.00	$4.00	$6.00	$5.00	$9.00	$8.00	$11.00	$14.00
2-4 Copies	3.50	3.00	5.50	4.50	8.00	6.00	8.00	9.00
5-9 Copies	3.00	2.50	4.50	3.50	7.00	5.00	7.00	8.00
10-19 Copies	2.50	2.00	4.00	3.00	6.00	4.50	6.00	7.00
1-4 RUSH Dubs.	$8.00		$11.00		$17.00		$22.00	$28.00
TC Burn In	$10.00		$14.00		$26.00		Inquire for LABELING	
Window Dubs	5.00		7.00		13.00		& SHRINK WRAP	

PRICES ARE PER COPY- STOCK NOT INCLUDED. ASSEMBLY CHARGES ARE ADDITIONAL.

EQUIPMENT: 3/4" Sony, 1/2" Panasonic 2 ch. industrial recorders and Grass Valley & Videotek distributors. Time base correction, optional, with Microtime and Tektronix equipment. TITLING & EDITING FACILITIES AVAILABLE

3/4" & 1/2" EDITING Evenings & 24 Hour Access
With and Without an Editor Instructions Available
CHYRON TITLER AVAILABLE
ONE LIGHT FILM TO TAPE TRANSFERS
FILM STOCK, VIDEO TAPE, AUDIO TAPE, LEADER & SUPPLIES

RAFIK (212)475-7884
814 BROADWAY
NEW YORK, NY 10003

entered in competitive & info sections in this program for "quality films where the screenplay & scenario were written by the director of the film either individually or in collaboration w/ other authors & where the director's artistic personality emerges in such a way that the work shows unity of direction, style & inspiration." Awards: Grand Prize of 5,000,000 lire; special prizes to best musical score, best actor/actress, best scenario, best 1st work. All films in competition must be premieres outside country of origin & must not have been shown at other int'l festivals. Entries must be completed in previous yr Formats: 35mm, 16mm. Deadline: Jan. 30. Contact: Nino Zucchelli, Mostra Internazionale del Film d'Autore, Rotonda dei Mille, 1, Bergamo, Italy; tel: (035) 243566; fax: (035) 240816; telex: 300633.

BOMBAY INTERNATIONAL FILM FESTIVAL FOR DOCUMENTARY AND SHORT FILMS, Mar., India. See "Program Notes" in this issue for description. Deadline: Dec. 15. Contact: Jijay B. Chandra, director, Bombay International Film Festival for Documentary & Short Films, Films Division, 24 Dr. Gopalrao Deshmukh Marg, Bombay, 400 026, India; tel: 91 22 364633/ 361461; telex: 011 75463 FD-IN.

FESPACO PAN AFRICAN FILM AND TELEVISION FESTIVAL, Feb. 23-Mar. 2, Burkino Faso. Estab. in 1969 on initiative of African filmmakers, biennial competitive fest has grown into largest film event in Africa, w/ aim of increasing distribution of African films, developing African cinema, encouraging dialogue. 1991 theme is cinema & environment. Official competition accepts only African films; other sections may showcase int'l work. Over 500 guests from over 35 countries participate; fest attracts 500,000. In 1987, fest established Paul Robeson Prize for filmmakers from African diaspora. Work must have been completed in previous 3 yrs. Fest also incl. colloquia, TV/video showcases, fest for children & young people, film/TV market. Formats: 35mm, 16mm, 3/4", 1/2". Deadline: Jan. 10. Contact: Filippe Sawadogo, Festival Panafrican du Cinéma de Ouagadougou (Fespaco), Ministère de l'Information et de la Culture, B.P. 2505, Ouagadougou, Burkina Faso, W. Africa; tel: 30 75 38; telex: 5255 BF.

HIROSHIMA INTERNATIONAL AMATEUR FILM AND VIDEO FESTIVAL, July, Japan. Now in 10th yr, competitive fest programs amateur productions that "manifest an effort toward peace or reverence for life," e.g. "tribute to humanity or study of relations between man & nature." Fiction, doc, animation, etc. accepted. Entries must be under 30 min., produced in preceding 5 yrs. Entrants responsible for roundtrip shipping charges. Awards: Grand Prize (Hiroshima City Mayor's Prize of statuette, citation, travel coupon 500,000 yen); President of Chugoku Broadcasting Prize (statuette, citation, travel coupon 250,000 yen); Prime Minister's Prize; Foreign Minister's Prize; Education Minister's Prize; 7 other awards; all entrants receive certificate of participation. Formats: 16mm, super 8, 8mm, 1/2", Beta. Deadline: Jan. 31. Contact: Hiroshima International Amateur Film & Video Festival, Working Committee, c/o Chugoku Broadcasting Co., 21-3 Motomachi, Naka-Ku, Hiroshima, 730 Japan.

LONDON INTERNATIONAL AMATEUR FILM AND VIDEO COMPETITION, Mar., England. All types of amateur films & videos (defined as made for love w/ no financial reward & w/out professional assistance) accepted. All genres accepted: short, doc, animated, etc. Cats: amateur, open class (independents, film school students). Certificates awarded. Entry fee: £3-5

(according to membership & age), incl. return postage. Formats: 16mm, super 8, 1/2", video 8; NTSC & PAL accepted; preview in format of entry. Audiences of 400 at fest; regional premieres also held. Deadline: Jan. 31. Contact: Bernard Ashby, London Int'l Amateur Film & Video Competition, c/o IAC, Box 618, Ealing, London W5 1SX, England; tel: 03722 76358.

SANTAREM INTERNATIONAL FILM FESTIVAL, April, Portugal. Estab. 1971, competitive fest accepts films & videos on agricultural & environmental topics. Sections: feature (under theme Man in the World); short (on themes of agriculture & environment); doc (themes of Man & the Earth); video (for works on environment & agriculture; also out of competition). Awards: features: Golden, Silver & Bronze Bunch, City of Santarem Prize, Fernando Duarte Prize for best director, Manuel Alves Castela Prize for best script, best actor/actress, special prizes; Golden, Silver & Bronze Bunch Awards to shorts, docs & video. Entries must be produced in previous 4 yrs. Formats: 35mm (features), 35mm & 16mm (shorts), 3/4", 1/2" (PAL), Beta. Deadline: Jan. 30. Contact: Dra. Maria da Graça Morgadinho, International Film Festival of Santarem, Rua Conselheiro Figueiredo Leal, 1, 2000 Santarém, Portugal; tel: (043) 22130/23965; fax: (043) 27643.

SILENCE ELLES TOURNENT: MONTREAL FESTIVAL OF FILMS AND VIDEOS BY WOMEN, May 22-June 1, Canada. Now in 7th yr, competitive fest devoted to "popular & critical discovery of images & stories made by women artists." Last yr over 100 films & videos screened. Film cats for prizes: Jury Prize for doc films ($2000); Jury Prize for doc videos ($1000); Prix du Public for fiction features ($2000); Prix du Public for short fiction films ($1000); Prix du Public for video: narrative, experimental ($1000). All entries for competition must be completed after Jan. 1989 & be Montreal premieres. Other sections: Panorama of Quebec films; features & shorts grouped under different themes; special tributes to actresses; retros of significant women directors. Fest also presents weekend series of workshops, conferences & panel discussions during event. Entry fee: $30 (Can). Formats: 35mm, 16mm, 3/4"; preview on 1/2". French subtitles preferred. Deadline: Jan. 31. Entry forms avail. from: FIVF, 625 Broadway, New York, NY 10012; (212) 473-3400 (send SASE); or from fest: Festival de Films et Videos de Femmes Montreal, 445, rue St. Francois-Xavier, Suite 40, Montreal, Quebec H2Y 2T1, Canada; tel: (514) 845-0243.

FIVF TAPE LIBRARY

The FIVF Festival Bureau has established a tape library of members' current works to expedite screenings for upcoming film and video festivals. Members interested in depositing work in the library should contact: Kathryn Bowser, Festival Bureau director, FIVF, 625 Broadway, 9th floor, New York, NY 10012, (212) 473-3400. 1/2" and 3/4" tapes will be accepted.

100% COMPONENT VIDEO IMAGING

On-Line Betacam SP Editing ..... *$240/hr.*
GVG 141 Editor, (2) Sony BVW-65 PLayers w/Dynamic Tracking, Sony BVW-70 Recorder, (2) Fortel CC-2 Color Correctors, GVG 100 Switcher, Sierra ChromaKeyer, Digital F/X 200 3D Effects, Paint & Typography w/4:4:4:4 Component Digital Quality, Bencher M2 Stand W/Sony DXC-3000 Camera, Soundcraft 200-BVE Audio mixer, Orban Limiter/Compressor, DAT, CD, Cassette & Turntable, Couches, Cappuccino & Cool!

Betacam SP Field Production *$700/Day*
Sony BVW-200 Camcorder w/Nikon S15x8.5 Lens, Sachler Video 20 Tripod, Shure FP-31 Mixer, (3) Lowell DP Lights w/Umbrellas, Samson Wireless Mics, JVC TM-22 Monitor, Ford 4x4 Truck w/Phone.

3/4" Off-Line Editing ..... *$30/hr.*
Sony 5800 PLayer, Sony 5850 Recorder, Sony RM-440 Editor, Fairlight CVI Effects, Cassette, Tascam Mixer.

3/4" Field Production *$450/Day*
Sony DXC-3000 Camera w/Fujinon 12x Lens, Sony VO-6800 Deck, Bogen Tripod, JVC TM-22 Monitor, (3) Lowell DP Lights w/Umbrellas, Assorted Mics.

Dv8video *738 Broadway, NYC 10003* **212.529.8204**

CALL FOR ENTRIES

1991 American Film & Video Festival

AFVA

MAY 27 - JUNE 1, 1991
Wyndham Franklin Plaza
Philadelphia, Pa.

Approximately 100 categories in the areas of documentary, educational and other nontheatrical genres are included. Film and Video works produced or released in 1989, 1990 or 1991 are eligible for entry.

ENTRY DEADLINE: January 4, 1991. Early Bird Deadline (10% discount on entry fees) November 9, 1990. For more information and entry forms contact:

Kathryn Lamont, Festival Director, American Film & Video Association, 920 Barnsdale Road, Suite 152, La Grange Park, IL 60525. (708) 482-4000. FAX: (708) 352-7528.

CODE 16

16 MM EDGE NUMBERING

- ☆ Codes Every 16 Frames
- ☆ Prints on ***All*** 16 MM Stock Including ***Polyester***
- ☆ ***Clearest***, Easiest to Read Numerals Anywhere

Lowest Prices Anywhere

1,000 ft. $10.00
Polyester Track
1,000 ft. $12.00

Let **CODE 16** Sync up your dailies – low rates call for information

496-1118

Same day service –
Weekends & rush hours possible

262 W. 91st St.
Monday - Friday 10 - 5

3/4" off line video editing facilities

VALKHN VIDEO

Award winning editing staff available
Supervising editor Victor Kanefsky
Sound effects library and sound transfers
Lok-Box: film sound preparation for video sound mixing
1600 Broadway, New York
(212) 586-1603
Twenty years of film expertise brought to video editing

Buy ▪ Rent ▪ Sell

WANTED: CP, Arri, Aaton, Angenieux, Cooke, Zeiss, O'Conner, Miller, Sachtler, Steadicam, Nagra. Call for current equipment list, lens & camera repair, free lens evaluation, new & used equipment needs, rentals. Whitehouse A/V (805) 498-4177.

FOR SALE: Sony 4800 3/4" VTR, batts, AC adaptor & Sony 1640 industrial camera. Exc cond. New Sony CCD V-99 hi-8 camcorder, still in box. Sony B/W 1/2" reel-to-reel. AV 3400 AVC 3400 portapak, AV 3600 VTR, AV 8650 editor, CVM 115 monitor. (513) 766-2098.

FOR SALE: Beaulieu 7008 Pro 7-56 power lens, filter, 2 super power packs, crystal camera control, pro super charger. Never used. $2850. Bob (502) 491-9223.

STEENBECK ST900 6-plate 16mm flatbed (early vintage, but works fine), rewind bench, splicer, film bin, $2,000 for everything. Canon Scoopic 16mm camera w/ 76mm zoom, $750. Two computer printers: Diablo $200, Citizen $50; (212) 353-3939.

USED FILM EQUIPMENT for sale: Arriflex, Sachtler, O'Connor, Cine 60, Nagra, Colortran, Mole Richardson, Moviola, Bell & Howell & more, at great prices! Call Ralph at (718) 284-0223.

FOR RENT/SALE: 1) Sony 5850 edit system as low as $450/week. 2) Betacam as low as $400/day w/ operator, or Betacam SP rig for sale (half share) for $9,000. 3) Hi-8 as low as $50/day w/ refs. (212) 768-1600.

SPACE FOR RENT: Newly renovated 870 sq. ft. space, adaptable to many uses. Avil. for short or long term rental. Great Soho location (Spring St.). Reasonable rates. Call Ms. Fitts (212) 274-0349.

Freelancers

BETACAM SP packages available: New BVW-507 (w/ 700-line resolution); BVW-505 also avail. Your choice of field production package comes w/ award-winning videographer, Toyota 4-Runner & competitive rates. Call Hal at (201) 662-7526.

SCREENWRITER with wonderful jazz script looking for interested producer to help raise funds on spec. (212) 688-2568.

AWARD WINNING Director of Photography looking for interesting projects. Owner of super 16 capable full Aaton package. Paul (212) 475-1947.

PBS CREDITED cameraman with Sony DXC 3000 camera & deck. Seinheiser sound, broadcast package. $250/day. Call for weekly rates. John (212) 475-6550.

CAMERAMAN w/ extensive feature experience avail. for features, commercials & rock videos. Also owner of 35BL, SR, 3/4" SP & S-VHS. Lighting package & van. Call Tony at (212) 929-7728.

MUSIC FOR YOUR FILM OR VIDEO project. Composer/producer w/ credits that include *True Love*, GlobalVision, extensive work for Harper & Row, Caedmon, also Billboard Chart credits. Reasonable rates. John Bauers Music Productions (201) 963-3144.

16MM PRODUCTION PKG from $150/day. Complete camera, lighting & sound equip. avail. w/ operator, ass't & transport to location. CP16 crystal, fluid head, Lowels, sungun, Nagra, radio mics & more. Postprod. also avail. Negotiable rates. Tom (201) 692-9850.

Each entry in the Classifieds column has a 250 character limit & costs $20 per issue. Ads exceeding this length will be edited. Payment must be made at the time of submission. Anyone wishing to run a classified more than once must pay for each insertion & indicate the number of insertions on the submitted copy. Each classified must be typed, double-spaced & worded exactly as it should appear. Deadlines are the 8th of each month, two months prior to the cover date, e.g., January 8 for the March issue. Make check or money order—no cash, please—payable to FIVF, 625 Broadway, 9th floor, New York, NY 10012.

DIRECTOR OF PHOTOGRAPHY available for dramatic 16 or 35mm productions of any length. Credits include *Metropolitan*. Call to see my reel. John Thomas (201) 783-7360.

PBS CREDITED CAMERAMAN (*Frontline*) with BVW 300 Betacam & soundman with Seinheiser package, fluent in Russian & Polish, call Slavek (607) 589-4771 or fax (607) 589-6151.

CURRENT SOUNDS PRODUCTIONS: Original music scoring for film, video & jingles. Flexible & personable composer will work with you. Complete recording studio w/ full SMPTE lockup, samplers, synthesizers, MIDI & acoustic instruments. (212) 721-2301.

CINEMA SID mag track mixdown (six 16mm machines to one 16 or 35mm machine), sound transfers, optical printing, negative matching, titles, original music, camera operator w/ own camera & lights, editor, reasonable rates. (201) 332-7012.

VIDEO SCRIPTWRITER seeks freelance or staff work. Eclectic experience: PSAs, corporate, doc, medical, entertainment. Skilled at adapting complex subjects to lively scripts for lay audiences. A. Ferrar, 80 N. Moore, New York, NY 10013; (212) 732-4979.

VIDEO PA WANTED for trip to Amazon. 1 month of extensive travel & shooting in Brazilian rainforest. Experience w/ 3/4" equipment & knowledge of Portuguese preferred. Also, patience, resourcefulness & love of nature. Mary Lucier (212) 255-4947.

THE SCREENPLAY DOCTOR: professional consultant & story analyst for major studios will analyze your screenplay or treatment at reasonable rates. Specialty indie/art films. (212) 219-9224.

CINEMATOGRAPHER with experience in features, short films & documentaries. Reel upon request. Vincent (718) 729-7481.

BETACAM PKG: lights, audio, cameraman & crew. Only $600 per 8-hr day. Broadcast quality & reliability. Also off-line editing: Sony 3/4" editing suites with or without editor. Global Village Video Resource Center (212) 431-7261.

VIDEO DOCUMENTATION, digital stereo camera, sound & lighting pkg. Also 3/4" cuts- only editing w/ TBC/time code/Amiga FX. Get demos & cable TV work done at Real Life Rates. Artists & independents welcome. (212) 265-1394.

COPRODUCER WANTED by Columbia grad. film student. Looking for prod. manager/AD/coprod. for 45 min. film. Unique & compelling script to be shot on location May '91. Sorry, no money for salaries. If experienced, serious & creative, call Andy (718) 486-5242.

COMPUTERIZED BUDGETS: AICP production & postprod budgets or Hollywood studio feature format. High or low, union or non, budget will match your needs. Fast & accurate. Competitive rates. Rush service avail. Unity Pics (212) 254-0965.

VIDEO DIRECTOR WANTED to work w/ NYC high school students on tape re African American/Hispanic/Caribbean issues, 2/91-6/91, 1 pm - 4 pm (Mon, Tues, or Thurs). Contact Liz Andersen (212) 677-8900.

NETWORK & PBS CREDITED CAMERMAN with a variety of film & tape packages seeks independent projects. Call Ed (212) 666-7514.

Postproduction

BOB BRODSKY & TONI TREADWAY: Super 8 & 8mm film-to-video mastering w/ scene-by-scene color correction to 1", Betacam & 3/4". By appointment only. Call (617) 666-3372.

HESSION-ZEIMAN PROD. We make Betacam look like film using Sony BVW 507 bdcst high resol. Betacam & Betacam SP w/ complete off-line, on-line postprod. services. Field prod. & rental pkgs to suit your doc, indus., music vid, commercial project. (212) 529-1254.

OFF-LINE AT HOME: We will rent you 2 Sony 5850s w/ RM440 or RM450 edit controller & monitors. Low rates by the month, $650/wk. Answer your own phone & cut all night if you like. Call John at (212) 245-1364 or 529-1254.

NEGATIVE MATCHING: 16mm, super 16, 35mm. Credits include Jim Jarmusch, Chris Choy, Renee Tajima, Bruce Weber & Yvonne Rainer. Reliable results at reasonable rates. One White Glove, Tim Brennan, 321 W. 44th St., #411, New York, NY 10036; (212) 265-0787.

16MM CUTTING ROOMS: 8-plate & 6-plate fully equipped rooms, sound transfer facilities, 24-hr access. Downtown, near all subways & Canal St. Reasonable, negotiable rates. (212) 925-1500.

BROADCAST QUALITY EDITING: Edit from Betacam, 3/4" or 3/4" SP. $99/hr including operator, switcher, slo-mo. 50% discount on DVE for AIVF members. Call HDTV Enterprises, Inc., near Lincoln Center (212) 874-4524.

COZY & CHEAP: 3/4" off-line editing room w/ new Sony 5850, 5800, RM440. $500/week, $150/day. Midtown location, 24-hr access. Fax, xerox & dubbing services available. Call Jane at (212) 929-4795 or Deborah at 226-2579.

THE ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS MEANS:

- Comprehensive health, disability, life, and equipment insurance at affordable rates
- Festival Bureau: your inside track to over 400 international and domestic film and video festivals
- Advocacy in government, industry, and public forums to increase support for independent production
- Seminars on business, technical, and aesthetic issues
- Discounts on professional services, including car rental, film labs, post-production facilities & equipment rental

AND

- A subscription to **THE INDEPENDENT** Film and Video Monthly, the only national film and video magazine tailored to your needs (10 issues per year)

AIVF Books and Tapes

- *A diversified catalogue of information for all your film and video needs.*

A wealth of information is now available to you through AIVF by mail or in person. Our book/tape list covers practically every facet of the field. Subjects covered are production, fundraising, legal, screenwriting, technical, super 8, lighting, audio, public tv, cable, video, copyright, distribution, political and more.

Complete the other side of this card and mail to AIVF to receive a complete list of books and tapes available or call us at 212-473-3400.



Help Yourself.

Join AIVF Today and Get a One-Year Subscription to THE INDEPENDENT Magazine.

Enclosed is my check or money order for:

- ☐ $45/year individual (in US & Puerto Rico)
- ☐ (Add $12 for first class mailing)
- ☐ $25/year student (encl: proof of student ID)
- ☐ $60/year library (subscription only)
- ☐ $85/year organization
- ☐ $60/year foreign (outside US, Canada & Mexico), surface rate
- ☐ (Add $15 for foreign air mail)

Name_____

Address_____

City _____ State _____ Zip _____

Country (if outside US) _____

Telephone _____

Please bill my: Visa___ Mastercard ___

Acct. # _____

Exp. Date _____

Signature _____

OR: Send check or money order to: AIVF, 625 Broadway 9th floor, New York, NY 10012; or call (212) 473-3400.

PLACE STAMP HERE

Please send me the latest copy of your book and tape list.

Name_____

Address_____

City_____

State_____ Zip_____

Telephone_____

AIVF

AIVF Publications
625 Broadway
9th Floor
New York, NY 10012

FILM & VIDEO completion facilities: 16 & 35mm cutting rms, mixing studio, music, transfers, sound FX, foleys, VO, ADR, screening, lokbox, Steenbecks, 3/4" Beta editing, 1". Camera, sound, editing rentals: "1 stop" for indies. Ross-Gaffney, 21 W. 46th St., NYC; (212) 719-2744.

IN LOS ANGELES: 3/4" & VHS off-line editing rooms for rent. KEM flatbed, Moviola, sound transfer & audio sweetening also avail. Call Sim Sadler or Helen Crosby-Garcia at Finale Post-Production, (213) 461-6216.

EDITING IN THE WOODS: 3/4" SP to 3/4" SP off-line editing & hi-8 to 3/4" SP. Nestled in log country B&B, 4 hrs from NYC. Editing suite near sauna. Editor speaks Russian & Polish. Log Country Inn, Box 581, Ithaca, NY 14851; (607) 589-4771 or (800) 274-4771.

16MM EDITING ROOM & OFFICE space for rent in suite of indies. Fully equipped w/ 6-plate Steenbeck & 24-hr access. All windowed & new carpet. Located at W. 24th St. & 7th Ave. Reasonable rates. Call Jeff at Film Partners (212) 714-2313.

COBBLE HILL OFF-LINE: Sony 5850 system $150/day, $500/wk. Comfortable apartment near downtown Brooklyn. Copier, fax avail. Call Fred at (718) 852-2643.

SUPER VHS EDITING FACILITY w/ Amiga title generator & sound mixer. Very reasonable rates. Convenient Soho location. Contact Ms. Fitts (212) 274-0349.

Classifieds Sale

A HOLIDAY SPECIAL!

SAVE ON MULTIPLE CLASSIFIED ADS IN *THE INDEPENDENT:*

4x	8% off =	**$73.60**	vs $80
5x	10% off =	**$90.00**	vs $100
6x	12% off =	**$105.60**	vs $120
7x	14% off =	**$120.40**	vs $140
8x	16% off =	**$134.40**	vs $160
9x	18% off =	**$147.60**	vs $180
10x	20% off =	**$160.00**	vs $200

Send your ad (250 characters max.) and a check (payable to FIVF) **before January 8** to: Classifieds, *The Independent*, 625 Broadway, 9th floor, New York, NY 10012.

CALLING AN ADVERTISER?

Let them know you found them in *The Independent.*



BIG MUDDY FILM FESTIVAL

CALL FOR ENTRIES

13TH ANNUAL BIG MUDDY FILM FESTIVAL

Entry deadline:
1 February, 1991
Limited to 16mm and 3/4" video

FOR INFORMATION CONTACT:
BIG MUDDY FILM FESTIVAL
c/o DEPT. OF CINEMA & PHOTOGRAPHY
SOUTHERN ILLINOIS UNIVERSITY
CARBONDALE, IL 62901
(618) 453-1475

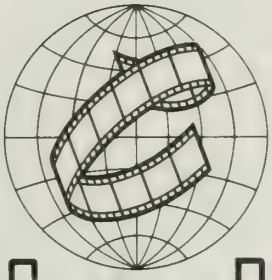
INTERNATIONAL DOCUMENTARY

the journal of non-fiction FILM and video

RESIST SIMULATION!

¡SUBSCRIBE!

INTERNATIONAL DOCUMENTARY is published four times each year. Annual subscription rates: $15 Individual (add $5 for 1st Class mailing), $25 for Libraries/Institutions, and $25 International. Send a check or money order to:
INTER'L DOCUMENTARY
1551 S. Robertson Blvd. #201
Los Angeles, CA 90035; or call (213) 284-8426.



CLEVELAND INTERNATIONAL FILM FESTIVAL

APR 4 - APR 14, 1991

APPLICATIONS ACCEPTED THROUGH 31 DEC 1990

16mm & 35mm
SHORTS AND FEATURES

6200 SOM Center Rd. C20
Clevleand, Ohio USA 44139
Telephone (216) 349-0270
TELEX 201999 UBLAW
FAX (216) 349-0210

FUTURE FILM NEWS

NATIONAL FILM SOURCES

PRE-PRODUCTION NEWSLETTER

RESEARCHES SAG AND NON-UNION FILMS CURRENTLY IN PRE-PRODUCTION IN N.Y. - CALIF. - ALL THE U.S.A.

MONTHLY NEWSLETTER YEARLY SUBSCRIPTION
TOLL FREE CREDIT CARD ORDERS 1-800-222-3844

10 EAST 39th ST. SUITE 1017 N.Y., N.Y. 10016

COMPLETE POST-PRODUCTION FACILITIES

- On-line, Off-line editing
- 1", Betacam A/B, and ¾" A/B
- Abekas A53-D, Chyron Scribe
- 16mm film to tape transfer
- CCD camera rental

BEST RATE IN TOWN

- Call (212) 997-1464 for more information

Ross-Gaffney Video
21 West 46th Street
New York, NY 10036

BETACAM PACKAGE
Great Rate!

Incl. Cameraman, Lights
Tripod, Mics, Monitor

Transport. & Crew Avail.

Also
SONY 3/4" OFF-LINE EDITING

SOLAR productions
(212) 925-1110

NOTICES

Notices are listed free of charge. AIVF members receive first priority; others are included as space permits. *The Independent* reserves the right to edit for length. Deadlines for Notices will be respected. These are the 8th of the month, two months prior to cover date, e.g., January 8 for the March issue. Send to: Independent Notices, FIVF, 625 Broadway, New York, NY 10012.

Conferences ▪ Workshops

ACM/SIGGRAPH: NYC chapter events incl. Gallery Issues in Computer Art, by Cynthia Goodman & Impact of Electronic Imaging on Image Integrity, by Fred Ritchin; Dec. 10. Contact: NYC ACM/SIGGRAPH, attn: H. Lynn Watson; (212) 243-5831.

CENTER FOR NEW TELEVISION Fall/Winter workshops: Home Video, Dec. 1; Grantwriting, Dec. 8; CNTV Regional Fellowship Program, Dec. 5. Contact: CNTV, 912 S. Wabash Ave., Chicago, IL 60605; (312) 427-5446.

FILM/VIDEO ARTS seminars & workshops: Arri 16mm SR Workshop, Dec. 1-2; Special Make-Up/Effects Workshop, Dec. 15, 16. Minority scholarships avail. Low Budget Feature Filmmaking workshop w/ director Jon Jost, Jan. 18. Contact: Arun Vir, Media Training, F/VA, 817 Broadway, New York, NY 10003-4797; (212) 673-9361.

UNDERWATER CINEMATOGRAPHY WORKSHOP sponsored by Int'l Film & TV Workshops. One-wk film & video course taught by Peter Romano on St. Thomas in Caribbean, Jan. 6-12. Appl. deadline: Dec. 20. Contact: Film Workshops, Rockport, ME 04856; (207) 236-8581; fax: (207) 236-2558.

WOMEN MAKE MOVIES seminars: Getting Your Project Off the Ground, Dec. 8, $35 members/$45 nonmembers. Fiscal Sponsorship Orientation Seminar, Jan. 17, free to WMM members. Contact: Michelle Materre, Women Make Movies, 225 Lafayette St., New York, NY 10012; (212) 925-0606.

Films ▪ Tapes Wanted

BROOKLYN MUSEUM seeks high quality 35mm & 16mm films & single-channel video for fall 1991 series of work by & about Native Americans. Narrative, doc & experimental work under 60 min., submitted on 1/2" or 3/4", should address Native Amer. art, culture, history & political activism. Deadline: Apr. 15, 1991. Send video, submissions & SASE to: Dara Meyers-Kingsley, Film & Video Programs, Brooklyn Museum, 200 Eastern Pkwy, Brooklyn, NY 11238.

CHANNEL L Working Group seeks 3/4" & 1/2" video shorts for 10-wk Manhattan cable series *Video Spectrum*. Work must have originated in video. All genres accepted, but themes should deal w/ social or political issues. Max. length 28 min. 3/4" masters required for cablecast. $16-20/min. for chosen work. People of color, women, emerging artists & physically disabled strongly encouraged to apply. All cassettes must have stamped & self-addressed return mailer. Contact: Video Spectrum, Channel L Working Group, 51 Chambers St., Rm 532, New York, NY 10007; (212) 964-2960.

FOOTAGE ON MUHAMMAD ALI sought for 6-hr doc on life & times of Ali. Looking to supplement material in major archives & newsreel collections w/ film/video footage & photographic records of Ali's public & personal life. Contact: Nyerere, production coord., Directors International, 81 Wooster, New York, NY 10012; (212) 925-1295; fax: (212) 941-0827.

MIXED SIGNALS, New England cable TV series, accepting appls for spring 1991 series. Entries must be no more than 56 min. Formats: 3/4", 1/2", or 16mm. Artists w/ selected works receive $30/min. Deadline: Jan. 15. Send work w/ self-addressed return mailer to: New England Foundation for the Arts, 678 Massachusetts Ave., Suite 801, Cambridge, MA 02139.

SHORT FILMS SOUGHT by Productions West in fantasy, horror, sci-fi genres, live action or animation, 2 to 15 min. Submit 1/2" tapes to: Production West, 9735 Maplehill Drive, Dallas, TX 75238; (214) 343-4745.

SOUTHERN CIRCUIT 1991-92 will tour 6 artists, who travel 10 days to 8 southern sites & present 1 show per city. Interested artists should submit printed materials only, incl. resume & publicity, for 1st round in selection process. Deadline: Feb. 1, 1991. Contact: South Carolina Arts Commission, Media Arts Center, 1800 Gervais St., Columbia, SC 29201; attn: Susan Leonard, exhibitions coord.

Opportunities ▪ Gigs

ASSISTANT DIRECTOR TRAINING PROGRAM, joint venture of Directors Guild of America & Alliance of Motion Picture & TV Producers, now accepting appls for 1991 program. 8-15 selected for training as second ass't directors. Must be at least 21 yrs old w/ Associate of Arts or Sciences degree from accredited college. Appl. & supporting documented must be postmarked by Jan. 12. For appl., contact: Assistant Director Training Program, 14144 Ventura Blvd., Suite 255, Sherman Oaks, CA 91423; (818) 995-3600.

INDIAN AMERICA, 10-part doc TV series by Media Resources Associates on histories & cultures of Native America, seeks Native American media professionals & writers &/or talented would-be filmmakers for positions on series' creative teams. Send vitae, writing samples &/or sample tapes to: Robin Maw, Media Resource Associates, 3615 Wisconsin Ave., NW, Washington DC 20016; (202) 686-4457; fax: (202) 362-0110.

LOYOLA UNIVERSITY of Chicago seeks chair for Dept. of Communication. Looking for senior faculty person (assoc. or full professor) w/ established record of research & publication & strong commitment to quality undergrad. teaching. Deadline: Dec. 10. Send letter of appl., vitae & 3 refs to: Chair, search committee, Dept. of Communication, Loyola Univ. of Chicago, 820 N. Michigan Ave., Chicago, IL 60611.

POSITION AVAILABLE: TV-Radio Dept, tenure-

eligible, beg. Aug. 15, 1991 at Roy Parks School of Communications, Ithaca College. Courses in basic & advanced video field prod. & direction. Other areas may incl. doc. prod., computer appl. in video tech. &/or other courses in areas of expertise. Exp. in minicams & video editing essential. Ph.D or MFA w/ teaching exp. required; prof. exp. desirable. Screening begins Dec. 1. Send appl., incl. resume & statement of interest to: Prof. Megan Roberts, Search Comm., Roy H. Parks School of Communications, Ithaca College, Ithaca, NY 14850; (607) 274-3242.

UNIV. OF WISCONSIN, Dept. of Communication Arts anticipates opening for tenure-trk ass't professor, or higher rank if qualifications warrant. Should be able to teach & direct research in 1 or more areas: policy & regulation, new communications technologies, political economy, int'l telecomm. Deadline to ensure consideration: Dec. 1. Women & minorities encouraged to apply. Send vitae, 3 letters of recommendation & e.g. of scholarly work to: Prof. Vance Kepley, Dept. of Communication Arts, 6110 Vilas Hall, Univ. of Wisconsin-Madison, Madison, WI 53706.

VISITING ARTISTS PROGRAM: N. Carolina Arts Council & N. Carolina Dept. of Community Colleges sponsor residencies at community & technical colleges. Visiting artists present workshops, lecture/demos, exhibitions, in-school activities, readings, concerts & prods. Self-development time set aside for artists to devote to own work. Residencies range from 9 mo. to one school yr, at about $17-25,000 plus generous benefits pkg. Deadline: Jan. 15. Contact: Visiting Artist Program, Community Development Section, N. Carolina Arts Council, Dept. of Cultural Resources, Raleigh, NC 27601-2807.

Publications

ASIAN CINEMA, semi-annual journal of the Asian Cinema Studies Society, seeks articles, book reviews & news items dealing w/ Asian & Asian American film. Send submissions to: Mira Binford, editor, Asian Cinema, Quinnipiac College, Hamden, CT 06518; (203) 288-5251, ext. 8307; fax: (203) 281-8709.

FAIRNESS & ACCURACY IN REPORTING's *Lost in the Margins: Labor & the Media* is a new study by Jonathan Tasini on media coverage of workers & unions. $7. Contact: FAIR, 130 W. 25th St., New York, NY 10001; (212) 633-6700.

MEDIA NETWORK has published 2 new media guides w/ annotated listings & distribution info. on social issue film & videos. *Choice: A Guide to Film & Video on Women's Reproductive Freedom & Health* & *Seeing with AIDS* both provide detailed info on over 80 titles & incl. suggestions for planning successful educ. screenings. $11.50 ea. for institutions, $6.50 ea. for individuals. Contact: Media Network, 121 Fulton St., 5th fl., New York, NY 10038; (212) 619-3455.

Resources ▪ Funds

EXPERIMENTAL TV CENTER Electronic Arts Grants Program offers presentation funds to nonprofit orgs in NYS to assist w/ exhibition of audio, video & related electronic art. Projects receiving funding from NYSCA ineligible. No deadline. Contact: Sherry Miller Hocking, Electronic Arts Grants Program, Experimental TV Center, 180 Front St., Owego, NY 13827; (607) 687-4341.

INDEPENDENTS IN CONNECTICUT: AIVF member looking to organize group of actors, writers, directors, etc. for film, video, stage productions. If you live in CT or don't mind a drive to the northwest hills, call Shawn (203) 482-5353.

MEDIA ARTS DEVELOPMENT FUND, a new project created by Nat'l Endowment for the Arts and Nat'l Alliance of Media Arts Centers, is intended to expand Management Assistance Program & make new funds avail. to small, emerging & multicultural organizations. At least 25 grants, ranging from $3,000 to $10,000, will be awarded. Orgs may apply for programming, artist services, marketing, management assistance, collaborations, or general operating support. Postmark deadline: Dec. 14. For appl. & info, contact: Julian Low, 480 Potrero Ave., San Francisco, CA 94110; (415) 861-0202.

NATIONAL ENDOWMENT FOR THE HUMANITIES: Humanities Projects in Media deadline: Mar. 15, 1991. Contact: James Dougherty, NEH, 1100 Pennsylvania Ave., NW, Washington, DC 20506; (202) 682-5452/786-0278.

NEW YORK COUNCIL ON THE HUMANITIES: Appl. deadline: Dec. 17. Contact: NYCH, 198 Broadway, New York, NY 10038.

ALL YOU CAN EAT!

VHS Video Editing Studio

Our Menu

Fully Equipped--Digital Freeze Frames, Dissolves, Wipes, Etc.; Computer Animation and Titling; 3/4" Transfer; Complete 8-Track Recording System; and More.

Designed for Comfort

All for Only $15.00 an Hour

Call about subsidized studio time for artist projects, funded by New York State Council on the Arts

By Train:
2,3,4,5,A,C,F,M,N,R,G,B,D,Q,LIRR

MARGOLIS/BROWN ADAPTORS
397 Bridge Street
Brooklyn,New York 11201
(718)797-3930 or (212)727-0157

BETACAM SP
BVW 35 SP or 1 inch pc $199
IKEGAMI 79E & CHIP Cameras
STUDIO or location.
Low rates on Studio, crews & equipment.
Editing $12/hr.
W/ Editor $25
SONY 3/4 5850 off-line
Audio tape deck - Windows-food!
VHS deck for copies
Options: Voice over mics
Switcher - Training available
Titles - Character generator
Window dubs - Time Code
Cameras- lights - STUDIO
14th Street Video
212 627-5324
near subways & PATH Trains

AFFORDABLE
EDITING STUDIO

VHS SYSTEM
JVC RM-86U
JVC BR-6400U
JVC BR-8600U
2 PANASONIC MONITORS

EDIT YOURSELF
$15 AN HOUR
$75 A DAY
$350 A WEEK

MIRANDA SMITH PRODUCTIONS
251 W. 30TH ST., #16-W
NEW YORK, NY 10001
(212) 563-2370

SALAAM BOMBAY

The 1990 Bombay International Festival of Documentary and Short Films

KATHRYN BOWSER

DIRECTOR, FIVF FESTIVAL BUREAU

India's national enthusiasm for cinema makes it a natural venue for a film festival. Well over 900 Indian films are produced yearly (the largest national production in the world), in a filmmaking tradition dating back to 1893. In addition to India's huge studio system, there is a growing documentary filmmaking movement, which includes not only a large number of documentaries produced by the government's Films Division, but also an extremely diverse and vocal independent filmmaking community. These factors have combined to support India's newest festival, the competitive Bombay International Festival of Documentary and Short Films, which debuted last March. Originally held as a section of one of India's major festivals, the organizers planned the new event to reflect the importance of documentaries and shorts, outside of the shadow cast by dramatic features.

Relatively few international festivals focus solely on either documentary or short films, and this festival gave equal prominence to each, hoping "to ensure Bombay's place alongside Oberhausen, Leipzig, and Cracow." The festival's official objectives include exchanging ideas that enhance the art and technique of documentary and short filmmaking, encouraging the best works of directors and producers, providing Indian viewers with opportunities to watch the newest in international documentary and short production, and reducing general public apathy toward documentary film viewing. A large (and controversial) commitment to publicizing this first edition led the government to allocate substantial resources, inviting over 100 delegates from outside India as festival guests and providing airfare, hotel accommodations, and food allowances. This commitment also included unusually large cash prizes of about $15,000 each awarded to best long and short documentaries and best short fiction film (the world's highest festival cash award after the Tokyo Film Festival).

Over 240 films, culled from over 600 entries from 40 countries, were shown during the week-long event, including 23 US independent films in competition and nine in the information section. Twelve American independent short and documentary filmmakers and press attended and were treated to a mixture of chaos, ceremony, day-long film viewing, discussions, interviews, and, most importantly, the chance to experience the richness of Bombay.

As FIVF's Festival Bureau director and representative of *The Independent*, I was invited by the festival to observe its new operation. Some years ago, my predecessor, Robert Aaronson, curated a US independent documentary section for Filmotsav, India's large national film festival; this work led the current organizers to seek continuing ties with AIVF/FIVF. It also provided a chance for me to see first-hand how the festival treated filmmakers and how films were handled, get filmmakers' reactions to the festival, and meet some of the people with whom I work on a regular basis.

The festival began on a disorganized note, but amid the minor disappointments and frustrations in registration and organization was the evident enthusiasm for the documentary form. Problems inherent in the first year of this major undertaking will hopefully be solved in the future (one of the daily meetings was dedicated to criticism and suggestions for improvement). These problems included uncertain scheduling (the festival, after the first few days, printed up the schedule only on a daily basis), films lost in transit or stuck in customs, and lack of a catalogue until near the end of the festival.

Programs were held in Bombay's recently built National Centre for the Performing Arts. Films were shown from 9 a.m. to 11 p.m. in the complex's main Tata Theatre, its Experimental Theatre, and in three other Bombay theaters. Opening ceremonies at Tata warmly honored Ezra Mir, the "grandfather of Indian documentary filmmaking" who is now, at 90, India's oldest living and highly respected documentarian, with over 170 films produced during his career. From then, each day featured abundant seminars, retrospectives, and screenings which completely filled the schedule. I attended an Open Forum on alternative distribution options for documentary films,



***Teatro*, a film by Ruth Shapiro, Ed Burke, and Pamela Yates on Honduran theater, was one of the competing entries in Bombay's new international film festival. Seen here are members of Teatro La Fragua performing *Soldados*, a play by Carols Reyes.**

Courtesy filmmakers

organized by the Indian Documentary Producers Association (IDPA), one of the festival cosponsors, in which a lively, heated discussion covered, among other topics, the universal issues of attracting audiences, possibilities for "true democratization" of distribution free of government involvement, video distribution, and creating respect for the form and the filmmaker. Another seminar focused on "John Grierson: A Re-Appraisal of the Documentary for the Nineties."

The festival also featured a standing-room-only retrospective of the work of Georges Méliès, who produced over 500 films between 1896 and 1930, and his great grandnephew Jacques Chaconnet attended the tribute. Other retrospectives included the work of India's Singh Sukhdev, Films Division productions, and award-winning films made at the Film and Television Institute of India.

There was also no lack of receptions, including one at the residence of the Governor of Maharashtra, a dinner given by the Maharashtra Film Stage and Cultural Development Corporation, and informal dinners and lunches with Indian producers from different regions of the country, providing invited filmmakers a chance to meet and talk with an international group of their peers.

Premieres and films already shown at other festivals such as Nyon, Berlin, and Leningrad were screened for both the public and the jury, which included short filmmaker Jehangir Shapurji Bhjownagary, director Adoor Gopalakrishnan, documentarian Dennis O'Rourke, Ulrich Gregor of the Berlin Film Festival, writer/critic Erika Richter, filmmaker Ishu Patel, and Mikhail Litviakov, director of the Leningrad Non-Feature Film Festival.

Many who experienced some of the aforementioned difficulties nevertheless appreciated the opportunity to come to Bombay. Everyone recommended hand-carrying film prints to the festival. Some filmmakers, including Richard Kaplan (*The Exiles*) and Fred Marx (*Dreams From China*) were able to schedule press conferences after their screenings, which were well attended. David Ullendorff (*Routed*), pleased with the reaction to the screening of his film, thought that the city had more of an impact on him than the festival (for many festival-goers, it was hard for the festival to compete with Bombay's attractions). His experience paralleled that of other attendees, who found that the Indian filmmakers we met were eager to exchange ideas and meet on common ground. J.P. Somersaulter, whose film *Dot-to-Dot Cartoon* was entered through CINE after winning a Golden Eagle, praised the festival as an "out-of-the-blue fabulous opportunity—very stimulating to be in a different cultural environment but at home in the film community." As far as he was concerned, having his work selected and being invited to the festival was his award. John Lasseter (*Tin Toy*), who felt that this was the most international festival he'd attended, was impressed with Indian enthusiasm for cinema; his film was shown five times during the festival. He found his greatest experience was going to the Eros Theatre in the middle of town on a Sunday afternoon and observing the audience laughing at his film in all the right places. And P.J. Pesce felt that Bombay was "a punch in the gut. Everyone in the LA film industry should be required to come here and their films would change drastically."

At the closing ceremony $15,000 each was awarded to *Black Square*, by Josif Pasternak (USSR), for long documentary; *Voices From Baliapal*, by Vasudha Joshi and Ranjan Palait (India), for short documentary; and *A Lot*, by Jaroslava Havettova (Czechoslovakia), for short fiction.

The festival is cosponsored by the Government of Maharashtra, the Directorate of Film Festivals, the National Film Development Corporation, the National Film Archives, the Federation of Film Societies of India, and the Indian Documentary Producers Association.

Festival deadline is December 15. Sections: Competition, Information, Retrospective, Spectrum India, Market (with 35mm, 16mm & video screening facilities). Formats: 35mm, 16mm; preselection on cassette. Any film can be registered in market section, regardless of year of production, incl. those entered in competition & information sections. Films must be produced in preceding two years for competition; in previous four years for info section. Categories: nonfiction under 40 min., nonfiction over 40 min.; fiction under 55 min. (incl. animation). Certificates of Participation go to all films in competition & info sections. Contact: Bombay International Film Festival for Documentary and Short Films, Films Division, Film Bhavan, 24, Dr. Gopalrao Deshmukh Marg, Bombay 400 026, India; tel: 91 22 361461/364633; fax: 91 22 4949751; telex: 011 75463 FD-IN; cable: Minifilms, Bombay

PLASTIC PLEASE

AIVF members are eligible for a Mastercard plan through Maryland Bank. The credit card is part of the CIRRUS network for cash access and will double the manufacturer's warranty for purchases. Call (800) 847-7378 for more information.

THE BEST

3/4" BVU -SP Post Production Facility in New York

featuring...
Computerized A/B Roll
Dynamic Motion Control
1 Pass Slo/Mo & Freeze Frame
Audio Follows Video
Hi-Res Character Generator
Edit List Management/CMX Disk

$80 per hour with editor

Timecoding and Window Dubs Available

*Also...*Sony Type 5 Cuts Only System
With editor: $30 per hour
Edit yourself: $15 per hour

Ask about our LOCATION PACKAGE *featuring...*Sony 3/4" BVU 150SP with Address Track Timecode

Call us about our 10% Get Acquainted Discount

GBS VIDEO®
44 West 24th Street, NYC 10010
(212) 463-8863

French, German & Spanish Spoken

INSURANCE
LIKE FILM, LITERATURE & MUSIC IS AN ART



D.R. REIFF & ASSOCIATES

ENTERTAINMENT INSURANCE BROKERS
320 WEST 57 ST
NEW YORK, NY 10019
(212) 603-0231 FAX (212) 582-6256

MEMORANDA

POINT OF ORDER

Members of the AIVF/FIVF Board of Directors are prohibited from receiving grants through FIVF's Donor-Advised Film and Video Fund. Some confusion has been generated by a grant given to a project now being produced by board member Christine Choy, and she has written the following letter to clarify the situation.

I am writing this letter in response to questions that have been raised regarding the FIVF Donor-Advised grant given the *Homes Apart: The Two Koreas* film project earlier this year.

When *Homes Apart: The Two Koreas* was first conceived, I agreed to be the film's producer. During production, conflicts arose between myself and the director, J.T. Takagi, which culminated in my decision to leave the project in March 1989. After my departure, the project continued, and continued to fundraise; as I was no longer associated with the project, I had no knowledge of its activities. In October 1989, my possible return to the project was discussed, and by November I returned as producer.

At the end of January 1990, J.T. received a letter announcing that the project had received the Benton award, administered by FIVF. The application had been made in July, after my departure, so I was not listed as producer, though my name was listed for the work I did do on the project. It was one of many proposals sent out during the year, and the first I heard about it was after my return to the project, when the award was announced.

We hope this information clears up any questions surrounding the Benton award to the project. *Homes Apart: The Two Koreas* is an important project to all of us, and we hope that work on it can continue without problem.

—Christine Choy

MEMBERABILIA

Congratulations to AIVF's finalists in the first round of the Corporation for Public Broadcasting's Television Program Fund **Open Solicitations** for FY1990: Fred Marx for *Hoop Dreams*, Marc Weiss for the series *P.O.V.*, Michal Aviad for *The Women Next Door*, Robert Richter for *Can the Rain Forests Be Saved?*, John Schott for the series *Alive from Off Center*, and Dave Davidson for *Dancin' With the Peg: The Story of Peg Leg Bates*.

A **Ford Foundation** production grant of $1-million has been pledged to Henry Hampton for a six-part series entitled *America's War on Poverty*.

AIVF member winners of **Film Arts Foundation** grants are Christiane Badgley, *Enigma*; Jeanne Finley, *The Training of a Fragile Memory*; Meg Partridge, *A Visual Life: Dorothea Lange*; and Paris Poirier, *Last Call at Maud's*. Congrats!

Susan Morris has been awarded a 1990-91 **Fulbright** grant to the United Kingdom in Film and Television.

Kudos to Somerville Community Access TV, winners of a special award from the **Hometown USA Video Festival**.

AIVF members represented in the **New York Film Festival** were Su Friedrich, *Sink or Swim*; Barbara Kopple, *The American Dream*; Yvonne Rainer, *Privilege*; and Ellen Weissbrod, *Listen Up: The Lives of Quincy Jones*.

NEW PRODUCTION INSURANCE PLAN

AIVF members now have access to a special plan devised by Walterry Insurance that accommodates the various needs (and budgets) of independent film- and videomakers. For premiums as low as $450, AIVF members can obtain coverage for faulty stock and cameras, films and tapes, props, sets, scenery, wardrobes, and extra expenses. Errors and omissions insurance premiums start at $1500 and cover all rights signed during the first year—for as long as the rights are contracted or for three years if there are no dates of closure. Public liability premiums start at $500 per production. For more information, call the entertainment or libel division at Walterry Insurance (800) 638-8791.

NAME YOUR FAVORITE ACCOUNTANT

Or, if you think "favorite accountant" is an oxymoron, just let us know who you might recommend to fellow film/videomakers. AIVF is beefing up its information sheets and referral lists and we're looking for the names and addresses of your favorite lawyers, accountants, processing labs, etc. Contacts outside New York City are especially appreciated. Send information to: Referral lists, AIVF, 625 Broadway, 9th floor, New York, NY 10012 or call Mary Jane Skalski at (212) 473-3400.

AIVF FACELIFT

AIVF's New York offices will be temporarily closed to the public during several weeks (as yet undetermined) in December. We will be renovating the space, creating a more pleasant environment for both members and staff. Anyone who wishes to use the library, files, or consult with staff in person should call us at (212) 473-3400 in order to find out when a visit is possible.

GREAT GIFT IDEA

❄ ❄ ✻ ❄ ✻ ❖ ❄

GIVE AN AIVF MEMBERSHIP FOR THE HOLIDAYS.

Your friends will thank you all year long as they save time, money, and aggravation and keep up-to-date on the latest happenings in independent film and video.

We'll thank you right now by sending you a free gift — an *AIVF Membership Directory*, worth $9.95.

Send a check for $45 to: AIVF, 625 Broadway, 9th floor, New York, NY 10012. Enclose a note with the name and address of the gift membership recipient, who will receive a special card—so your friend will know who to thank. And don't forget to let us know where to send the *AIVF Membership Directory*.

❄ ❄ ✻ ❄ ✻ ❖ ✻

AIVF REGIONAL CORRESPONDENTS

AIVF has a network of regional correspondents who can provide membership information, hold meetings, and aid recruitment in areas of the country outside New York City. AIVF members are urged to contact them about AIVF-related needs and problems, your activities, and other relevant information and news:

Howard Aaron, Northwest Film and Video Ctr., 1219 S.W. Park Ave., Portland, OR 97205; (503) 221-1156

Cheryl Chisolm, 2844 Engle Road, NW, Atlanta, GA 30318; (404) 792-2167

Dee Davis, Appalshop, 306 Whitesburg, KY 41858; (606) 633-0108

Loni Ding, 2335 Jones St., San Francisco, CA 94133; (415) 474-5132; 673-6428

Dai Sil Kim-Gibson, 1752 17th St., NW, Washington, DC 20009; (202) 232-6912

Deanna Morse, School of Communication, Grand Valley State Univ., Allendale, MI 49401; (616) 895-3101

Lourdes Portillo, 981 Esmeralda St., San Francisco, CA 94110; (415) 824-5850

Bart Weiss, 1611 Rio Vista Dr., Dallas, TX 75208; (214) 948-7300

NVI...



The Most Powerful Editing Team in Town.

(L-R) Paul Green, Jerry Newman, Abe Lim, Art Dome, Kathy Schermerhorn, Rich Thomas, John Tanzosh, Dan Williams, Doug Tishman, Bruce Tovsky, Phil Fallo, Robert Burden, Phil Reinhardt, Barry Waldman, Phil Falcone, Sean McAll

With the largest, most experienced and best equipped staff in town, it's no wonder that our editorial work has increased by 5O% in the last year. And it continues to grow. This year we'll be editing a new prime time network sitcom which is being shot in New York, and all of the material for inclusion in the Miss America Pageant in September. In the past year we've edited commercials for Mercedes-Benz, Grand Union, TWA, ShopRite, Oldsmobile, Contac, and A&P as well as shows for HA!, Lifetime Medical, The Comedy Channel, Met Life, The Art Market Report, Toshiba, IBM, and LTV.

And even in these difficult times, you'll find that we continue to improve the working environment for our primary customer, the independent producer who is working with his or her own money. On the culinary side, we added a better lunchtime menu, and cookies and fruit in the afternoon. On the equipment side we added five more D-2 machines, a Rank with Sunburst II for color correcting film and tape, an AMS AudioFile and audio recording booth, color cameras for the 7 on-line edit rooms, and computerized off-line editing to the seventh floor. Speaking of floors, we'll be utilizing the second floor of our building on 17th Street for the first time in the coming year, bringing to a total of ten, the floors used for NVI customers and the necessary support services.

In terms of equipment, you'll be seeing the introduction of the first all D-2 editing suite in New York City with the installation of The Abekas A-82 Switcher in Edit A this fall, as well as the the addition of the exciting new Digital F/X Composium and Wavefront 3D animation to our established electronic graphics department.

And without knowing what our competitors are up to all the time, you can still rest assured that you are getting the most experience, the best equipment and the most accommodating service at the lowest possible price. If you want some help on your next project, call NVI!

NVI

National Video Industries, Inc.
15 West 17th Street
New York, NY 10011
212 691-1300 *Fax: 633-8536*

National Video Resources, a new project of The Rockefeller Foundation which seeks to strengthen the distribution of independent film and video on videocassette, has just released the first issue of NVR Reports. This occasional series of papers will keep its readers abreast of the lessons NVR learns about the business of distribution.

The first issue, "An Introduction to the 800# Revolution," explores the economics of offering videocassettes to viewers directly after broadcast.

If you did not receive a free copy (we sent it to 4,120 people), let us know and we'll add you to our permanent mailing list.

Call us at 212-274-8080 or drop us a note at NVR, 73 Spring Street, Room 606, New York, NY 10012. Tell us who you are: producer, distributor, or whatever, and be sure to include your zip code.

WE LOOK FORWARD TO HEARING FROM THOSE WHO DID NOT HEAR FROM US.

NVR

29TH STREET VIDEO, INC.
(212) 594-7530

PRODUCTION

Broadcast
- SONY Betacam
- Ikegami 3/4"
- Full Light & Sound Packages
- Experienced Crews

Industrial
- 3/4" JVC KY310
- Fluid Head Tripod
- Same Crews

EDITING
- $50/hr with Editor
- Sony 3/4" System
- Full Color Correct
- Fortel TBC
- High Resolution Char. Generator

New
The VHS Room
- New 8600 System
- Fades & Wipes
- Full Color Correct.

DUPLICATION
- SONY 3/4" Record/Playback
- Videotek Amps
- Mitsubishi HS 306 VHS Decks
- Only High Grade Tape Stock Used
- Flexible Pricing
- Extra Care Always Taken

PROFESSIONAL VIDEO EDITING COURSE
- 3/4" SONY System
- Color Correction
- Two Days/16 hours
- Full Audio Mixing
- Character Generation
- Max 4 Students per class

Total $250

29TH STREET VIDEO, INC. ***THE INDEPENT CHOICE***

Foundation for
Independent Video and Film
625 Broadway, 9th floor
New York, NY 10012

NON-PROFIT ORG
U.S. POSTAGE
PAID
New York, N.Y.
Permit No. 7089